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WARNERS' LOCK-STOCK-&-OUT

Jets Too Zippy, Further Hamper Film Exhibition in the Sky

Impending jet age in air transportation has thrown another obstacle into the path of Movies En Route Inc., which has been studying ways and means of showing films aboard planes.

Outfit since 1930 has been booking features aboard passenger and other ships touching U. S. ports and is in an expansionist mood. Its biz volume now runs to around $1,000,000 annually.

According to George Barnett, prez of Movies En Route Inc., practically every one of the larger passenger liners today is equipped to show 35m CinemaScope, and 16m installations are proceeding rapidly. His outfit also services cruise ships and a fleet of freighters and tankers.

Writing off the showing of films on trains as "impractical, unless they'd want to add an extra car," Barnett said his company had been intensively studying possibilities of installing projection equipment aboard planes. Some time ago, KLM and Air France ran some experimental showings on their overseas flights, and they were most successful.

However, complained Barnett, a host of problems remain, not the least of which is the oncoming of jet planes which will tend to cut flight skeds in half, leaving barely enough time to bother with pix.

Study of the problem has brought up the following difficulties: Location of the washrooms in planes makes it difficult to place

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257,000,000 Radios In World, Tops Copies Of Daily Newspapers

In the world today there are 257,000,000 radio receivers, 44,000,000 video sets, 130,000 motion picture theatres and 255,000,000 copies of the daily newspaper. Tallies are taken from a new United Nations Educational, Scientific, Cultural Organization report, "World Communications," which is the latest international info available on news and entertainment media.

For the first time, a "sharp increase" in the number of radio sets puts the audio medium ahead of the number of copies of daily newspapers in circulation. Nevertheless, world press circulation has risen 14% over the last five years. Radio sets has jumped by 41%.

In the same five-year period, the number of video sets has tripled around the world. However, "World Communications" points out that "cinema has retained its leading role in the world of entertainment, its weekly total of spectators equalling one-tenth of the world's population."

There is no equality from coun-

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Hamp's Israeli Trek

Lionel Hampton has again put Israel on his overseas itinerary. Orch leader, now touring Europe, had previously cancelled out his Israeli trek but a special bid from President Ben Zvi was instrumental in getting Hampton to put it on the agenda again.

The Hampton orch will leave for Tel Aviv from Paris May 8 and will tour Israel until June 12. The dates will be promoted by Moshe Wallin. Other jazz units touring Europe and the Near East have been bypassing Israel because of the war tension there. President Zvi said that the Hampton tour was important as a "morale builder." The orch toured Israel for the first time last year.

East Germans Flip Over U. S. Music In AFN-Berlin Coup

Berlin, May 1.

The popularity of the seven German Armed Forces Network (AFN) stations seems to grow bigger and bigger. If it can be measured by the large amount of request letters coming daily from Germans, then the AFN people have really good reason to be proud of their work. Besides their main job, namely to inform, educate and entertain U. S. servicemen in this country, they have contributed to better understanding between Americans and Germans. And that also applies to the East German population. Although many people in East German territories will hardly understand English, they too have taken a fancy to these sta-

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Music Cuts One Day From RKO's 'Eternity'

Music hath charms to beat a savage schedule, producer-director John Farrow has decided. He credits music with letting him bring RKO's "Back from Eternity" in one day ahead of schedule.

Ordinarily, cast members wander about the set, or even outside the soundstage, between takes, causing delays that mount up during the shooting of a picture. To avoid it, Farrow hired an accordion team, Dan Borzage and Tony Travers, and had them play between takes. Cast hung around to hear the music—and was always available when needed.

CHESLER GROUP NEARS CONTROL

By GENE ARNEEL

Sale of Warner Bros. Pictures at a whopping price of $66,960,000, in a deal by which Harry, Jack L. and Major Albert Warner would bow out of the corporation they've reared during 50 years, is on the verge of being wrapped up. That's the report from highly-placed Wall Street and banking sources.

Dangling that tall coin before the Warner freres, and all other stockholders of the company, is Lou Chesler, Toronto industrialist who, with his Canadian associates, a short time ago bought out the WB pre-1948 library of pictures in the studio vaults for (a) theatrical reissue and (b) television exposure.

Teamed with Chesler's syndicate is Charles Allen, stock broker of 30 Broad Street, who has a reputation for engaging in blue-chip financial maneuvers.

It's almost five years ago to the day that Allen was a part of a group headed by Louis R. Lurie, San Francisco realtor, which had an arrangement spelled out right down to everything but the signature for the acquisition of WB. At that time Harry Warner, president of the company, had a last-minute change of heart. According to insiders, his attachment to the operation was too strong to permit him in 1951 to sell out. Jack L. Warner, production chief, and Maj. Albert Warner, who's in charge of the New York end, went along with their sibling.

Harry Warner reportedly still is

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Only 4 Pix Nixed; H'wood 'Purer' Or Church Easier?

Is the Catholic Legion of Decency beginning to "ease up," or is Hollywood conforming more carefully to Legion morality?

Breakdown of Legion ratings since the first of the year indicates that the group, despite its "get tough" line late last year, has been taking it comparatively easy on the product. Out of a total of 106 features reviewed, it classed 28 (26.5%) as A (Unobjectionable for General Patronage) and 50 (47.1%) as A-II (Unobjectionable for Adults).

Another 24 (22.6%) films drew a B (Objectionable in Part for All) rating, and four (3.8%) were tagged C (Condemned). All of the condemned pix were foreign imports.

Comparing the ratings from January through the first two weeks of April with the ratios of 1955 (the Legion year runs from

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Broadway Again Pushing Northwards With $35,000,000 Coliseum as Magnet

By JOE COHEN

Opening of the New York Coliseum on Saturday (28) at Columbus Circle is regarded as the start of the uptown shift of the Broadway entertainment centre from Times Square. The move is deemed as inexorable as the northward climb of the entertainment industry in former years from Union Square to Herald Square to Longacre (now Times) Square. A Circle now becomes a new locate of show biz with the cutting of the tape of the new $35,000,000 exhibition and convention centre by Gov. Averell Harriman in the presence of national, state and city dignitaries.

The old objections to the northward shift are rapidly disappearing now that Federal, state and city funds are entering the construction picture by making available huge sums for slum clearance and condemnation of properties.

Another step in the northward move is the announced plans for the Lincoln Square project which will move the Metropolitan Opera House to a new and modern location, along with plans for four theatres, hotels, restaurants, ecc.

Showmen, for years, have prophesied that the future of the Broadway type of show biz is away from Times Square, which many now regard as a blighted area, with its "Coney Island atmosphere" a showcase for juvenile delinquency. New York City made the first move when it repealed outmoded laws which forbade construction of liv-

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Japs 'Get' Damon Runyon

San Francisco, May 1.

Opening of "Guys and Dolls" in Tokyo was a vast success, according to producer Sam Goldwyn who arrived here on the S.S. Cleveland last Thursday (26) after a six-week tour. He reported that "the Japanese laughed at all the right places" despite the fact they were following Damon Runyon through subtitles.

Turning to his own future plans, he said he's wavering between an historical and a modern film but wouldn't elaborate.

Raleigh Cigs' $1,000,000 Quiz Set For CBS-TV

Raleigh Cigs has been wrapped up as sponsor of "20 Steps to a Million," Ed Wolf package, with an alternating backer being sought. Quizzer will be launched on CBS-TV within about a month under present plans, since the network is said to be high on the show after looking over the pilot and wants to rush the preem date. There's no slot yet, but at least three spots are being ogled for the $1,000,000 jackpotter.

Half-hour show, embracing five contestants, will be emceed by Monty Hall, Canadian who's made a big rep for himself in the neighbor country. He's been in New York for some months as the emcee on WRCA-TV's daytime "Sky's the Limit." A tax-saving or cap gains device is being worked out by Wolf with Internal Revenue authorities, it's understood.

Wolf is packager of "Break the Bank" and "Masquerade Party." With him on "20 Steps" will be Herb Wolf and Jack Rubin as associate producers, with each involved in the other quizzers.

Shuberts Eye Liberace Nitery Show for B'way

Hollywood, May 1.

A deal is reportedly almost set for a Shubert presentation on Broadway next fall of Liberace's current "Come As You Were" package now at the Riviera in Las Vegas. Show stars the pianist, his brother George and Vampira.

Projected deal would bring the show to Broadway at a $5.50 top for a regular run at a legit house, delaying a planned tv spectacular version. Mounted at cost of $35,-

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New 'Rock' Explosion Of Hot Youth; Branch Mgr. Discounts Morals TNT

Minneapolis, May 1.

After witnessing "Rock Around the Clock" at the local suburban Hopkins Theatre, many juveniles on the second night of its run marched out and snake danced down the leading business thoroughfare, breaking store windows. Police quelled the youthful rioters.

Although the picture was doing big business and had been booked for additional nights, the management pulled it when local authorities claimed that the youngsters reacted to the jive music in disorderly fashion.

This was the territory's second riot of juveniles in connection with the film's presentation, the other having occurred at the Hollywood in La Crosse, Wis., where policy intervention also was necessary.

At the same time, according to Hy Chapman, local Columbia branch manager, numerous theatre engagements have been without incident and the picture continues to be a big grosser. He calls the Hopkins and La Crosse incidents "isolated."

Ted Collins' Views on Those Comm'ls And P.A.'s on Chicken-Flickin' Time!

By BOB CHANDLER

It's only a matter of sheer coincidence that Kate Smith's first television appearance in several months Sunday night (29) on "The Ed Sullivan Show" came just as she and manager-partner-producer Ted Collins celebrate their 25th anni in radio and tv. There was the matter of an agreement with NBC-TV not to work for a year after departing that network, plus Collins' near-fatal heart attack a couple of months back that extracted the declaration from Miss Smith that she wouldn't work until he was fully recovered.

So Kate Smith's return to television two days before her silver jubilee (actual date was yesterday, May 1) doesn't take the form of a one-shot jump out of retirement to celebrate the event. In fact, Collins' return to work (fully recovered) and Miss Smith's first of three appearances (remaining from a scheduled six set before Collins' illness) presage a fulltime return to the medium for the pair. The ever-energetic Collins, always a dealer, is working over a trio of possibilities for the fall, which include a half-hour film series starring Miss Smith, a series of eight guest shots on the Sullivan show, and a brace of spectaculars.

Collins, as partner and spokesman, is leaning toward the Sullivan deal as of the moment. After 10,342 hours on radio and 1,040 hours of television over the quarter-century, he'd like to drop some of the headaches and worries that go with a booming business enterprise, the production and ownership of Miss Smith's own shows. "We used to have a staff of 84 when we were doing the program for NBC-TV in the Hudson Theatre, and every minute was a problem. It wasn't so bad in radio; a staff of five did the whole show, and when we were on the air one guy was responsible for getting us out to the public. But in television, I never went home without a problem to

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Easy Does It: N.Y. to L.A.

Hopping back and forth between New York and the Coast has become about as difficult for actors as sending around the corner to the delicatessen for a container of coffee during rehearsals. Legit actress Leora Dana discovered that a fortnight ago when she went to Hollywood to appear in a vidfilm.

After attending the Broadway preem of "Waiting for Godot," in which her husband, Kurt Kasznar is featured, Miss Dana went to Sardi's restaurant, N. Y., for a snack with several friends and then, shortly after midnight and still in evening gown, she taxied to Idlewild airfield and boarded a sleeper plane for Los Angeles.

By the time she'd arrived on the Coast she'd slept, changed into street dress and breakfasted. She reported at the Republic studio at 10 o'clock that morning in time for the first rehearsal of the telepic.

Ingrid Bergman Doing Only 'Joan' in Mexico

Mexico City, May 1.

Ingrid Bergman will play only one performance of "Joan at Stake" in Mexico, according to Celestino Gorostiza, chief of the theatre department of the government-administered Institute of Fine Arts. He had announced earlier that the inking of Miss Bergman would be for possibly 10 shows. But the final signing allowed for only one performance, to be played at the Palace of Fine Arts (National Theatre) in September, at a date not yet set.

Original statement said Bergman, husband Roberto Rossellini and company of 20 would get $20,000 for the 10 shows, plus $4,000 traveling expenses, and that the show would open here June 12. This time, Gorostiza made no mention of just how much she will get or other financing had been agreed upon at the ultimate inking. The theatre chief disclosed that if the public still clamors for more after the one performance another show might be given.

WMCA Last of Indies To Desert B'way For Poshier Huckster Row

WMCA has quit Broadway after 30 years (18 of them over Lindy's) in order to "go Madison Avenue." The N. Y. radio independent has no kick with Lindy's but figured that sharing space with a penny arcade and a beauty school wasn't the kind of glamor it needed to romance agencies and advertisers, so it moved last week into a new building at 48th St., on agency row.

WMCA, helmed by Nathan Straus, has given up 27,000 square feet of "diffuse" space to pay approximately three times the rental for "functional" headquarters-studios that cover one-third the space it has had since 1938. With the removal of WMCA to poshier East Side environs, it became the last of the indies to shed the one-time center of Gotham radio. (Only WOR, the Mutual network key remains on Broadway, off 41st St.).

The building, in which WMCA relinquished two-floors and 10-studios, in order to gain that all-important sales atmosphere, has a long show biz history. Originally, it housed the Friars' Club. Today, besides Lindy's, it has the Nola Sound Studios. Before moving to 52d and Broadway, the station was located in the Hotel McAlpin, 19 blocks below on the same avenue. (The McAlpin location inspired the call letters WMCA).

Ten studios were built in the hop from the McAlpin, made to accommodate the short-lived five-city network, called Inter-City Broadcasting Network, which WMCA fed. Also, in the mid-

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Cantor's Israel Speech

Boston, May 1.

"You don't tell a kid after its born, 'You're out on your own'," declared Eddie Cantor at a press conference for the Greater Boston Defend Israel Dinner at Hotel Statler, where he was guest speaker, Saturday night (28).

The comedian was referring to the refusal of State Dept. to okay sale of $60,000,000 in defense materials to Israel. Cantor and Reuven Dalni, Israeli consul in New York, were chief speakers.

"Our good President Eisenhower and our secretary of state, Mr. (John Foster) Dulles, believe a mighty arsenal is a deterrent to war," Cantor said at the dinner. "If that's good enough for the U. S., then it's good enough for Israel too."

'Let's Be Kind To Germans & Wives Week' at Cannes

Paris, May 1.

Baffling nature of Gallic cinema censorship has again come to the fore following rejection of two films for screening at the current Cannes Festival. Ban overruled the Festival Selection Committee which had chosen a short, "Nuit et Brouillards" (Night and Fog), and recommended the full-length feature, "Cela S'Appelle L'Aurore" (That Is the Dawn).

Exclusion of "Brouillards" was apparently due to its story of German concentration camps. Ministerial officials decided that although the films was done in an objective, aesthetic sense, rather than in one of condemnation, it would be best to eliminate the picture as an entry to prevent any difficulties with Germany.

Likewise, "Aurore" was turned down as "too anarchic" for an international manifestation such as the fest. Principal objection was that it condones a murder and has a man more at ease with his mistress than with his bourgeois wife. Thus, some observers believe, a paradox is apparent when scrutinizing French film censorship.

Though France may have the least interference with moral and social daring in film subjects, its bureaucratic setup and mode of film monitoring give it a heavy political censorship. This inspires sombre treatments of the facts of life but rarely motivates attempts at more topical and graver treatments of contemporary human problems.

While the industry has been fighting for a self-regulatory body, the law at present is administered by the Commission De Controle Du Cinema. This government agency, which works through the Centre National De La Cinematographie, is charged with checking on all films "to safeguard public morals and maintain the public order."

Pre-Censorship, Too

Despite the Commission's "final authority," actually the Minister of Commerce and Industry has the last say and can override Commission decisions. There's also a pre-censorship setup of two commissions which pass on scripts to enable producers to avail themselves of Film Aid funds. Here, too, political censorship can take place since the head of these commissions is also on the Controle Du Cinema.

With the various ministries having a say, via their members on the Commission, it's only too obvious that they exercise their scissoring rights when a subject threatens to impinge upon their respective spheres. This situation barred H. G. Clouzot from fulfilling a desire to make films on the touchy Indo-Chinese and North African problems. Andre Cayatte wasn't allowed to film "L'Affaire Seznec," which concerned a miscarriage of justice.

Also harassing both producers and exhibs is local censorship. Many mayors are pressured by various cultural groups, both social and political, with axes to grind about films. If a mayor resists, then the minority bodies frequently resort to demonstrations to achieve their demands. Recent example is "Le Rouge et le Noire," which military and Catholic groups

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The N.Y. Coliseum

Following World War I realty interests envisioned "moving Broadway uptown." Martin Beck in the 1920s dramatized it by building a legit theatre on the west side of 8th Ave. William Randolph Hearst, Arthur Brisbane, Marion Davies and allied interests placed their sights on Columbus Circle and eastward to 6th Ave., in the neighborhood of 54th St., where today's Hotel Warwick and Ziegfeld Theatre stand. But not until the opening last Saturday (28) of the new $35,000,000 Coliseum, on Columbus Circle, 58th to 60th St., has New York seen so vividly dramatized an opportunity for "moving" show business uptown.

It is already on the record how dramatic and vivid is this new colossus on the Manhattan scene, so this treatise will not gild the lily any further. (A news story herewith tells it in detail).

But if ever the Broadway Assn. has a challenge, the opening of the Coliseum is it. It is unquestionably an important forward step in improving the blowzy Lincoln Square via the planned new Metropolitan Opera House, plus a civic and art centre, plus a branch campus of Fordham U., and other rehabilitation projects.

It is to be hoped that the traditional gripes about Orange Juice Gulch and kindred stock complaints which were part of the Broadway Assn.'s periodical "script"—but nothing was ever done about it—will not flood over to the environs of the new Coliseum.

It so happens that, as of now, some fringe hotels and restaurants have been somewhat on the dubious side. Some already have gone in for facelifting in anticipation. Some which happen to be contiguously and fortuitously situated in the environs are making a new pretence of respectability. (Even the outlanders will find out tain't so.)

Back to the Broadway Assn.—there is an opportunity there for a little commonsense in that Columbus Circle detour and the routining of Broadway one-way southward. After-theatre traffic, which would normally wend its way home northward up the Main Drag, finds itself detoured to 8th Ave. or 7th Ave., the latter now a particularly awkward and overloaded artery, bottle-necked as it approaches 59th St., yclept Central Park South. Any attempt to take it via 6th or 5th Ave., is equally abortive. What Traffic Commr. T. T. Wiley and his aides think they accomplish at a post-10 p.m. theatre hour is something the Broadway Assn. could explore to advantage. As for that Columbus Circle ring-around-the-rosy, any Gotham cabdriver has some choice language appraisal of that ignoble—to date—experiment.

But that's nothing to deprecate the Coliseum. It is a noble monument in the world's greatest city, which now has a convention meeting place to match all the other artistic, cultural, economic and entertainment values which only the Big City can boast.

Abel.

Girl Theatre Mgr. Makes Nudes Don More Clothes

Bradford, Eng., April 24.

Gwladys Laidler, managing director of the Alhambra Theatre, objected to draping of nudes in "Paris After Dark," a Paul Raymond revue, so she made her own alterations to the garb. The terms of contract, she said, gave her the right to object to any of the songs, speeches, dialog, business or costume which she considered unsuitable or displeasing.

She said she made the alterations "with a view to bringing the production more into line with the tradition of the theatre."

"As the show stood, it was not suitable," she said. "Some of the acts were quite clean and good variety, but the nudes were not artistic—and while here would certainly have to be draped."

TOM O'NEIL CHEERS 'AGE OF PROGRESS'

Television and the film industry can get together profitably and there is plenty for everybody in the entertainment field, Thomas F. O'Neil told an overflow crowd at the Poor Richard Club, the town's top advertising organization.

O'Neil, chairman of the board of RKO Radio Pictures and president of the Mutual Broadcasting System, believes the technological revolution is "the distinguishing mark of our age" "From the factory to the kitchen automation has taken over," he said "and if there is one area, which above all others can be counted upon to employ people's free time—it is entertainment."

Ridiculing the prophets of gloom, O'Neil predicted that technology would shorten the work week to 37 hours by 1960 and foresaw a 30-hour week by 1980. He scouted the idea that new entertainment forms, such as television, would kill off the parent forms, and declared that all would prosper even more in the advances made.

O'Neil pointed to the survival of the phonograph and the motion picture after temporary setbacks due to radio, which in turn was hit

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Scott Fitzgerald Heir, Sally Benson Quarrel Over Rival TV Bids

A dispute over two alternative television offers for the rights to the legit play, "Young and Beautiful," has developed between Sally Benson, who dramatized the original F. Scott Fitzgerald story, and Mrs. Frances Scott Fitzgerald Lanahan, the late novelist's daughter and heir. The matter is expected to go to arbitration.

Both the Robert Montgomery show and ABC-TV have made bids for the single-time video rights to the property. Mrs. Lanahan, who controls the basic rights, reportedly favors the Montgomery offer, which is understood to involve a higher fee. Miss Benson prefers the ABC-TV pitch, however, on the theory that despite the lower payment, it would presumably involve a more ambitious production and thereby enhance "Young and Beautiful" as a prospect for film sale.

Mrs. Lanahan's agent on the original Fitzgerald stories is Harold Ober, while Miss Benson's agent is Barron Polan. "Young and Beautiful" had a 65-performance run on Broadway last fall, losing approximately $65,000.

LOEW'S OWN CINEMA IN ALL REICH BURGS

With the opening of the Waterloo Theatre in Hamburg, Germany, Loew's International has accomplished the first step in its aim to operate a theatre in every key city of Western Germany. Prexy Arthur Loew disclosed the opening of the Waterloo in a post-meeting report to the stockholders of Loew's Inc.

Film company topper also revealed the company's acquisition of its first foreign drive-in theatre—in Salisbury, the largest city and capital of Southern Rhodesia, Africa. This, too, represents the first move of a longrange plan "to lease, buy or construct drive-in theatres in areas particularly suited to that type of operation." The company's new Metro Theatre, a 2-800-seater in Buenos Aires, Argentina, will be opened this spring, Loew reported.

OFF-TYPE GETS VERY TYPICAL

Vexed Germans Scram Cannes; Hayward May Cop Top Actress; Hail Non-Hollywood Hungarians

By GENE MOSKOWITZ

Cannes, May 1.

Illustrative of current "tact" of French authorities, German "Sky Without Stars," previously exhibited in Switzerland, has been banned for the Cannes Film Festival. Reason: might offend Russia. But Russians quickly denied making any protest. German delegation expressed its ire by walking out of Festival.

Columbia's "Harder They Fall" drew very good critical response when shown here and Metro's "I'll Cry Tomorrow" did fair in reactions. Film's star, Susan Hayward, however, ran away with kudos and is rated a likely winner of best acting award.

Alfred Hitchcock's "Man Who Knew Too Much" (Par) was shown to a big turnout and was liked but is not deemed a candidate for an award.

Festival's kickoff April 23 was to the three C's which make or break a film fest this side: celebs, climate and cinema values. Big migration of newspapermen from the Kelly-Rainier wedding at Monte Carlo gave this year's gathering a special heft.

Hungary, which supplied a backbone to Hollywood filmmaking and ribbing, suddenly presented a worthy entry of its own in a surprisingly lyrical, moving comedy-drama reminiscent of the best in pre-war love stories. Called "Khorinta" (Little Fairground Swing), directed by Zoltan Fabri, it brightened jaded critics and swung into fest conversation. Subtle direction made this tale of two lovers separated by social and political barriers a taking pic with its centimentality never mawkish. Its political aspects were not overstated

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German Co-Production May Have Advantages By 1958—Schellkopf

German-American coproduction has a great future, but not before next year, says Anton Schellkopf, German producer-director, head of Oskar Film (Munich) and on the board of the German Export Union.

Schellkopf said that, for the moment, he could see little advantage in coproduction from the U. S. point-of-view. "When we have succeeded in establishing our stars, then it will be more useful," he commented.

He said one of the prime problems facing the German industry was the introduction of international stories, done in a way that would appeal in the world market. "Our German writers have a tendency to be too provincial," he declared. "They can see only the German market. What we need is a broader point-of-view."

Schellkopf thought that there had been considerable improvement in technique in German films, but that—in relation to the U. S. market—the need remained to intro German personalities to the American public. "We should introduce our best pictures here in dubbed form," he said.

In this connection, the German

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COMPANIES BUY SHARES

U's 58,050 Leads—WB and Stanley, Also Active

Film and theatre companies are continuing with purchases of their own common stock issues on the open market.

As of over the past few weeks, Universal led the list with acquisition of 58,050 shares of its common stock. Warners bought in 10,500, Stanley Warner 15,468, National Theatres 600, and Columbia picked up 450 share of its $4.25 cumulative preferred.

Foreign Press Lines Up World Film Festival, Seeks Video Auspices

Hollywood, May 1.

Hollywood Foreign Press Assn. has completed plans for a five-day world film festival to be held here in October, with stars of several foreign countries in attendence. If successful, project would become an annual event.

Negotiation is underway for a network television show as a highlight of the proceedings.

Stars who will come here, it's asserted, will be top names familiar to U.S. audiences. Some already have accepted. They will represent Italy, France, Germany, England, Spain, Mexico and Japan and HFPA also expects to have two stars here from Soviet Russia.

20TH IN SO. AFRICA

$4,900,000 in Yank Dollars, Plus —Ozoner Expansion, Too

Acquisition of African Theatres, Ltd., in South Africa by 20th-Fox will cost the company $4,900,000 in American dollars in addition to funds borrowed from South African banks and running so far to $2,800,000.

This was disclosed last week in the 20th annual report which said "present indications are that our offer to purchase the entire capital stock of African Theatres, Ltd., will be accepted." Acceptance is conditioned on 20th obtaining 100% of the outstanding shares. Report said the takeover, which includes other properties apart from the 140 theatres, should take place in June.

20th plans to build several drive-ins in South Africa, the report stated.

Subsidiary formed by 20th, which made the offer to the stockholders of African Theatres, has deposited some $4,200,000 in escrow as part of the purchase price. Of this amount, $1,400,000 was advanced by 20th and the rest was obtained via a South African loan.

"Upon consummation of the purchase, additional advances of $3,500,000 in United States funds ultimately will be required," the report stated.

Extras Resume Talks

Hollywood, May 1.

Negotiations between the Screen Extras Guild and Assn. of Motion Picture Producers and the Alliance of Television Film Producers have been resumed, SEG prexy Richard H. Gordon reports.

Talks were broken off by the guild March 31 when a deadlock was reached. But Gordon said he is in hopes agreement on a new, fair pact can be reached soon.

Plato Skouras Buys Novel

Hollywood, May 1.

Plato Skouras has bought "Sierra Baron," novel by Thomas Wakefield Blackburn, and plans to film it as an indie. Blackburn also wrote last year's hit tune, "Ballad of Davy Crockett."

Dick Hyland of Frank Cooper Associates repped the writer in negotiations.

Dean Martin & Jerry Lewis, now on the Coast, will be coming east at the end of next month with a sked including an appearance before the state governors' convention in Atlantic City, June 26 and a local DuMont telethon from Carnegie Hall June 29-30 for Muscular Dystrophy.

STARS ON KICK FOR 'NEW' ROLES

Hollywood, May 1.

Income tax started it. Widescreen with its fewer-but-more-unusual pictures abetted it. The emancipation of the old studio slaves chained to "type" has now been completed. For umpteen decades Hollywood performers complained bitterly of their inability to get away from stale roles with their hamming. No more. Today they are free as their agents' imaginations.

Not only is it comparatively easy to slip out of the handcuffs of type in the Hollywood of the present what'll-we-do-next-to-pop-people's-eyebrows-off era, but an alert actor who is unable to think of a sufficiently offbeat assignment for himself may develop an inferiority complex again and have to go back to his psychoanalyst. Off-type casting is currently almost the expected thing and rapidly becoming no novelty. Heroes become heavies and a heavy like Ernest Borgnine cops an Oscar for mushing up a wistful wallflower. Who's astonished anymore?

The present kicking-over-the-old traces kick among performers points to Frank Sinatra in Columbia's "From Here to Eternity." It blasted him out of rut and into a new boom and probably has done more to influence actor psychology in recent semesters than any single other event.

Not Everyone's 'Switch'

However, many in Hollywood feel that it is a mistake to abandon type-casting entirely. Some performers are so perfectly suited to what they are doing that it would be a mistake to take them out of their natural element. Some of the best action stars, for example, shouldn't be thrown into comedy merely for the sake of exploiting a "switch."

But new atmospheres prevailing at the major studios are definitely conducive for the present to offbeat casting and since independents have always been willing to take longer gambles, prospects are dim for type-casting.

According to one producer, Robert Goldstein, studio practice was always the villain in the problem

(Continued on page 22)

Gold Medal Premise: Use Gotham's Writers & Directors, Rate Video Only as 'Sketch' of Scenario

Gold Medal Productions, the new firm established by Martin A. Poll, aims to utilize New York talent—including writers, directors and actors—for its feature film program. Poll's idea: writer, director or performer can bring a project to the company and if it meets the approval of the board, Gold Medal will arrange for the financing and the subsequent release. A majority of the feature pictures would be filmed in Gotham.

Gold Medal expects to get rolling in about three months. Mel Goldberg's "Circle of Guilt," originally a Studio One teleplay, is under consideration as teeoff effort. Poll stressed that his company "would not compete with the Hollywood $1,000,000 pictures," but it would concentrate "on the quality of writing and direction."

In discussing the possibility of converting tv scripts to the screen, Poll emphasized that the teleplays would only serve as the "nucleus" of the story and would not be "stretched" into a full-length motion picture. Gold Medal, he said, would use the basic idea of the tv script, start from scratch, and develop it completely along motion picture lines.

Alfred W. Schwalberg, former president of Paramount Distributing Corp., is a director of the company and will serve as "consultant," sales representative, and general adviser." Gold Medal shares office space with Schwalberg's Artists-Producers Assn., a producer's representative outfit.

Reich Foreswears Any Discrimination Vs. Yank Films for 20 Months

Washington, May 1.

U. S. and West Germany signed an agreement at Bonn last week under which there will be no German discrimination against foreign films for the next 20 months.

The U. S. agreed to a revision of German tariff schedules, elimiating a section under which Germany had been barred from reserving more than 27% of exhibition time for domestic pix.

In exchange, the Germans agreed there would be no discrimination until after Dec. 31, 1957. If the pact is not denounced by either side before then, it is to continue until Dec. 31, 1958.

UNLEASH JEFF CHANDLER

He'll Start Earlier As Indie Producer Thanks to U

Hollywood, May 1.

Universal has rewritten Jeff Chandler's existing contract with the studio to permit him to launch his own independent production plans next month, beginning with "Drango," a $1,000,000 budgeter which will be produced by Hall Bartlett, who wrote the screenplay. It will be made under the banner of Chandler's Earlmar Productions, firm in which he's partnered with his agent, Meyer Mishkin.

Existing contract has three months to run, after which Chandler begins work under a two-films-a-year basis for three years. To permit him to start "Drango," U is granting him a leave of absence for several months, in return for which he will do two more films before the two-a-year pact is activated.

Earlmar has a three year releasing deal with United Artists calling for two pictures annually. Chandler will appear in only one of the two annual Earlmar entries.

BERTRAM BLOCHS TO LEGIT

Couple Write Play, Will Produce On Broadway

Bertram Bloch, 20th-Fox's Eastern story editor who left the company at the end of April, will turn legit producer with his wife, Edythe Latham. They're also writing a new play together.

Bloch had been with 20th for 15 years.

National Boxoffice Survey

Biz Stays Spotty; 'Swan' Still Champ, 'Suit' Again Second, 'Jubal' 3d, 'Holiday,' 'Okla.' Next

Milder weather which sloughed weekend trade in many key cities is making firstrun biz uneven to sluggish in most spots covered by VARIETY this stanza. Also, there is a dearth of fresh product to hypo the take, many exhibs waiting until later in the month for important changes of pictures.

"The Swan" (M-G), which was No. 1 last session, again is finishing first with important takings in some 14 keys. It is closely followed by "Man in Gray Flannel Suit" (20th), which also was second last week. "Jubal" (Col) is copping third place as against fifth spot last round.

"Cinerama Holiday" (Indie) is finishing fourth, although playing in fewer key cities than in recent weeks since "7 Workers of World" (Indie) has replaced it in some four spots. "Oklahoma" (Magna) is winding fifth.

"Harder They Fall" (Col), which comes into the N. Y. Astor soon, is taking sixth money, though just getting started out in the keys. "Meet Me in Las Vegas" (M-G) is pushing up to seventh position. "Cry Tomorrow" (M-G), long high on list, is taking eighth spot.

"Alexander the Great" (UA) will capture ninth place while "Forbidden Planet" (M-G) rounds out the Top 10 list. "Serenade" (WB), "Creature Walks Among Us" (U), "Diabolique" (UMPO) and "Lady-killers" (Cont) are the runner-up films.

"Birds and Bees" (Par), with results from three key cities this stanza, so far is uneven. It is fair in N. Y., nice in Toronto and pleasing in L. A. "Cockleshell Heroes" (Col), also new, shapes good in Cleveland, modest in Philly and mildish in L. A.

"7 Wonders of World" (Indie) is displaying amazing strength on tee-off engagements, some keys reporting its showing as best of all "Cinerama" pix. It is great in Pitt, socko in St. Louis, solid in Philly and capaci'y in N. Y., where it is beating the opening week figure in its second round.

"Touch and Go" (U), another new entry, okay in N. Y. and Chi, is rated big in Boston and fast in K. C. "Hilda Crane" (20th) is not getting far on its initial dates. "Mohawk," from same company, however, is fancy in Buffalo and good in Boston. "Rack" (M-G) looms stout in Washington and fair in St. Loo.

"Kettles in Ozarks" (U) shapes good in Denver. "Comanche" (UA), big in Chi, looms good in Detroit. "Conqueror" (RKO) shapes fine in Balto and N. Y.

"Doctor At Sea" (Rep) continues smoothly in Balto, N. Y., Frisco and L. A. "Carousel" (20th), big in Philly, is not so strong in L. A.

(Complete Boxoffice Reports on Pages 8-9.)

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Other Majors Mull M-G's C'Scoper In B&W, 20th Still Favors Tint

Metro's decision to pioneer with black-and-white in the CinemaScope field is being watched with considerable interest by all other companies, including 20th-Fox.

There has long been a feeling among company execs that the indiscriminate use of color in C'Scope pix was a mistake and, in some instances, uneconomical. It's an argument with which even some 20th execs go along privately.

Officially, 20th is still sticking to the theory that CinemaScope can't be at its best unless it's tinted, and that color is a b.o. stimulant, whether it's needed in any particular picture or not.

First Metro release in b & w CinemaScope will be "The Power and the Prize," starring Robert Taylor. M-G decision to give b&w a try was reported in VARIETY on April 18.

One of the economic advantages of b&w C'Scope is the much lower cost of prints. In the instance of 20th, its print bill—aggravated by the fact that it continues to supply stereophonic and optical sound—runs in the neighborhood of $3,000,000. It's a load which some in the company feel could be lightened without any particular harm done to the value of certain pictures which, in fact, might be even more effective in black-and-white.

Metro some time ago wanted to make a b&w C'Scope feature, but was dissuaded by 20th. It's pointed out, however, that the b.o. value of color is debatable and that some important films in b&w have done very well, mostly because their subject matter didn't require tint effects.

There are some directors who feel—and have said so—that b&w can actually be a boon on certain types of films.

L. A. to N. Y.

Frank Albertson
Irving Asher
Jack Baur
Jacques Bergerac
David Brown
Yul Brynner
Jerry Colonna
Gary Cooper
William Dozier
Irving Drutman
Irene Dunne
Leo Durocher
Sylvia Fine
George Gobel
William Goetz
Maxwell Hamilton
Dick Haymes
Alan Hewitt
Mervin Houser
Cornwell Jackson
Al Latosta
Kevin McCarthy
Ethel Merman
Lloyd Nolan
Thomas F. O'Neil
Jack Palance
Jerry Pickman
Rod Steiger
Mike Todd
Jane Wyman
Shirley Yamaguchi

N. Y. to Europe

Robert Aldrich
Louis Armstrong
Cornell Borchers
John A. Cairns
Frances Church
Paul Douglas
Joe Glaser
Ben Goetz
F. Hugh Herbert
Michael Hyams
Andre Kostelanetz
Howard La Woce
Hans Lederer
Marjorie Morrow
Patricia Neal
Richard Newton
Helene Pons
David E. Rose
Anton Schellkopf
Helen Strauss
John Williams

Europe to N. Y.

Jacqueline Francois
Norman Granz
John Huston
Ike Levy
David N. Martin
Milburn McCarty
Sir Tom O'Brien
Gottfried Reinhardt
Manie Sacks
L. Arnold Weissberger
Herbert Wilcox

Short-Sellers Off AB-Par

Short interest on the New York Stock Exchange, meaning those investors whose gains derive from a decrease in the stock's trading price, are easing off on American Broadcasting-United Paramount. In other words, they don't look for a drop in AB-PT values.

There were 3,784 short interest shares of AB-PT in March. This fell to only 584 shares in April.

Freres Gilbert Press For Restored Cumulative Voting at 20th-Fox

Annual stockholders meet of 20th-Fox on May 15 will have before it a resolution by Lewis D. and John J. Gilbert to restore cumulative voting. Latter procedure was eliminated at a special stockholders meeting in May of 1953, ending a proxy fight initiated by Charles Green against the management.

Gilbert brothers' resolution, if passed, would allow each stockholder to cast all of his votes for a single director or to distribute them among as many as he chooses. The Gilberts are owners of 10 shares each and are put down as repping an additional family interest of 10 shares.

Proxy proposed all 10 directors for reelection. It put the total remuneration of 20th officers and directors (25 persons) at $1,622,426. Highest salaried exec in 1955 was production chief Darryl F. Zanuck with $265,000. He was followed by prexy Spyros P. Skouras with $249,858 and Al Lichtman, former director of distribution, with $210,940. Of the officers, Skouras is the only one not participating in the company's retirement plan. Zanuck's estimated annual retirement benefits on reaching age 65 would be $12,455 a year.

N. Y. to L. A.

Maxwell Arnow
Ray Bolger
Charles Coburn
Margaret Ettinger
John C. Flinn
Henry Fonda
Mary K. Frank
Sol Jaffe
Norman Krasna
Robert Radnitz
Fred Robbins
Joseph Santley
Lee Tracy
William Wyler

Majority of British Producers Oppose Any Eady Benefits for Yanks

By HAROLD MYERS

London, May 1.

A majority of British producers are opposed to the principle of films made in this country by American companies being able to qualify for quota and being eligible for a share of the Eady coin. That is one of the most important decisions taken at a series of secret meetings during recent weeks by the British Film Producers Assn.

The sessions were called by the BFPA in order to draft a reply to a questionnaire received from the National Film Finance Corp. The questionnaire is the first stage of the latest governmental inquiry into the British picture industry, and the replies received from all sections of the business will govern future policy on renewal of legislation.

At the final meeting held last week, at which the draft reply was approved, the BFPA carried out the principle of sending minority reports, where justified, on the more controversial issues. Such a minority report has been sent to the NFFC in regard to American production in Britain.

Indies Resent U. S. Horn-In

It has been no secret that an active faction of independent producers have resented the way in which chunks of Eady money have been diverted from their own immediate needs into the pockets of prosperous U.S. majors. VARIETY reported some months ago that a move was afoot to end this diversion, either by an alteration to the Eady rules or by amendment of the Quota Act. So far this is the only positive action that has been taken.

It is understood that the BFPA majority viewpoint concerns only productions made exclusively by Hollywood majors. It doesn't refer to films made in association with local outfits or to co-productions. A separate formula for dealing with these is being advocated.

Another major issue, which called for a majority-minority reply, concerned the question of monopoly. A move to advocate the complete severance of the two Rank circuits was defeated.

The minority viewpoint on this subject is being expressed, however. Under the present arrangement, the two circuits are operated by Circuit Management Assn. Ltd. and their programs are booked by one person, Richard Hamer. The minority objects to the principle of one man having the final say-so on bookings in two major theatre groups. They feel there is too much power there for one person to have.

Test of Title Registry System

American Pictures Does Burn as RKO Wins 'Similarity' Okay—Purposely Floods Bureau

Hollywood, May 1.

Marking the first open challenge of the powers of MPAA's Title Registration Bureau, American Pictures Co. has purposely registered a flock of titles that "conflict" with titles of already completed top-budget films. Avowed purpose of the move is to test an arbitration decision in which the indie lost out to RKO some months ago.

Titles registered by American are "The First Conqueror," "First Jet Pilot" and "The First Ten Commandments." RKO, of course, has "The Conqueror" and "Jet Pilot" canned, while Paramount has the Cecil B. DeMille production, "The Ten Commandments."

Tangle between the two factions stems from RKO's recently-completed Ginger Rogers starrer, "The First Traveling Saleslady." American, it seems, has a property titled "The Traveling Saleslady," has priority on the handle with the MPAA and once, some years back when the indie company was releasing through RKO, even submitted the vehicle to RKO as a possible release.

When first learning of RKO's contemplated "The First Traveling Saleslady," American protested to the Title Registration Bureau of a "harmful similarity," and felt that RKO shouldn't be allowed merely to insert the word "first" in the front.

The matter went to arbitration, and RKO won.

American, via its "first" takeoff registrations on "Conqueror," "Jet Pilot" and "Ten Commandments" and the planning of one or all of the subjects for filming, feels that its registration stand is the only way, without going to court, to prove to and convince MPAA it gave a wrong decision in the "Saleslady" arbitration. Indie company, of which Ruth Zugsmith is the head, feels that a principle must be established, that "calling the bluff" of MPAA is the best way by which it can be done.

Technically, of course, one cannot, under U. S. copyright law, keep others from using the same song or book title. MPAA, at the behest of the majority engaged in the film industry, years ago set up the Title Registry to protect those who first conceived certain, distinctive titles. Indies as well as major company members of MPAA regularly have used the Bureau and abided by its decisions.

New York Sound Track

While on a recent holiday in Puerto Rico the always-controversial writer **J. B. Mathews** amused himself writing his N. Y. Congressman about the numerous prognostications of the extinction of film theatres or their drastic reduction in numbers and came up with a satirical plan to cope with the problem. Wrote Mathews:

"What this country needs to correct this economic imbalance in the entertainment industry is a ticket-bank program. Let us take the year 1946, with 5-billion movie tickets sold, as parity. Your bill establishing the Ticket-Bank Administration (TBA) will authorize movie theatres to print that number of tickets, with the understanding that the government will buy up whatever tickets are not sold. It is obviously not the fault of the movie-house operators if 2 or 3 billion movie tickets remain unsold because people like to stay home and watch TV.

"I strongly urge that these surplus tickets **not** be stored in a cave where moth and mildew would be sure to attack them. Instead, let us provide for their distribution to the people behind the Iron Curtain. This will give an incentive for these people to visit the United States, and these visits will make for cultural exchange."

Arthur Hornblow Jr. went to London for the avowed purpose of signing a British director for his screen production of "Witness for the Prosecution." So he signed **Billy Wilder** . . . **Edward A. Golden** registered "Josef Stalin" as the title for a feature. He's serious ? . . . And RKO has "Around the World in 90 Minutes" upcoming, whereas **Mike Todd's** globe-girdling film saga is "80 Days" . . . **George Brest,** producer, distributor, bought "In the Park," **Marcel Marceau** one-reeler, which he'll package with "Geordie," feature he acquired from Lion Films International . . . **A. W. Schwalberg** closed for the U. S. and Canadian rights to "Barber of Seville," made by Filmitalia in Rome . . . **Lou Bunin,** who produced the "Alice in Wonderland" feature and released it in conflict with Walt Disney's production of the same property, has formed Harlequin Productions. He's partnered with cameraman **George Pickow** and folk singer **Oscar Brand** in the outfit, which is to produce shorts for both theatres and tv.

Lacy Kastner, prez of Columbia Pictures International, in Hollywood for two weeks of studio powwows on product, etc., along with **Nate Spingold.**

Serge Semenenko, v.p. of First National Bank of Boston and a familiar figure in show business financing, has purchased an additional 13,000 shares of American News Co. common stock, bringing his total ownership to 33,000 shares. He's a director of ANC.

Metro crew, headed by director **David Miller,** in Manhattan to film sequences for "The Opposite Sex" . . . Another MG unit off for Danville, Ky. for "Raintree County" locations . . . **Edgar Rosenberg,** formerly with Box Office Television, on the mend after a long illness.

Well, she finally made it and she'll make one picture. Most aggressively camera—hungry actress of the season, **Jayne Mansfield,** emerges as the star of "The Burglar," a feature film of Philadelphia locale by **Jack Harris** . . . Universal's casting director **Jack Baur** in from the Coast to o.o. New York talent . . . **Cornell Borchers** returned to her home in Europe Monday (30) after completing "Istanbul" for Universal, the German actress' second U. S. film . . . **Ben Goetz,** formerly head of Metro production activities in England, sailing for Naples on a vacation trip . . . **F. Hugh Herbert** planing out to join **Mark Robson** in England for production of "The Little Hut" . . . Universal "sneaked" "Away All Boats" last night (Tues.) at the RKO 86th Street . . . In an indie deal with Metro, **Gene Kelly** will produce, star and co-direct with **Noel Howard** "Happy Journey," original screenplay by **Arthur Julian** and **Joseph Morhaim** . . .

Eric Johnston has Spain on his itinerary as soon as his Washington commitments allow him to get away. U. S. boycott of Spain continues . . . There wasn't any actual commitment on the part of the MPEA companies to do a specific amount of color printing in Italy. The American outfits agreed, individually, to do as much local processing as practicable. The Italians had asked that 50% of all color pix released in Italy be printed there, too . . . Price 20th-Fox paid for "10 North Frederick" by **John O'Hara** was $175,000, not $300,000. Deal involves a percentage arrangement on the gross, so O'Hara's take could go up another $100,000 . . . **Erich Pommer** has lost a leg and is in a Coast hospital . . . Newsreels gave less footage to **Grace Kelly's** religious wedding ceremony than to **Margaret Truman's** nuptials, Kelly coverage in one reel ran only 100 feet. Assumption was the public was being bombarded with too much Kelly material.

It's **Delbert** (not **Daniel**) **Mann** who's been signed to direct "Desire Under the Elms" for **Don Hartman.** . . .

Herbert Bayard Swope Jr. has been assigned producer chores on 20th-Fox's remake of "Jesse James," which the studio first made in 1936, with **Tyrone Power** and **Henry Fonda** starring. First version was produced by **Darryl F. Zanuck,** with **Nunnally Johnson** screenplaying. **Russell Hughes** is scripting the remake.

Boris Vermont, in charge of foreign versions at 20th-Fox, won one of the American Film Assembly's Golden Reel awards in Chicago for his "The Man I Never Saw," dealing with American-sponsored Athens College in Greece. Film was a gift by 20th to the college. Vermont, in 1953, won an Academy Award for producing the art short, "Light in the Window," and he rated a nomination in 1954 . . . **Richard Gordon** of Renown Films to London and probably also Germany . . . Motion Picture Export Assn. may have to decide on which U. S. films should go into the Berlin film fest. Too many nominations.

Foreign billings of 20th-Fox are still outrunning the domestic take. Company last week racked up $1,100,000 in overseas rentals whereas domestic continued at around $850,000. Situation is expected to change as "Carousel" and "Man in the Grey Flannel Suit" make themselves felt.

White Cloud, Mohawk Indian touring upstate New York on a presell for "Mohawk," is a real motion picture veteran having appeared with **Pearl White** in "Perils of Pauline" 43 years ago, White Cloud is estimated to have stunted and played small parts in about 4,000 films. He does a knife-throwing act, with **Lillian Walker** also a Mohawk Indian, as target, on the present swing, part of bally for the 20th film.

Didn't Metro's News-of-the-Day nix a savings bond trailer starring **Grace Kelly** in which she urged all and sundry to save their pennies, etc., etc.? Pitch didn't sound right from Her Serene Highness . . . **Emile J. Lustig** due back from Germany . . . **John G. Frayne** at the SMPTE luncheon Monday (30): "The Russians did invent television, but we had to import a Russian to make it work." . . . **Donald Henderson,** 20th-Fox treasurer, to South Africa after the stockholders meet May 15 . . . TV distribs (three of 'em) continuing their talks with 20th re the company's film library.

Richard Carlton, eastern sales topper of UM & M, tv film distributing outfit, to become v.p. of Trans-Lux Television. He'll head up sales. T-L TV has the Encyclopedia Britanica library for tv. Carlton will work under **Richard Brandt** . . . Anyone remember Eidophor, the color theatre-tv system? 20th says it'll be shown to the trade "soon."

A producer, so the gag goes, got the disastrous news: his new picture opened in Chicago to a gross of $6 for the day. He had recovered by the time a friend asked how things were going. "Not bad," said the epic-maker. "My new picture opened in Chicago and we grossed $9" . . . **David O. Selznick** office taking "A Bill of Divorcement" out of mothballs for a run at the 72d Street Playhouse. **John Barrymore** and **Katharine Hepburn** topped the cast of the 1931 entry.

Lyall Stewart appointed distribution officer and U. S. rep in the N. Y. office of the National Film Board of Canada. He's been with the Board since 1951.

UA veep **Max E. Youngstein** may sneak a week in Israel following his Rome and Madrid powwows on current productions abroad.

FILM FANS' FACTS FACTORY

Men Top Buyers of Film Tickets

Ridley Park, Pa., May 1.

A recent analysis of market trends in the United States, conducted by Sindlinger & Co., shows that males are buying tickets to theatres more than females. For years theatre audiences were 60% femme and 40% men. But since the middle of last October, with the exception of one week, the ratio has switched the other way, according to Albert Sindlinger.

The researcher stated here that Holy Week and Easter Week brought the lowest femme attendance ever recorded since his organization began in the survey field in 1941.

The male frequency of theatre-going hasn't stepped up; it's simply that the femmes aren't buying films the way they used to. How come? Sindlinger was asked.

He said he found that the lady of the house is getting an overdose of product that has its emphasis on raw-boned material and she's rebelling. Scenes of brutality and other harsh subject matter are discouraging the femme patronage, according to Sindlinger.

Check of 49 Dailies Proves Special Film Sections Rare Tho Quite Common in Video

Special television sections are bustin' out in newspapers throughout the country while only on rare occasions do the papers carry special moving picture sections. Film news is generally confined to regular Sunday amusement sections in contrast to the separate VIP treatment accorded tv in specially-edited supplements.

The tv sections, in the main, are issued weekly. They contain comprehensive program listings for the week as well as news and features of current and upcoming video entertainment. The sections, in many cases, are so devised that they can be pulled out and held in the home for ready reference during the week.

Out of 49 newspapers surveyed by the field press representatives of major film companies, as many as 37 carried weekly tv sections. Many newspapers, the survey indicates, also carry special promotional tv sections tied in with dealer and department store ads for tv sets. Motion pictures seldom are involved in similar tieups. A local film premiere or sectional location shooting occasionally brings about a film company alliance with the local business community.

In addition to the special sections, television is obtaining considerable additional support by an increase in advertising either by the local station or by the sponsors. Tv advertising confined specifically to calling attention to programming as contrasted to set sales has increased by as much as 200% in some cities, according to replies received from the field press reps. The increase in tv advertising is general throughout the country, varying in percentage from city to city.

During Wilk Era WB Bankrolled 50 B'way Legits

Film companies are moving into legit production, Metro's move in that direction having been disclosed last week. But no precedents are being set.

Jacob Wilk, eastern story editor for Warners until he resigned in 1952, notes that WB financed upward of 50 plays over the years. Exec was a party to the so-called (John) Wharton-Wilk plan under which, via negotiations with the Authors' League, a film company could open the door to screen rights to a legiter prior to its production. Before this, there could be no such advance understanding concerning screen adaptation.

WB practice was to provide the financing and take over 50% of the show. Company's most remarkable experience was with "Three Men on a Horse," in 1935. Cost of opening, with Shirley Booth and Sam Levene in the leads, was $9,200. WB's share of the profits ran to nearly $400,000.

CROWDED STAGES 1956 RULE AT PARAMOUNT

Hollywood, May 1.

Paramount, which currently has touched its own postwar record, six films shooting, is continuing high level production with 12 more films slated for lensing in next seven months.

Five will start in June which, with two carryovers, will give studio new activities record of seven films before cameras at one time. No May starters.

SINDLINGER & CO. SEEN 'AT HOME'

Ridley Park, Pa., May 1.

Housed in two pint-sized, low-overhead buildings in this suburb of Philadelphia is Sindlinger & Co., a statistical company aiming to solve the mysteries of the box-office and convince the film industry that such an objective can be achieved. With an office staff of 38 and 129 interviewers in the field, Albert Sindlinger, president of the organization, operates on the theory that the person-to-person approach to the public can provide information about pictures that the trade hasn't had through the years but that could be converted into dollars.

He offers a set of answers, for example, to these questions: —

Who among the public are going to the film theatre frequently and infrequently? What have they heard about any particular picture, and do they want to see it? Which are the influencing factors?

Has 600 Theatres

Sindlinger's clients include Columbia, Universal, Paramount, branches of the United Paramount chain, Rembusch Theatres, H. A. Cole Theatres, various outfits in the screen advertising field and the Council of Motion Picture Organizations. The exec is in the red but hopes to operate profitably shortly. He reports his 600 present theatre clients should be increased to 1,500 or 2,000 within the next six weeks.

Sindlinger & Co., visited by this home office VARIETY reporter over the past week, is a mass of coded index cards teeming with data,

(Continued on page 17)

Manhattan Tent's Apathy Rapped; 'Host' to Variety Clubs Convention, But Strictly Not on the Job

With the Variety Clubs International holding its annual convention in New York May 9 to 12, the N. Y. unit—Tent 35—is making a last ditch effort to enlist support for the confab among the metropolitan area membership. The Go'hamites, although associated with the host unit, have so far given the cold shoulder to the annual get-together. Out of 600 registrations received, barely a handful are from N. Y. A total registration of 1,000 is expected by convention time.

Martin Levine, convention chairman, and Harold Klein, chief barker of Tent 35, rapped the membership for its apathy at a luncheon Friday (27) and made an impassioned plea to the New Yorkers to support the convention. Both had an assist from Myron Cohen, who after finishing his comedy stint, turned serious in urging members to back the annual meeting.

Unlike out-of-town Variety Clubs, usually the focal point of local show business activities, the N. Y. unit has had difficulty in obtaining year-round support. Except for a few dedicated industryites, the majority of the members take little part in Tent 35's program. Lack of support forced Tent 35 to relinquish its permanent headquarters in the Hotel Piccadilly and to resort to monthly luncheons at Toots Shor's. The luncheons, for the most part, are poorly attended. Only a special one—such as the recent one honoring the N. Y. film critics—brings out a crowd and this is accomplished via the aid of the film companies who feel obligated to take a table for certain functions, particularly ones honoring newspapermen.

Despite the many handicaps, Tent 35 has not lagged in supporting its pet charity, the Variety Club Foundation to Combat Epilepsy. The local Tent has raised beaucoup coin and is actively involved in aiding research in epilepsy, supporting a clinic at Columbia-Presbyterian Hospital, and fighting for the rights of epileptics.

HAPPY FELLA ROBSON; ABOUT M-G INDIE DEAL

Metro's "welcome mat" for independent producers was described as a "healthy sign" by Mark Robson, who in association with F. Hugh Herbert, represents the latest outside package to enter the M-G orbit. With Metro providing the complete financing, Robson and Herbert will co-produce "The Little Hut," which will begin shooting in England July 1.

Robson, who will direct the film, termed Metro's acceptance of the indie as an example of "new blood" being introduced "by the last of the giants" to hold out against outside deals. He felt in general that an indie's stake in a film results in a better finished product, citing, as examples, the recent successes of pictures emanating from independent sources.

The film version will star Ava Gardner, Stewart Granger, and David Niven and will be filmed in Spain as well as London. Robson left for London Monday (23) following a press luncheon at Sardi's, N. Y. Herbert leaves for London this week to assist in the pre-production chores. Under the deal with Metro, Robson and Herbert share the profits 50-50 after recoupment of the production and distribution costs.

'Commandments' Stratospheric Sights

[Barney Balaban Talking of Possible $50,000,000 Gross for DeMille]

By GENE ARNEEL

About to emerge as the costliest enterprise in film industry history, if not all show business, is Cecil B. DeMille's "The Ten Commandments." When the final tally is in (the producer is now polishing off the epic and figures on a public unveiling next November) the budget will be in the area of $12,000,000, give or take a half million. It reportedly started out as a $6,000,000 production.

Paramount, partnered with DeMille in the project, is making with the big talk about gross potential. At least $50,000,000, says Par prez Barney Balaban. Disinterested economists who haven't onceovered any of the footage can't agree or disagree but they're intrigued by the scope of the investment and will be keeping a sharp lookout on the outcome. For while the economics involved so far are unprecedented, they want to know just how much the global market can yield. "Gone With the Wind" has reaped close to $50,000,000 in worldwide film rentals. But this has taken 15 years. And nothing else has come close to it, the second being 20th-Fox's "The Robe" at $30,000,000.

DeMille started rolling "Commandments" in September, 1954, and expectations were that the price tag would be about $6,000,000. But the producer-director is a stickler for for accuracy and his standards are high. Literally thousands were employed during location work in Egypt and Israel. The entire Par studio was taken over when the lensing shifted to Hollywood; other production companies had to suspend operations or move elsewhere. The costs mounted.

Next: The Jury

With "Commandments" now being readied for the ticket-buying jury, Par is pulling all sorts of switches in the sales and promotion departments designed to assure a moneywise sound verdict. A separate department has been established under Charles Boasberg, former worldwide sales head of RKO, to lasso theatre dates. Seven so far have been set, including New York's Criterion and the Warner Beverly on the Coast. Film will be shown on a roadshow policy with intermissions between each performance and at admission prices of at least $3.50. In the case of "Commandments," pictures will cease as the poor man's entertainment, the tall tariff being required if Par is to come out on top.

As for reaching the public, Par has drawn an elaborate program that will reach, it's hoped, everyone with the exception of those out of contact with the world. Coordinator of the operation is Maxwell (Mack) Hamilton, a public relations specialist who is new to the film industry. As explained by Jerry Pickman, Par's ad-pub v.p., the fact that Hamilton hasn't been acquainted with the business is significant for, it's believed, he ought to come up with a fresh approach and avoid the traditional bally cliches. "We want to hit all of the public and not just the regular motion picture-goer," states Pickman.

Actually, the "sell" on "Commandments" began when the feature went into work with staffers instructed to work on it alone. Now Par is moving into the homestretch with a four-part blueprint for the campaign, each in elaborate detail, and personnel additions are being taken on in New York and the Coast to handle the follow-through.

Part 1 is public relations, comprising, a speaker's bureau, house organs, editorial and news column in the lay press, public service and radio-television news programs, direct mail, special features in selected publications, displays of research, trade and technical publications and the labor press. All are to be used, it's said, to get across the message.

Part 2 is the prestige and cultural phase. Under this, the U. S. State Department and foreign governments will be asked to assist in the global pitch, as will churches and synagogues, women's groups, foreign cultural groups, libraries, museums, etc.

Part 3 is the entertainment world with Samuel J. Friedman as director of the promotion. The outlets include the national and fan magazines, the amusement pages, radio and tv generally, film trade press, theatres, industry crafts and unions, Coast and N. Y. correspondents of the foreign papers, review boards and syndicates.

Part 4 embraces theatre merchandising.

All of this is a tall order, of course. How much can be accomplished remains to be seen. One of the great film campaigns of recent years was the one conducted by Charles Einfeld for CinemaScope and "The Robe." Par is out to top it.

DeMille at 75

Anent the cash outlay for the "sell," this can't be measured at this time. But if the ads are to be commensurate with the production budget, and the anticipated gross, well, they'll be "colossal," too.

"Commandments" was produced in the double-frame Vistavision process, meaning two frames of film exposed instead of the usual one in the photography and ditto in the projection. Charlton Heston plays Moses and others in the cast are Yul Brynner, Anne Baxter, Yvonne De Carlo, Debra Paget, Nina Foch, Edward G. Robinson, Sir Cedric Hardwicke, Vincent Price, John Carradine, John Derek and Olive Deering, Henry Wilcoxon is associate producer.

As for DeMille, he'll turn 75 soon but it's not time to retire. He's already set plans for another picture to follow "Commandments," this to be "The Buccaneer" in association with Wilcoxon, who'll be given full producer's credit, and Brynner, who's to be star and director. This will be the first time DeMille will not be his own producer and director in his 43 years of film-making but "Buccaneer" will be made under his aegis.

Home Vs. Visiting Ballyhooligans Stir Up Mad

Increasing antagonism is mounting between film company pub-ad departments and independent publicists hired by outside producers releasing through the major distributors. The feeling is especially high in companies which have only recently started to handle the product of indie film-makers.

Accustomed to formulating their own pub-ad campaigns without outside interference, the veteran staffers of the major outfits resent the intrusion, advice, and second-guessing of the indie flacks. They're burned, too, at the duplication of effort and the lack of coordination. It's charged that the outside drumbeaters, rather than contributing new ideas or aiding the overall campaign, "do more harm than good" in their roles as watchdogs for the indie producers.

One pub-ad exec went so far as to term the outside ballymen as "parasites" whose only contribu-

(Continued on page 18)

Outside Public Relations Work on 'Commandments'

In addition to hiring Maxwell Hamilton as coordinator of "Ten Commandments" promotion, Paramount is set to employ three, and possibly four, outside public relations firms to work on the picture.

Cost to Par will be about $100,000.

The Man Who Knew Too Much
(V'VISION—SONGS—COLOR)

Hitchcock pulling suspense strings. Good thriller with James Stewart, Doris Day. Strong b.o. prognosis.

Hollywood, May 1.

Paramount release of Alfred Hitchcock production. Stars James Stewart, Doris Day; features Brenda de Banzie, Bernard Miles, Ralph Truman, Daniel Gelin. Directed by Hitchcock. Screenplay, John Michael Hayes; based on story by Charles Bennett, D. B. Wyndham-Lewis; camera (Technicolor), Robert Burke; editor, George Tomasini; score, Bernard Herrmann; "Storm Cloud Cantata" by Arthur Benjamin and Wyndham-Lewis; songs, Jay Livingston, Ray Evans. Previewed April 25, '56. Running time 119 MINS.

Ben McKenna	James Stewart
Jo McKenna	Doris Day
Mrs. Drayton	Brenda de Banzie
Mr. Drayton	Bernard Miles
Buchanan	Ralph Truman
Louis Bernard	Daniel Gelin
Ambassador	Mogens Wieth
Val Parnell	Alan Mowbray
Jan Peterson	Hillary Brooke
Hank Kenna	Christopher Olsen
Rien—Assassin	Reggie Nalder
Asst. Mgr.	Richard Wattis
Woburn	Noel Willman
Helen Parnell	Alix Talton
Police Inspector	Yves Brainville
Cindy Fontaine	Carolyn Jones

With Alfred Hitchcock pulling the suspense strings, "The Man Who Knew Too Much" is a good thriller of boxoffice potential. Star team of James Stewart and Doris Day means wicket business, too. Playoff should be profitable.

Hitchcock backstops his mystery in the colorful locales of Marrakesh in French Morocco and in London. While drawing the footage out a bit long at 119 minutes, he still keeps suspense working at all times and gets strong performances from the two stars and other cast members. Incidentally, Hitchcock did the same pic under the same title for Gaumont-British back in 1935. However, VistaVision, Technicolor and plot updating give it a brand spanking new look for present-day audiences.

Stewart ably carries out his title duties—he is a doctor vacationing in Marrakesh with his wife and young son. When he witnesses a murder and learns of an assassination scheduled to take place in London, the boy is kidnapped by the plotters to keep the medico's mouth shut.

Stewart's characterization is matched by the dramatic work contributed by Miss Day as his wife. Both draw vivid portraits of tortured parents when their son is kidnapped. Additionally, Miss Day has two Jay Livingston-Ray Evans tunes to sing, "Whatever Will Be" and "We'll Love Again," which are used storywise and not just dropped into the plot. Same goes for "Storm Cloud Cantata" by Arthur Benjamin and D. B. Wyndham-Lewis, conducted by Bernard Herrmann in an Albert Hall scene in which the assassination is attempted.

Young Christopher Olsen plays the son naturally and appealingly. Scoring strongly as the kidnappers and plotters are Brenda de Banzie and Bernard Miles. Ralph Truman, Scotland Yard official; Daniel Gelin, the secret agent who is murdered; Reggie Malder, the assassin; Yves Brainville and Mogens Wieth are others doing well. Alan Mowbray, Hillary Brooke, Alix Talton and Carolyn Jones contribute an amusing sequence as London friends who make things difficult for the doctor's search for his son.

John Michael Hayes's dialog stands out in the good script he fashioned from a story by Charles Bennett and D. B. Wyndham-Lewis. Color lensing by Robert Burke is another entertainment factor in the film and the background score by Bernard Herrmann abets the suspense unfoldment. *Brog.*

Hilda Crane
(COLOR-C'SCOPE)

Soap opera pitched to wide-screen and femme audience. Indifferent b.o. outlook marks Herbert Swope Jr. debut as film producer.

20th-Fox release of Herbert B. Swope Jr. production. Stars Jean Simmons, Guy Madison, Jean Pierre Aumont; features Judith Evelyn, Evelyn Varden, Peggy Knudsen, Gregg Palmer, Richard Garrick, Jim Hayward. Directed by Philip Dunne. Screenplay, Dunne; based on play by Samson Raphaelson; camera (Color by DeLuxe), Joe MacDonald; editor, David Brotherton; music, David Raksin. Previewed April 25, '56. Running time, 87 MINS.

Hilda Crane	Jean Simmons
Russell Burns	Guy Madison
Jacques De Lisle	Jean Pierre Aumont
Mrs. Crane	Judith Evelyn
Mrs. Burns	Evelyn Varden
Nell Bromley	Peggy Knudsen
Dink	Gregg Palmer
Dr. Francis	Richard Garrick
Mr. Small	Jim Hayward
Cab Driver	Sandee Marriot
Caterer	Don Shelton
Maid	Helen Mayon
Clara	Blossom Rock
Minister	Jay Jostyn

Since this kind of weepy, agonized romance has paid off handsomely for powdered soap flakes over the years, there's perhaps no doubting "Hilda Crane" as an entry that'll appeal to the femme sector of the audience, though quality-wise it leaves a lot to wish for. It's initial venture of an alumnus of CBS radio and video, Herbert B. Swope Jr. serving as film producer.

In color and CinemaScope, picture has a slick veneer and an attractive cast. Samson Raphaelson's old play, offers only sporadic excitement in a sea of dialog and has been adapted and directed by Philip Dunne with a modified imagination. The so-called Dunne "touch," which has been in evidence in virtually every picture he's made, is unhappily and strangely lacking in this one.

Jean Simmons, looking attractive as a neurotic young woman with a "past" who returns to her small hometown determined to "conform," gives an okay performance that only occasionally catches a sense of realism. She's at her best when slightly tipsy. On the whole it's difficult to extend her much sympathy. Also, her costumes aren't always flattering.

As in the unsuccessful play, the treatment never comes off on the screen. Just about every trite situation in the book has been thrown into the script, and Miss Simmons suffers through a succession of melodramatic situations from being discovered by her husband in another man's hotelroom to attempting suicide. If her behavior on the whole is strange, it's all very conveniently explained by the fact that her mother didn't love her as a child.

None of the characters in "Hilda Crane" are particularly likable or believable. There's Guy Madison as the husband with guilt feeling about his late mother; Jean Pierre Aumont as a French wolf who weaves some sort of strange spell on Miss Simmons; Judith Evelyn as Mrs. Crane, who disapproves of her daughter's way of life, and Evelyn Varden as Madison's mother who wants to stop the marriage. They all try hard without being able to contribute more than just superficial portraits.

Scene where Miss Varden offers Miss Simmons $50,000 not to go through with the marriage borders on farce. Miss Varden altogether can't make up her mind whether she's there as a heavy or for comedy relief. Peggy Knudsen as Miss Simmons' friend is fresh and cute.

Even nonsophisticates may wonder why 20th bothered making "Hilda Crane." Yet, as a repeat on a long line of dated melodramas, it may be appreciated. Some may find Miss Simmons' soul-searing suffering an inducement to wet their handkerchiefs, which rates as enjoyment, too.

Dunne's script, surcharged with frustrated romance in the Helen Trent tradition, is on the soap opera level and the direction matches it. De Luxe color is good and some of the sets are impressive. Joe MacDonald's lensing keeps in mind that this is a tour-de-force for Miss Simmons whose closeups appear frequently. *Hift.*

Le Couturier De Ces Dames
(FRENCH)

Paris, May 1.

Cinedis release of Cite Film production. Stars Fernandel, Suzy Delair. Directed by Jean Boyer. Screenplay, Boyer, Gerard Carlier, Serge Veber, Jean Manse; camera, Charles Suin; editor, Christian Gaudin. At Paris, Paris. Running time 90 MINS.

Fernand	Fernandel
Adrelenne	Suzy Delair
Model	Francoise Fabian
Count	Robert Fizani
Tailor	Berval

Since the unprecedented success of Fernandel in "The Sheep Has Five Legs," U. S. distribs have been looking for the likely followup. This does not seem to be it. Tailormade to suit the comic's talents, it casts him as a cutter who inherits an haute couture establishment and runs it without his jealous wife's knowledge. Basically a bedroom farce, this leads to squabbles as both take up with others. However, face to face in a nitery they realize it is still each other they want and ditch their respective suitors to get together again.

Fernandel and Suzy Delair burlesque their roles of husband and wife while a few comic scenes ensue. Plenty of pulchritude is trotted out during the model sequences. However, the clowning and heavyhanded swipes at Gallic insouciance and at the gayer element in couture circles are rather obvious. On the Fernandel moniker, this could be of value in the U. S. for dualer spots but it lacks the more versatile and unusual comic touches needed to make this an arty possibility. Lensing, direction, editing are just passable. *Mosk.*

Revolt of Mamie Stover
(C'SCOPE—SONGS—COLOR)

Commercial film about a commercial dame in Hawaii.

Hollywood, May 1.

20th-Fox release of Buddy Adler production. Stars Jane Russell, Richard Egan, Joan Leslie; features Agnes Moorehead, Jorja Curtright, Michael Pate, Richard Coogan, Allan Reed, Eddie Firestone, Jean Willes, Leon Lontok. Directed by Raoul Walsh. Screenplay, Sydney Boehm; from the novel by William Bradford Huie; camera (De Luxe Color), Leo Tover; editor, Louis Loeffler; music, Hugo Friedhofer, conducted by Lionel Newman; songs, Tony Todaro, Mary Johnston, and Paul Francis Webster, Sammy Fain. Previewed April 30, '56. Running time, 93 MINS.

Mamie Stover	Jane Russell
Jim	Richard Egan
Annalee	Jean Leslie
Bertha Parchman	Agnes Moorehead
Jackie	Jorja Curtright
Harry Adkins	Michael Pate
Capt. Eldon Sumac	Richard Coogan
Capt. Gorecki	Alan Reed
Tarzan	Eddie Firestone
Gladys	Joan Willes
Aki	Leon Lontok
Zelda	Kathy Marlowe
Peaches	Margia Dean
Bartender	Jack Mather
Hackett	Boyd "Red" Morgan
Henry	John Halloran
Hula Dancers	Naida Lani, Anita Dano
Dance Hall Girls	Dorothy Gordon, Irene Bolton, Merry Townsend, Claire James, Sally Jo Todd, Margarita Camacho
2nd Bartender	Carl Harbaugh
Photographer	Richard Collier
Hawaiian Cop	Max Reid
Hawaiian Waitress	Mary "Red" Mifford
Waitress	Eugenia Paul
Hostess	Janan Hart

Even with a Production Code cleanup, "The Revolt of Mamie Stover" still has its naughty implications. Therein lies its prospects. Jane Russell is Mamie and customers will make of it what they will. It's a commercial pic about a commercial lady.

It was no easy matter for scripter Sydney Boehm to tone down William Bradford Huie's outspoken novel about a gal who applied assembly-line, time-card methods to the oldest profession. The story compromises that result are okay. Robust direction by Raoul Walsh keeps the Buddy Adler production on a generally entertaining road. The production is attractively glossed in De Luxe Color and CinemaScope, showing off cast and the lush island locales effectively under Leo Tover's lensing.

After Mamie's booted out of San Francisco for working a confidence game, she hies herself to Honolulu where a dance hostess job awaits. So does a fortune, because Mamie knows how to make her curves grind out dollars. She becomes the belle of the islands. She adds further to the fortune that is in the making by buying real estate unloaded cheaply in the panic that followed Pearl Harbor. That obsession for money doesn't get her love, though, and the compromise ending finds her giving the coin away to return to Mississippi, the state of her origin.

Physically and acting-wise, the Mamie character is a breeze for Miss Russell. Costar Richard Egan, socialite-writer who meets Mamie aboardship enroute to the islands and comes to love her, but not enough to forgive her money drive and the way she earns it, does his work well, too, as does Joan Leslie, in briefly as the society girl who loves him.

Agnes Moorehead is a standout as the tough dancehall proprietor who makes her girls toe the line. Also good are Jorja Curtright, Mamie's friend; Michael Pate, sadist enforcer of Miss Moorehead's rules; Richard Coogan, an officer on the make for Mamie; Eddie Firestone, pint-sized sailor in a running gag through the footage; Alan Reed, Jean Willes, Leon Lontok and others.

Hugo Friedhofer's score is excellent, and there are two good songs, "If You Wanna See Mamie Tonight" by Paul Francis Webster and Sammy Fain, and "Keep Your Eyes on the Hands" by Tony Todaro and Mary Johnston. Former number has been RCA-recorded by the Ames Brothers.

Editing, are direction and other technical assists are firstrate. *Brog.*

Star of India

Featherweight script and wooden acting, makes indifferent second feature.

United Artists release of Raymond Stross production. Stars Cornel Wilde, Jean Wallace; features Herbert Lom, Yvonne Sanson. Directed by Arthur Lubin. Screenplay, Herbert Dalmas; camera, C. Pennington Richards; editor, Russell Lloyd; music, Muir Mathieson. Previewed April 25, '56. Running time, 84 MINS.

Pierre	Cornel Wilde
Katrina	Jean Wallace
Narbonne	Herbert Lom
Madame de Montespan	Yvonne Sanson
Emile	John Slater
Van Horst	Walter Rilla
Louis XIV	Basil Sydney
Captain	Arnold Bell

In color by Technicolor and scenery by Europe, producer Raymond Stross, via a tieup with Rome's Titanus Studios, has manufactured a swashbuckler that buckles into unintentional giggles. For awhile, "Star of India" could be mistaken for a spoof of other motion pictures about 18th century cavaliers and bosomy heroines—a la "Fan Fan the Tulip"— but at the windup there's no doubt that this Cornel Wilde-Jean Wallace costarrer has to be taken straight.

The Herbert Dalmas script doesn't have anything to say on its hackneyed theme. Wilde, hipbooted, lace-frocked, has his fortune filched and later redeemed. Miss Wallace, as the doll in the case, demonstrates neck-bending cleavage, an innocent map and a steel-trap mind. It turns out that she's a spy for Holland, living among the even-then decadent French nobility. With Wilde tightlipped and troubled in his search for an emerald known as the Star of India, and Miss Wallace perfectly wooden as the femme fatale, it's all very square.

The villain, essayed by Herbert Lom, makes the most sense. He robs, Wilde of his house and fortune, with the full knowledge and consent of the self-indulgent Louis XIV, when the victim is away fighting for France, Lom has an odd love for siamese cats, preferring them to women and in a character portrayal bordering on the psychotic he manages an arch charm that contributes the picture's one characterization dimension.

Chase scenes across the countryside (it might have been either France or Italy) are beautiful and the movement of the horses and actors are nicely conceived though the color sometimes becomes a mite fuzzy. Muir Mathieson's musical score is workaday, exceeding the sentimental scenes in sentimentality and the action in its own brand of symphonic violence. *Art.*

The Maverick Queen
(NATURAMA—SONG—COLOR)

Introing Republic's anamorphic system. Acceptable Zane Grey western feature for regular outdoor playoffs.

Hollywood, April 30.

Republic release of Joe Kane production. Stars Barbara Stanwyck, Barry Sullivan; Scott Brady, Mary Murphy; features Wallace Ford, Howard Petrie, Jim Davis, Emile Meyer, Walter Sande. Directed by Kane. Screenplay, Kenneth Gamet, DeVallon Scott; based on the Zane Grey novel; camera (TruColor), Jack Marta; editor, Richard L. Van Enger; score, Victor Young; song, Ned Washington, Young; sung by Joni James. Previewed April 27, '56. Running time, 90 MINS.

Kit Banion	Barbara Stanwyck
Jeff	Barry Sullivan
Sundance	Scott Brady
Lucy Lee	Mary Murphy
Jamie	Wallace Ford
Butch Cassidy	Howard Petrie
A Stranger	Jim Davis
Malone	Emile Meyer
Sheriff Wilson	Walter Sande
Muncie	George Keymas
Loudmouth	John Doucette
Peter Callaher	Taylor Holmes
McMillian	Pierre Watkin

Republic introduces its anamorphic process, trade-named Naturama, effectively with this western feature. It shapes as acceptable fare for the regular outdoor market and should give a good account of itself in those playdates. As for Naturama, it's excellent, and the 2:35 to 1 aspect ratio makes it adaptable to present squeezelens projection installations in any theatre.

The familiar Zane Grey story, scripted by Kenneth Gamet and DeVallon Scott, was produced and directed on Colorado locations by Joe Kane, with the scenery coming across as a visual asset to the standard western action that ensues. Barbara Stanwyck, as the wicked lady of the title; Barry Sullivan, the Pinkerton man who poses as a baddie to break up the Wild Bunch outlaw gang; Scott Brady, as Sundance, early-west outlaw, and Mary Murphy, orphaned owner of a ranch, answer up to all requirements of the starring parts and do their work well.

The frontier drama moves along at a good action clip as directed by Kane with, as noted, the ruggedly beautiful location sites doing their share to keep up interest in the plot unfoldment. The title tune, by Ned Washington and Victor Young, is effectively sung by Joni James, first behind the title cards and later as a story bridge.

The Grey story tells of a Southern-born woman who comes to the west and makes a fortune tieing in with outlaws while operating a hotel-saloon. She's doing okay until she falls for an undercover Pinkerton man and sacrifices her life to save his so he can settle down with a pretty orphan who owns a struggling ranch. Wallace Ford, the ranch owner's double-crossing cook; Howard Petrie, leader of the Wild Bunch; Jim Davis, the real outlaw whose identity the Pinkerton man assumes; Emile Meyer, Walter Sande, John Doucette and others provide satisfactory characterizations in the outdoor plot.

Jack Marta uses his TruColor cameras expertly and the other technical support is good. *Brog.*

While the City Sleeps

Modernized "stop the press" newspaper yarn; intelligence and authenticity plus strong names spell audience favor.

Hollywood, May 1.

RKO release of a Bert Friedlob Production. Stars Dana Andrews, George Sanders, Thomas Mitchell, Sally Forrest, Rhonda Fleming, Howard Duff, Vincent Price, John Barrymore Jr., James Craig and Ida Lupino; with Robert Warwick, Ralph Peters, Larry Blake, Edward Hinton, Mae Marsh, Sandy White, Celia Lovsky, Pitt Herbert, Vladimir Sokoloff. Produced by Bert Friedlob. Directed by Fritz Lang. Screenplay, Casey Robinson from Charles Einstein novel; camera, Ernest Laszlo; editor, Gene Fowler Jr.; music, Herschel Burke Gilbert. Previewed April 26, 1956. Running time, 99 MINS.

Mobley	Dana Andrews
Mildred	Ida Lupino
Dorothy	Rhonda Fleming
Loving	George Sanders
Walter Kyne	Vincent Price
Griffith	Thomas Mitchell
Nancy	Sally Forrest
Kaufman	Howard Duff
Kritzer	James Craig
Manners	John Barrymore Jr.
Amos Kyne	Robert Warwick
Meade	Ralph Peters
Police Sergeant	Larry Blake
O'Leary	Edward Hinton
Mrs. Manners	Mae Marsh
Judith Fenton	Sandy White
Dodd	Celia Lovsky
Bartender	Pitt Herbert
George Pilski	Vladimir Sokoloff

The old-fashioned "stop the presses" newspaper yarn has been updated with intelligence and considerable authenticity, and further brightened with crisp dialog from the pen of Casey Robinson. Presence of an "all-star" cast of 10 good marquee names also helps.

Robinson's screen adaptation of Charles Einstein's novel weaves several story lines together. Among them are the murderous activities of a homicidal maniac, played by John Barrymore Jr.; a "Patterns"-like scramble for power among the top brass of a newspaper empire, after the top man dies; and a good-natured love story between the paper's Pulitzer-prize winning top reporter, played by Dana Andrews, and Sally Forrest, the secretary of one of the contestants.

When the empire's chieftain, played by Robert Warwick, dies, his insecure playboy son, enacted by Vincent Price, decides to set up a new top exec post for grabs. Contenders are three; Tom Mitchell, the canny, tough editor of the keystone paper; George Sanders, suave and ruthless head of the empire's wire service; and James Craig, dapper photo bureau chief, who's also playing extra-curricular footsie with the boss' wife, Rhonda Fleming.

Price lets it be known that the one to crack the wave of murders being committed by Barrymore gets the job. Sanders and Mitchell commence heartily to cut each other's throats, while Craig puts the pressure, literally and figuratively, on Miss Fleming.

Mitchell enlists Andrews' help and Andrews, in turn, enlists boyhood buddy Howard Duff, a shrewd police lieutenant. Andrews and Duff use Miss Forrest as bait, but Barrymore instead almost murders Miss Fleming in what used to be described as a "love nest," across the hall from Miss Forrest's apartment, before he's caught.

Mitchell sends Ida Lupino, Sanders' opportunistic g.f. and the paper's sob sister, to interview the intended victim, and she spots the real identity. With this, Price weakly gives Craig the top spot to quiet the scandal. Andrews tells him off and hies off to a honeymoon with Miss Forrest, whereupon Price reverses himself, puts Mitchell in the top spot, and sends Craig off on a worldwide "good-will" tour. At pic's end, he's paging Andrews at the honeymoon hideaway to make him managing editor, but Andrews, in a twist on "The Front Page," muffles the phone to consummate his marriage.

Plot intricacies are deftly interwoven, with director Fritz Lang doing a topflight job of balancing the ingredients without dragging the pace. Sex is treated humorously and lightly, with patches of sophisticated dialog highlighting the mutual yearnings of Miss Forrest and Andrews, as well as Miss Lupino's harder-boiled approach. Funniest scene in pic has Miss Lupino attempt to seduce a drunken and half-willing Andrews, on Sanders' behest.

Toplining cast works well together, with each in turn getting his inning. All are to be commended equally for skillful acting, but Barrymore, perhaps hampered by comparatively less footage, relies too much on eye-rolling histrionics to get his dramatic points across. In bits, Warwick, Ralph Peters, Mae Marsh, Sandy White and Vladimir Sokoloff are especially praiseworthy.

Lensing of Ernest Laszlo is of fine quality throughout and Herschel Burke Gilbert's music is a definite asset. All other technical credits show careful craftsmanship. *Kove.*

BLUE MEMPHIS' SUNDAY SHAKE

People Will Be People

In its comments quoted by VARIETY in an adjoining news story, the Boston Herald has wittily pointed up the prevalence in our day of group sensitivity to ridicule and the seeming absurdities to which this sometimes leads. Film producers (and broadcasters) will be the quickest to recognize and appreciate the cracks of the Boston editor. Unfortunately it is never as simple as his piece suggests since people persist in being people and do become offended when they think themselves affronted. Nobody has ever been able to eliminate this quaint form of human pride.

Satire of those who object to satire because they find it objectionable has been going on a long time. It's probably part of the educational process of existence. Still the Boston editorial writer may have overlooked the reason for cops and nurses and others being anxious to be better respected. It could mean more money to them.—Or better treatment in public places!

Group prestige is never divorced from individual prestige. Of course there are flannelmouthed cops but the tendency of "stereotype-perpetuating" authors is to make it seem like all cops are flannelmouthed. Or apply the same thought to a couple of adventure-hungry nurses out on a recess with a couple of medicos.

The sensitivity of human beings is notorious and often a bore. Still the least sensitive about themselves generally turn out to be those who most clearly belong to groups least subject to ridicule. Anglo-Saxon white Protestants turn out, run of mill, to be less aware of group insult than, say, Mexicans, politicians, labor union leaders, housemaids, or you name it.

At one point in the campaign to educate authors not to go on repeating stale racial and group stereotypes, the Writers War Board persuaded a number of radio and film scripters of crime melodramas to discontinue Italian names for their characters which thereupon became Robinson, Jones and Smith. Gangsters were then antiseptic so far as Italian-American complaints went but not one whit less menacing or dramatic.

If it is argued that in real life a lot of hoods are indeed Italian and have Italian names, this is pleading journalistic realism as a justification for dramatic device. Realistically the press outside the Dixiecrat (offensive word that) belt, nowadays generally does not identify the race of the person arrested except under special circumstances. So even the old standards of journalistic realism have had to be modified as a gesture to fellow-citizens. Equality demanded that the prisoner not be a special prisoner, apart from his alleged misdeed.

Ridiculous though individual protests may be, farfetched as the interpretations of scene, character and wisecrack frequently are, there is no avoiding the problem. Where the protest is flimsy, it may perhaps be brushed off. But often enough the racial stereotype is present, though needlessly so due to inept writing and directing.

No law of democracy requires the operation of a system of carte blanche for racial or group ridicule. Events in the suburbs of Boston itself make the moral as to what happens when young showoffs are encouraged to believe it's perfectly okay to rank themselves automatically superior to other group members and to say so in chalk and taunt. *Land.*

Where Are the Villains of Yesteryear?

Boston Herald Editorial Patly Sums Up Group Sensitivity In Present Day

Many a Hollywood and New York film exec believes a recent editorial in the Boston Herald deserves broader spotlighting than it's had until now. Daily notes that nurses rebelled when "Marty" mentioned some of them as sometime girls and a veterans group howled when vets were shown misbehaving in "Rose Tattoo."

To quote the Herald from that point: "O.K., the movies cross out vets. They cross out nurses. They cross out dumb cops (bad for law enforcement). They eschew waterfront racketeers (give Labor a bad name). They shy away from crooked judges (how can we maintain respect for the courts?).

"And in the end this leaves nothing left to deal with but simple men and women unattached to any vocation, association or institution and having no color or religion or any racial or national origin.

"All very well, but we cannot let these simple men and women go undefended from the wanton vilification of movie moguls interested only in commercializing on possible deviations from the straight and narrow path.

"We say men and women on the whole are engaged in the most thoughtful consideration and planning for worthwhile objectives. Any film that implies anything different is a baseless canard on the human race.

"This leaves sea serpents to the film writers, as long as there is no hint of vivisection."

Catering to 'Affair'

Metro, in an all-out drive to build word-of-mouth for "The Catered Affair," is holding a series of screenings of the picture in all exchange centres during the week of April 30. Each of the local screenings is being held in a theatre between the regular showings of the current picture.

Theatreowners, buyers, bookers, circuit managers, branch managers of rival companies as well as the press, radio-tv contracts, and local personalities and officials are being invited to the special theatre showings.

MOTTO: GO & SIN AGAIN NEXT WEEK

Memphis, May 1.

Memphis, which until the recent retirement of its antiquarian (now 90) censor, Lloyd T. Binford, was famous, or infamous, depending upon the point of view, for its bluenose attitude on film content has another claim to dubious distinction. This, too, is an instance of questionable ethics conducted in the name of morality. Here is the local twist on an old Sabbatarian ordinance:

The no-entertainment Sunday blue law is not enforced but remains on the books and is used to "fine" Memphis film theatres for illegally operating on Sundays. The fine amounting to $75 per Sunday for downtown firstruns and from $25 to $50 for nabe theatres and drive-ins within Memphis borders adds up to some $1,000 a week collected by city officials in city charity's sweet name as a payoff for their ignoring the blue law.

Hypocritical nature of the situation is established by the fact that until the new mayor's recent candid comments, there was a tacit pretense of not "forcing" the exactions but merely "accepting" them for the Welfare Dept.

Theatre men are put and kept in an embarrassingly awkward position. They want to operate Sundays. The law says no. The law is a dead paw on the coattails of progress but in this conservative (outwardly) community nobody has the plain decency or courage to erase the old law cleanly and openly. So the theatres operate illegally and the legal authorities connive in the violations, accepting "fines" in the form of bogus contributions.

As far as known the Memphis situation has no parallel in any other American city.

New Mayor of Memphis, Ed Orgill, is pressuring film houses to pony up funds which by tacit agreement in recent years exhibitors have paid because they are permitted to operate Sundays. So-called "collections" go into Memphis Welfare Dept. which the mayor states is under added necessities because the state of Tennessee has cut down on relief budget.

Orgill speaks of film houses as "delinquent" in their Sunday payments and the city is seeking "back money due us from these theatres." He adds, we plan to revise our collection schedule."

Heretofore the city controller reported to the city Welfare Department only the amount of gross receipts each month not the payments by the individual theatres.

MEMPHIS CENSORING ANEW

Respite Since Binford Ends With 'Borgias' Banning

Memphis, May 1.

Memphis is right back to picture banning. Local Board of Censors, now comprising three femme members in superannuation of Lloyd Binford at 90, put the kibosh on Martine Carol in "Sins of the Borgias," declaring it "unfit for Memphis theatres." This was the first feature vetoed since Binford went to pasture earlier this year with the election of a "liberal" Mayor, Ed Orgill.

Three femme members (Mrs. Walter Gray, Mrs. Elmo Newton, Sr., and Mrs. B. F. Edwards) state that no Memphis theatre had booked the film but it was immediately snared by the Sunset Drive-In across the Mississippi River to open today (1) in Arkansas, traditional haven for all Memphis-banned pics.

Ladies commented that "Hollywood denied this film the MPPA seal and it was also condemned by the Roman Catholic Legion of Decency and it was advertised so sensational even the French censored it."

350 Exhibs Buy 'Trapeze' Blind; Heineman's 'Affidavit' of Merit Puts Him on Spot, Legally, Too

Beef Up the Broth

Publicity isn't what it used to be. Lecturing to students a film handout chappie advised neophyte ballyhooligans:

"If you're going to send out a phoney story, make sure you back it up with solid facts."

United Artists has landed bookings of "Trapeze" in 350 first-run situations for over the July 4 holiday period despite the fact that none of the exhibitors licensing the Hecht-Lancaster production have seen it. William J. Heineman, UA's distribution v.p., viewed the film in London and, upon returning to Gotham, signed an affidavit stating it deserved top terms and preferred playing time. It's on this basis that "Trapeze" was sold to theatre-owners.

To what extent Heineman has placed himself out on a limb, perhaps legalistically, remains to be seen. But it appears clear that this is not the usual endorsement of a film by a distribution exec, the different angle being in the fact that the product is being licensed for unseen. As a matter of fact, neither UA president Arthur B. Krim nor board chairman Robert S. Benjamin have had an opportunity to onceover the Burt Lancaster-Gina Lollobrigida Tony Curtis starrer.

Heineman stated in New York this week that the total number of July 4 dates likely will go up to 375. Company will have 400 prints available but wants to keep 25 in reserve for protection. Most of the openings will be around June 28. World premiere is set for May 29 in Los Angeles and subsequent bows will be June 4 in N. Y. and June 14 in Chicago. All are to carry over beyond the Independence Day holiday, for which the ad and publicity breaks are slanted.

Plan is to have one of the first prints ready for a press preview May 15, probably at N. Y.'s Victoria Theatre.

Another Catholic In Film Becomes An Episcopalian

Hollywood, May 1.

Switching characters' religions to conform with Catholic objections is getting to be a habit with the studios.

Latest instance involved Paramount's "The Leather Saint," who started out as a Catholic priest, but now has ended up an Episcopal minister. John Derek plays the clergyman.

Earlier, the pivotal character in 20th-Fox's "Heaven Only Knows, Mr. Allison"—a Catholic nun—was switched to an Anglican nun when it became clear Catholic might object.

Catholic groups are very sensitive as regards the portrayal of priest and nuns on the screen. Some year ago, in connection with the British "Black Narcissus, they forced a foreword which made it plain that the sisters in the film were Anglican, not Roman Catholic.

Originally, plot hook on "Leather Saint" was that a priest, to raise funds for his poor parish, returns incognito to the fight ring, whence he had sprung prior to ordination. Femme lead (Jody Lawrence) shows a brief romantic interest in him because he reminds her of a fighter she had loved.

Catholic authorities, checked by Par per custom on pix dealing with priests, objected to the romantic flashes. Presto, character's religion was changed.

Erroneously Dismissed, Statute Not Limiting Grengs' Antitruster

Minneapolis, May 1.

U.S. circuit court of appeals has reversed the district court decision dismissing local independent circuit owner Sheldon Grengs' $600,000 antitrust conspiracy suit against 20th-Fox, Warner Bros., Loew's, Universal, Columbia and United Artists on the findings that the cause of action was invalidated under the limitations statute.

As a result, the case will be set for trial, probably this year. Other defendants are Paramount, RKO and Fox Theatres of Wisconsin.

Grengs alleges that his theatre at Wausau, Wis., was discriminated against in the matter of clearance, that a conspiracy existed to favor Fox theatres in availabilities and that the showhouse in consequence sustained monetary damage. Minneapolis attorney S. P. Halpern represents the plaintiff.

Ann Sothern's Summer

Hollywood, May 1.

Ann Sothern may go to England this summer to investigate the Eady Plan, with an eye to producing a theatrical film in London, also starring in it.

Singer - actress - comedienne earned $131,000 on the nitery circuit last summer, playing only Las Vegas, Lake Tahoe and Reno, but is going to skip the saloon belt this year.

'Muenchhausen' Bows in Milw.

First U. S. showing of the German "Muenchhausen" film, the Nazis' "spectacle to end all spectacles," has been set for the Kino Theatre, Milwaukee, starting Friday (4).

According to Sidney Kaufman of Skelus, the distributor, which acquired the rights to the film from the Office of Alien Property, the Milwaukee run is in the nature of a prerelease test and serves to establish his "clear right" to the tinter.

Pic will be shown in the German language house without titles Kaufman said titled prints are coming from Germany.

"Muenchhausen," first released in Germany in 1944 (and since reissued there), was the subject of a lengthy dispute between Skelus and the U. S. Government on one side and a group including Harry Popkin on the other. Judge William C. Mathes in U. S. Circuit Court for the Southern District in California recently issued an injunction against the Popkin combo.

Latter, however, still argues that, due to a technicality in German copyright law, all German prewar and war time pix are in the public domain in the U. S. Popkin group once tried to open its dubbed version of "Muenchhausen" in this country, but was stopped via court action.

According to Kaufman, Sol Lesser in N. Y. in recent weeks has been offering "Muenchhausen" to major distribs, including RKO. Comment was that such a move would seem to be in violation of Judge Mathes' injunction which becomes permanent in July, following another hearing.

Kaufman said he chose the Kino run so as not to prejudice possible major interest in the "Muenchhausen" picture.

New Product, Reissues Not Helping L.A. Biz But 'Birds' Rates $12,000; 'Heroes' Mildish 18G, 'Jubal' 15G, 2d

Los Angeles, May 1.

With only three newcomers and a couple of reissue bills, local first-run boxoffice is light in current frame. Pleasant, but not stout, is the $12,000 which looms in initial frame of "Birds and Bees," showcasing at the Hollywood Par. "Cockleshell Heroes" is mildish $18,000 in three theatres.

"Bold and Brave" also is modest with $17,000 in three spots. Two reissue bills are very slow while holdovers and long extended-run bills continue to weaken.

However, "Jubal" looms okay $15,000 in three houses while "Man in Gray Flannel Suit" is rated good in third round at Chinese. "Meet Me in Las Vegas" also rated nice $8,000 in fifth week at Downtown Par.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Birds and Bees" (Par). Pleasant $12,000. Last week, "Court Jester" (Par) (6th wk), $6,700.

Orpheum, Iris, Uptown (Metropolitan-FWC) (2,213; 816; 1,715; 80-$1.25) — "Cockleshell Heroes" (Col) and "Blackjack Ketchum, Desperado" (Col). Mildish $18,000. Last week, Orpheum, "Trouble Harry" (Par) and "Prisoner" (Col), $4,000; others with units.

Hillstreet, Vogue, Fox Beverly (RKO-FWC) (2,752; 885; 1,334; 80-$1.50)—"Bold and Brave" (RKO) and "Way Out" (RKO). Modest $17,000. Last week, Hillstreet, Fox Beverly with Iris, "Never Say Goodbye" (U) and "World My Corner" (U), $12,000; Vogue, "Cry Tomorrow" (M-G) (3d wk), $3,200.

Pantages (RKO) (2,812; 90-$1.50) — "Viva Zapata" (20th) and "Broken Arrow" (20th) (reissues). Small $4,500. Last week, "Scarlet Hour" (Par) and "Jaquar" (Rep), $2,200.

Los Angeles (FWC) (2,097; 90-$1.25) — "Carmen Jones" (20th) and "Pickup On South Street" (20th) (reissues). Slim $4,700. Last week, with unit.

Warner Downtown, Wiltern, Hollywood (SW) (1,757; 2,344; 756; 90-$1.50)—"Jubal" (Col) and "Timetable" (UA) (2d wk). Okay $15,000. Last week, $29,000.

State, Hawaii UATC-G&S)

(Continued on page 17)

Broadway Grosses

Estimated Total Gross
This Week $555,100
(Based on 24 theatres)
Last Year $467,100
(Based on 19 theatres)

'Suit' Standout In Prov., Hot 14G

Providence, May 1.

Majestic's "The Man in Gray Flannel Suit" is standout here this round. State's second week of "The Swan" is moderate. Strand is fairly good with "Harder They Fall."

Estimates for This Week

Albee (RKO) (2,200; 50-80)—"Creature Walks Among Us" (U) and "Price of Fear" (U). Mild $6,500. Last week, "Backlash" (U) and "Kettles in Ozarks" (U), $7,500.

Majestic (Fay) (2,200; 65-$1)—"Man in Gray Flannel Suit" (20th). Very heavy weekend. Smash $14,000 or near. Last week, "On Threshold of Space" (20th) and "Green Magic" (IFE), $7,000.

State (Loew) (3,200; 65-90)—"The Swan" (M-G) and "Timetable" (UA) (2d wk). Fair $8,500 after $14,000 in first.

Strand (Silverman) (2,200; 65-80)—"Harder They Fall" (Col). Fairly good $7,500. Last week, "Hot Blood" (Col) and "Over Exposed" (Col), $6,500.

'Anything' Goes to 13G, Cincy; 'Space' NSG 8½G, 'Holiday' Big 19G, 45th

Cincinnati, May 1.

Downtown cinemas are racking up better than par grosses this week in the face of the belated arrival of warm weather and baseball season's first home stay of the Cincy Reds. "Anything Goes" paces new bills with a favorable Albee figure. "On Threshold of Space" is only fairish at the Palace and the Grand without complaint on "Killer Is Loose." "Man in Gray Flannel Suit" continues a stylish holdover in third outing at Keith's. Improvement of "Cinerama Holiday" trade is credited to its approaching fadeout.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.10)—"Anything Goes' (Par). Pleasing $13,000. Last week, "The Swan" (M-G), $14,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (45th wk). Boff

(Continued on page 17)

'ROCK' STALWART 10G, INDPLS; 'SUIT' 7G, 3D

Indianapolis, May 1.

Off-beat pix are setting pace again here this stanza although biz in general was slowed by rain over weekend. "Rock Around Clock" is drawing big juvenile trade at Circle to lead city. "Forbidden Planet" at Loew's also is profiting from heavy play by younger set for a good round. "Hilda Crane" at the Indiana is tepid. "Man In Gray Flannel Suit" at Keith's is oke for third week.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Rock Around Clock" (Col) and "Flame of Island" (Rep). Big $10,000. Last week, "Kettles in Ozarks" (U) and "Red Sundown" (U), 9,000.

Indiana (C-D) (3,200; 50-85)—"Hilda Crane" (20th). Poor $6,500. Last week, "On Threshold of Space" (20th), $7,000.

Keith's (C-D) (1,300; 75 $1.25)—"Man in Gray Flannel Suit" (20th) (3d wk). Neat $7,000, or totaling about $31,000 for run so far.

Loew's (Loew) (2,427; 50-80)—"Forbidden Planet" (M-G) and "Hell's Horizon" (Col). Trim $8,000. Last week, "The Swan" (M-G) and "Timetable" (UA), $8,500, but not as big as expected.

Lyric (C-D) (1,600; 50-75)—"Shepherd of Hills" (Par) and "Trail of Lonesome Pine" (Par) (reissues). Oke $4,000. Last week, "Wetbacks" (Indie) and "Wild Dakotas" (Indie), $4,500.

Pre-Derby Hurts L'ville, 'Space' 10G

Louisville, May 1.

Big noise in Derbytown is opening of the Spring meeting at Churchill Downs Saturday (28), with climax upcoming the following Saturday (5) with running of the Kentucky Derby. With racing tension in the air, downtown houses this week are getting the brushoff. Biz is on the dull side. Rialto with "On Threshold of Space," is fairly healthy but the State's "Tribute to Bad Man' and "Inside Detroit" is only mild.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"Patterns" (UA). Looks slow $3,000. Last week, "Carousel" (20th) at $1.25 top, $3,500 in third week.

Kentucky (Switow) (1,100; 55-85)—"Scarlet Hour" (Par) and "Crashing Las Vegas" (AA). Fairish $5,000. Last week, "Kettles in Ozarks" (U) and "Square Jungle" (U), $6,000.

Mary Anderson (People's) (1,000; 55-85)—"Hot Blood" (Col). Modest $5,000. Last week, "Serenade" (WB), same.

Rialto (Fourth Avenue) (3,000; 55--85)—"On Threshold of Space" (20th). Headed for good $10,000 or near. Last week, "Conqueror" (RKO) (2d wk), $9,000.

State (United Artists) (3,000 55-85)—"Tribute to Bad Men" (M-G) and "Inside Detroit" (Col). Moderate $8,000. Last week, "Swan" (M-G) (2d wk), $10,000.

Heavy Rains Slough Det.; 'Comanche' Good $17,000, 'Crane' Sluggish 16G

Key City Grosses

Estimated Total Gross
This Week $2,389,800
(Based on 23 cities and 238 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,232,200
(Based on 23 cities and 218 theatres.)

'World' Lofty 10G Frisco; 'Fall' 15G

San Francisco, May 1.

"Man in Gray Flannel Suit" continues powerful here in third round at the Fox. "World Without End" looms fine at the United Artists while "Harder They Fall" shapes just good at Paramount, the two standout newcomers currently. "Richard III" is rated lively at arty Stagedoor. "Oklahoma" is socko in 10th stanza at the Coronet.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Come Next Spring" (Rep) and "When Gangland Strikes" (Rep). Very bad $6.000. Last week, "Slightly Scarlet" (RKO) and "Glory" (RKO), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Man In Gray Flannel Suit" (20th) (3d wk). Oke $13,500. Last week, $16,000.

Warfield (Loew) (2,656; 65-90)—"The Swan" (M-G) (2d wk). Light $8,500. Last week, $17,000.

Paramount (Par) (2,646; 90-$1)—"Harder They Fall" (Col) and "Over-exposed" (Col). Good $15,000. Last week, "Rock Around Clock" (Col) and "Uranium Boom" (Col), $13,000.

St. Francis (Par) (1,400; $1-$1.25)—"Miracle In Rain" (WB). Okay $9,500. Last week, "Scarlet Hour" (Par) and "Steel Jungle" (WB), $7,500.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (39th wk). Trim $14,500. Last week, $16,200.

United Artists (No. Coast) (1,207; 70-$1)—"World Without End" (AA) and "Indestructible Man" (AA). Fine $10,000 or near. Last week, "Comanche" (UA) and "Timetable" (UA), $9,400.

Stagedoor (A-R) (440; $1.25-$1.50) — "Richard III" (Indie). Lively $6,000. Last week, "Guys and Dolls" (M-G) (23d wk), $5,800.

Larkin (Rosener) (400; $1)—"Diabolique" (UMPO) (18th wk). Nice $4,400. Last week, $4,700.

Clay (Rosener) (400; $1)—"Sea Shall Not Have Them" (UA) (2d wk). Hep $2,100. Last week, $3,300.

Vogue (S. F. Theatres) (377; $1) —"Dance Little Lady" (Indie) and "Day To Remember" (Indie). Passable $1,800. Last week, "Prisoner" (Col) (8th wk), $1,600.

Bridge (Schwarz) (396; $1-$1.25) —"Doctor At Sea" (Rep) (5th wk). Hep $2,600. Last week, $2,800.

Rio (Schwarz) (397; $1)—"Teckman Mystery" (Indie). Modest $2,000. Last week, "Paris, 1900" (Indie) (2d wk), $1,800.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (10th wk). Socko $21,400. Last week, $24,100.

'SUIT' SHARP $14,000 PACES DULL OMAHA

Omaha, May 1.

"Man in Gray Flannel Suit" is head-and-shoulders above the field at downtown firstruns this week, being rated sharp at the Tri-States flagship, the Orpheum. Holdover seems probable. Other new entry, "Slightly Scarlet," is only mild at the Omaha. "Golden Arm" at the Brandeis, and "I'll Cry Tomorrow" at the State, both are offish.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Golden Arm" (UA) (5th wk). Drab $2,000. Last week, $3,700.

Omaha (Tristates) (2,000; 70-90) —"Slightly Scarlet" (RKO) and "Hidden Guns" (Rep). Mild $5,500. Last week, "Swan" (M-G), $7,500 at 85c-$1 scale.

Orpheum (Tristates) (2,890; 75-$1)—"Man in Gray Flannel Suit" (20th). Excellent $14,000. Last week, "Jubal" (Col), $9,500.

State (Goldberg) (860; 80-$1.25) —"I'll Cry Tomorrow" (M-G) (5th wk). Softening to $3,200 after $4,500 fourth stanza.

Detroit, May 1.

Tornado warnings and heavy rains over the weekend put a severe crimp in downtown biz. Best of the newcomers looks to be "Comanche" which is fairly good at the Palms. "Hilda Crane" is slow at the Fox. "Come On" shapes average at the Broadway-Capitol. Holdovers hold fairly steady, but below normal pace.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Hilda Crane" (20th) and "Swamp Women" (Indie). Slow $16,000 or near. Last week, "Carmen Jones" (20th) and "Pickup on South Street" (20th) (reissues), $12,400.

Michigan (United Detroit) (4,000; $1-$1.25)—"The Swan" (M-G) (2d wk). Down to okay $16,000. Last week, $21,000.

Palms (UD) (2,961; $1-$1.25)—"Comanche" (UA) and "Manfish" (UA). Fairly good $17,000. Last week, "Jubal" (Col) and "Stranger at Door" (Rep) (2d wk), $13,000.

Madison (UD) (1,900; $1-$1.25)—"Picnic" (Col) (8th wk). Down to $7,000. Last week, $8,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"Come On" (AA) and "Crashing Las Vegas" (AA). Average $13,000. Last week, "Unconquered" (Par) (re-release) and "Deadliest Sin" (Indie), $12,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (11th wk). Steady $19,000. Last week, $18,900.

Adams (Balaban) (1,700; $1-$1.25)—"I'll Cry Tomorrow" (M-G) (8th wk). Down to $8,500. Last week, $10,100.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (64th wk). Up slightly to big $16,300. Last week, $15,500.

Spring in Balto, B.O. Shows It; 'Fall' Solid 9G, 'Suit' Big 14G, 2d

Baltimore, May 1.

Balmy weather and mild, new product makes for unexciting grosses here this week. Second week of "Man In Gray Flannel Suit" is tall at the Century. "Harder They Fall" looks brisk at the Hipp, top newcomer. "Scarlet Hour" is limp at the Stanley and "Comanche" is also weak at the New. "Swan" slipped fast in second round at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Man In Gray Flannel Suit" (20th) (2d wk). Tall $14,000 following $20,000 opener.

Cinema (Schwaber) (460; 50-$1) —"Night My Number Came Up" (Indie). Fairish $3,500. Last week, "Hill 24 Doesn't Answer" (Indie) (3d wk), $2,000.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) 9th wk). Still staunch $16,000 after $15,000 in eighth.

Hippodrome (Rappaport) (2,100; 50-$1)—"Harder They Fall" (Col). Solid $9,000 or better. Last week, "Hot Blood" (RKO), $6,500.

Mayfair (Hicks) (980; 50-$1.25)—"Conqueror" (RKO) (5th wk). Still potent at $5,500 following $6,500 in fourth.

New (Fruchtman) (1,600; 50-$1) —"Comanche" (UA). Drab $4,000. Last week, "Alexander Great" (UA) (4th wk), $5,000.

Playhouse (Schwaber) (410; 50-$1) —"Doctor At Sea" (Rep) (3d wk). Okay $4,000 after $4,500 in second.

Stanley (WB) (3,200; 35-$1)—"Scarlet Hour" (Par). Sparse $3,500. Last week, "Serenade" (WB), $8,000.

Town (Rappaport) (1,400; 50-$1) — Cockleshell Heroes" (Col). Starts tomorrow (Wed.). Second week of "The Swan" (M-G) was nice $8,000 after $15,000 opener.

'Vegas' Virile 13G, Denver; 'Kettles' 11G

Denver, May 1.

Generally biz is off among first-runs, with only one pic holding over. "Meet Me in Las Vegas" shapes lofty $13,000 at Orpheum while "Harder They Fall" looks fast at the Denver. Neither is sock enough to win a second round. Same applies to "Kettles in Ozarks" which looms very sturdy at Paramount. "Letters From My Windmill," fine at Vogue, is lone h.o.

Estimates for This Week

Aladdin (Fox) (1,400; 60-85)—"Heartbreak Ridge" (Indie) (2d wk). Fair $2,500. Last week, $3,000.

Centre (Fox) (1,247; 60-$1)—"Hilda Crane" (20th). Fair $10,-

(Continued on page 17)

'Wonders' Tops St. Loo, Sock $24,600; 'Bad Man' Good 14G, 'Suit' 11G, 2d

St. Louis, May 1.

"Seven Wonders of World" is off to a flying start and looks to grab a smash $24,600 opening round at 1,400-seat Ambassador. Otherwise, film biz is slow here currently, with rain and unseasonable cold keeping natives indoors over the weekend. "Tribute To Bad Man" looms as best newcomer at normal scale, with good take at Loew's. "Man in Gray Flannel Suit" still is trim in second session at the St. Louis.

"Wonders" preem netted Knights of Columbus $4,000. "Cinerama Holiday" ran 62 weeks at Ambassador and played to 1,086,000 patrons.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie). Socko $24,600. Last week, "Cinerama Holiday" (Indie) (62d wk), $8,000.

Fox (F&M) (5,000; 51-75)—"Maverick Queen" (Rep) and "Stranger At My Door" (Rep). Opened today (Tues.). Last week, "Threshhold of Space" (20th) and "Come Next Spring" (Col), slow $8,000.

Loew's (Loew) (3,172; 50-85)—"Tribute To Bad Man" (M-G) and "Dance Little Lady" (Indie). Good $14,000 or near. Last week, "The Swan" (M-G), $6,500.

Missouri (St. L. Amus.) (3,500; 51-75)—"Whispering Smith" (Par) and "Streets Of Laredo" (Par) (reissues). Nice $7,000. Last week, "Body Snatchers" (AA) and "Atomic Man" (AA) (2d wk), $5,000.

Orpheum (Loew) (1,600; 50-85)—"The Rack" (M-G) and "Broken Star" (UA). Fair $5,000. Last week, "Lawless Street" (Col) and "Let's Make Up" (UA), $4,500.

Pageant (St. L. Amus.) (1,000; 50-90)—"Sins of Borgias" (UA). Oke $3,000. Last week, Touch And Go" (U) (2d wk), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Romeo and Juliet" (UA). Sock $3,500. Last week, "Doctor At Sea" (Indie) (3d wk), $2,000.

St. Louis (St. L. Amus.) (4,000; 51-90)—"Man In Gray Flannel Suit" (20th) (2d wk). Neat $11,000 after $16,500 initial stanza.

Shady Oak (St. L. Amus.) (800; $1.10)—"Return of Don Camillo" (Indie). Fine $3,000. Last week, "Tempest In Flesh" (Indie) (2d wk), $2,500.

Few New Pix, Chi Off; 'Magic' Hot $8,000, 'Vegas' Wow 20G, 'Comanche' 18G, 'Swan' Bright 23G, All in 2d

Chicago, May 1.

With few exceptions, firstrun biz continues slow here this round. Abundance of holdovers and onset of mild weather are keeping many away from Loop situations. "Magic Fire" should do a nifty $8,000 in first Monroe week. "Simba" is fine $3,500 at Carnegie.

"Comanche" and "Killer Is Loose" combo stays sturdy in second Roosevelt round. "Meet Me in Las Vegas" continues sock in same week at Loop. "The Swan" is fairly good in second United Artists week. "Touch and Go" looks good in second Esquire stanza, "Harder They Fall" shapes fair in third Woods round. "Forbidden Planet" also is strong in third Grand frame.

"Alexander the Great" is modest in fourth at the Chicago. "Man in Gray Flannel Suit" is off in same week at the Oriental. "Oklahoma" is smash in the 18th stanza at the McVickers.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Simba" (Indie). Neat $4,000. Last week, subsequent-run.

Chicago (B&K) (3,900; 98-$1.25)—"Alexander the Great" (UA) (4th wk). Mild $23,000. Last week, $27,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Touch and Go" (U) (2d wk). Fat $6,200. Last week, $7,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Forbidden Planet" (M-G) and "Day of Fury" (U) (3d wk). Swell $10,000. Last week, $15,000.

Loop (Telem't) (606; 90-$1.25)—"Meet Me in Las Vegas" (M-G) (2d wk). Socko $20,000. Last week, $18,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (18th wk). Stout $28,500. Last week, $27,500.

Monroe (Indie) (1,000; 67-87) — "Magic Fire" (Rep). Fine $8,000. Last week, "Come Next Spring" (Rep), $5,500.

Oriental (Indie) (3,400; 98-$1.25)—"Man in the Gray Flannel Suit" (20th) (4th wk). Fair $23,000. Last week, $28,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (46th wk). Strong $24,700. Last week, $24,000.

Roosevelt (B&K) (1,400; 65-98)—"Comanche" (UA) and "Killer is Loose" (UA) (2d wk). Stout $18,000. Last week, $23,000.

State-Lake (B&K) (2,400; 65-98)—"Birds and Bees" (Par). Opens tonight (Tues.) with George Gobel on hand for opening and all day tomorrow (Wed.). In ahead, "Anything Goes" (Par) (3d wk), $19,000.

Surf (H&E Balaban) (685; 98)—"Citizen Kane" (RKO) (reissue) (3d wk). Plump $4,200. Last week, $5,500.

United Artists (B&K) (1,700; 98-$1.25)—"The Swan" (M-G) (2d wk). Good $23,000. Last week, $30,000.

Woods (Essaness) (1,206; 98-$1.25)—"Harder They Fall" (Col) (3d wk). Fair $17,000. Last week, $21,000.

World (Indie) (430; 98)—"Too Bad She's Bad" (Indie) (3d wk). Dull $2,800. Last week, $3,000.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (19th wk). Stout $3,600. Last week, $3,800.

'Oklahoma' Boff $14,000, Toronto; 'Birds' Hep 11G, 'Serenade' Rousing 13G

Toronto, May 1.

Canadian preem of "Oklahoma" got off to a hefty start in refurbished Tivoli, only spot in Canada equipped with new Todd-AO. Opening biz of "Oklahoma" is not entirely sellout, with management reluctant to sell some 100 side seats on possible word-of-mouth complaints. However, sale is big for ensuing four weeks, with heavy advance from out-of-town points. Only other newcomers are "Serenade" for big biz, with "Birds and Bees" also nice. "Court Jester" is leader in second frame.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Ladykillers" (Rank) (5th wk). Steady $8,000. Last week, $10,000.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Geordie" (IFD) (5th wk). Nice $5,500. Last week, $6,000.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,330; 1,165; 1,204; 2,318; 60-$1)—"Golden Arm" (UA) (3d wk). Holding at big $20,000. Last week $30,500.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059;

(Continued on page 17)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Wonders' Wham $18,000, Philly

Philadelphia, May 1.

Weekend biz was slaughtered by summer weather change plus arrival of daylight savings. "Seven Wonders of World" was very strong on getaway at the Boyd. "Man in Gray Flannel Suit" was another to successfully battle the downbeat, holding with a great figure in second stanza at the Viking. "Cockleshell Heroes" got good notices and plenty of bally but sparse attendance at the Stanley.

"Killer Is Loose" apparently is scaring away the patrons judging from the slim attendance it is getting at the Mastbaum. "The Swan" still is in the chips in the third round at the Randolph.

Estimates for This Week

Arcadia (S&S) 99-$1.80)—"Cry Tomorrow" (M-G) (14th wk). Just oke $6,000. Last week, $6,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie). Solid $18,000 in 8 days. Last week, "Cinerama Holiday" (Indie) (63d wk), $25,000.

Fox (20th) (2,250; 99-$1.80)—"Carousel" (20th) (8th wk). Big $10,000. Last week, $15,000.

Goldman (Goldman) (1,250; 65-$1.35) — "Serenade" (WB) (5th wk). Oke $9,000. Last week, $10,500.

Mastbaum (SW) (4,370; 99-$1.49)—"Killer is Loose" (UA). Drab $8,500. Last week, "Invasion Body Snatchers" (AA), $10,000.

Midtown (Goldman) (1,000; 99-$1.80)—"Picnic" (Col) (10th wk). So-so $8,000. Last week, $11,000.

Randolph (Goldman) (2,250; 99-$1.80)—"Swan" (M-G) (3d wk). Okay $14,000. Last week, $22,000.

Stanley (SW) (2,900; 99-$1.49)—"Cockleshell Heroes" (Col). Disappointing at $15,000. Last week, "Scarlet Hour" (Par), $9,500.

Stanton (SW) (1,483; 99-$1.49)—"Meet Me Las Vegas" (M-G) (4th wk). Oke $9,000. Last week, $12,000.

Trans-Lux (T-L) (500; 90-$1.80)—"Rose Tattoo" (Par) (14th wk). Fair $4,000. Last week, $5,500.

Viking (Sley) (1,000; 75-$1.49)—"Man in Gray Flannel Suit" (20th) (2d wk). Great $22,000 or over. Last week, $29,000.

Trans-Lux World (T-L) (604; 98-$1.50)—"Too Bad She's Bad" (Indie) (2d wk). NSH $3,000. Last week, $4,500.

Studio (Goldberg) (450; 85-$1.49)—"Diabolique" (UMPO) (5th wk). Big $4,500. Last week, $5,500 after three great weeks ahead of this fourth stanza.

'WONDERS' WOW 26G, PITT; 'SWAN' 12G, 2D

Pittsburgh, May 1.

"Seven Wonders of World" at Warner is the big noise downtown, and in first full week hung up the biggest take of all three Cinerama pictures with exception of Christmas-New Year's session for "This Is Cinerama." "The Swan" is holding up okay in second stanza at Penn but "Bold and Brave" at Stanley and "Jubal" at Harris are only doing so-so. Nothing much for "Backlash" at Fulton. "Diabolique" continues to do big at Squirrel Hill.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Backlash" (U). Small interest in Richard Widmark starrer and shapes only fairly good at $6,000. Last week, "Carousel" (20th) (5th wk), $5,000.

Guild (Green) (500; 65-$1)—"Night Number Came Up" (Cont)

(Continued on page 17)

'Serenade' OK $18,000, Hub; 'Swan' Hot 30G, 2d

Boston, May 1.

This frame the holdovers are getting the biggest play. Only three new entries, "Serenade," shaping fairly smooth at Metropolitan; "Creature Walks Among Us" okay at Memorial; and "Mohawk" passably good at the Paramount and Fenway. "Swan" leads the holdovers, with an explosive $30,000 in second round at the State and Orpheum. Pilgrim, with "Jubal" in second stanza, is still sock. "Ladykillers" in third week at the Kenmore is smash. "Touch and Go" at the Exeter is frisky in second week.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"I'll Cry Tomorrow" (M-G) (8th wk). Nice $7,500. Last week, $10,000.

Beacon (Beacon Hill) (678; 90-$1.25) — "Diabolique" (UMPO) (11th wk). Solid $6,000. Last week, $6,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama Holiday" (Indie) (36th wk). Fancy $18,000. Last week, $17,000.

Exeter (Indie) (1,300; 60-$1) — "Touch and Go" (U) and "Helen Keller in Her Story" (Indie) (2d wk). Torrid $8,000. Last week, $10,000.

Fenway (NET) (1,373; 60-$1) — "Mohawk" (20th) and "Red Sundown" (U). Fair $3,500. Last week, "On Threshold Space" (20th) and "Dynamiters" (Indie), $4,500.

Kenmore (Indie) (700; 85-$1.25) — "Ladykillers" (Cont) (3d wk) Wow $12,000. Last week, ditto.

Memorial (RKO) (3,000; 75-$1.25) — "Creature Walks Among Us" (U) and "Price of Fear" (U). Good $12,000. Last week, "Conqueror" (RKO) (4th wk-4 days), $8,000.

Metropolitan (NET) (4,357; 75-$1.25) — "Serenade" (W) and "Scarlet Hour" (Par). Smooth $18,000. Last week, "Man Gray Flannel Suit" (20th) (4th wk), $13,000.

Pilgrim (ATC) (2,100; 65-95) — "Jubal" (Col) and "Killer's Kiss" (UA) (2d wk). Sock $11,000. Last week, $15,000.

Paramount (NET) (1,700; 60-$1)—"Mohawk" (20th) and "Red Sundown" (U). Fine $12,500. Last week, "Threshold Space" (20th) and "Dynamiters" (Indie), $14,000.

Orpheum (Loew) (3,000; 60-$1)—"Swan" (M-G) and "Broken Star" (UA) (2d wk). Smash $18,000. Last week, $28,000, over hopes.

State (Loew) (3,000; 60-$1) — "Swan" (M-G) and "Broken Star" (UA) (2d wk). Socko $12,000. Last week, $16,000.

'Suit' Stout 15G In Laggard Mpls.

Minneapolis, May 1.

Continuation of unseasonable cold and snow probably should be favorable to the boxoffice although householders are confronted with unforeseen further fuel expenditures. However, aside from "Man in Gray Flannel Suit" none of newcomers is cutting much of a boxoffice swath. "Suit" is off to a flying start, but "Serenade" and "Hilda Crane" are weakies, especially the latter. "Tribute to a Bad Man" shapes fairly good.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Indie) (40th wk). Racking up another profitable stanza at $12,500. Last week, $12,000.

Gopher (Berger) (1,000; 85-$1)—"Tribute to Bad Man" (M-G). Good $5,000. Last week, "Kettles in Ozark" (U), $4,000.

Lyric (Par) (1,000; 65-85)—"On Threshold of Space" (20th) and "Bowery Boys Crashing Las Vegas" (AA). Neat $5,500. Last week, "Carousel" (20th) (3d wk), $4,000 in 3 days at $1.25 top.

Radio City (Par) (4,100; 85 $1)—"Man in Gray Flannel Suit" (20th). Stout $15,000. Last week, "The Swan" (M-G) (2d wk), $5,000 in 3 days after $12,000 initial stanza at 85c-$1.25 scale.

RKO Orpheum (RKO) (2,800; 75-$1)—"Serenade" (WB). Moderate $7,500. Last week, "Harder They Fall" (Col), $8,000.

RKO Pan (RKO) (1,600; 65-85) — "Wyoming Renegades" (Col) and "Gun That Won West" (Col) split with "Joe Macbeth" (Col) and "Crooked Web" (Col). Tepid $3,500. Last week, "Jubal" (Col) (2d wk), $5,000 at $1 top.

State (Par) (2,300; 85-$1)—"Hilda Crane" (20th). Sold solidly but poor $4,500 looms. Last week, "Miracle in Rain" (WB), $5,500.

World (Mann) (400; 75-$1.20)—"Diabolique" (UMPO) (3d wk). Hefty $4,200. Last week, $5,300.

B'way Down Albeit 'Swan' Smash 160G, 'Jubal' OK 15G, 'Godzilla' Fair 18G, 'Birds' $30,000, 'Suit'-Stage 77G, 3d

A mild weekend which included two successive days of spring-like weather put a dent in total Broadway film business this session. The weather last Saturday and Sunday which drew thousands out of doors plus daylight savings time's arrival Sunday (29) naturally hurt. Many firstruns were badly hit on the Sabbath, with the following Monday also a weak one box officewise. Arrival of a brace of new bills helped cushion the dip.

Pacing the field is "The Swan" with stageshow, with a socko $160,000 opening week at the Music Hall, especially big for season of year. It stays on. "Jubal" ended its first session with an okay $15,000 at the Mayfair, which, however, was a big improvement over recent takes at this house.

"Godzilla" also shapes oke with $18,000 in prospect on initial stanza at the State. "Creature Walks Among Us" looks only mild $7,000, and won't hold at the Globe. "Star of India" with vaudeville is headed for a good $15,000 opening week at the Palace.

"Birds and Bees," first George Gobel starrer, wound up its first week with a disappointing $30,000 at the Paramount. It is being held over. "Madame Butterfly" went to a terrific $12,000 opening week at the arty Baronet.

"Seven Wonders of World" proved amazing by topping the first full week's figure by pushing to a capacity $63,200 in second session at the Warner. This third "Cinerama" subject is now in its third week.

"Man in Gray Flannel Suit" with ice show onstage is holding with a great $77,000 or close in third round at the Roxy. It is continuing. "Alexander the Great" is heading for an okay $22,000 in fifth stanza at the Capitol. "Oklahoma" is holding firm around $25,000 in 29th session at the Rivoli.

"The Conqueror" looks to hold with a fine $17,000 in fifth frame at the Criterion. "Meet Me in Las Vegas" continued fairly good with $13,500 in seventh stanza at the Astor, with "Harder They Fall" due in May 9. "Hilda Crane" moves into the Victoria today (Wed.). Final (4th) week of "Man Who Never Was" dipped to $10,000 in eight days.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Meet Me in Las Vegas" (M-G) (8th-final wk). Seventh round ended last night (Tues.) was fair $13,500. Sixth was $15,000. "The Harder They Fall" (Col) due in May 9.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Naked Night" (Times) (4th wk). Third frame finished Sunday (29) was lively $7,800. Second was $8,200.

Baronet (Reade) (430; $1.25-$1.80)—"Madam Butterfly" (IFE) (2d wk). Initial stanza ended Sunday (29) was great $12,000, biggest opening week in three years here. In ahead, "Return Don Camillo" (IFE) (4th wk), $3,000.

Capitol (Loew's) (4,820; $1-$2.50) — "Alexander the Great" (UA) (5th wk). Current round ending today (Wed.) is heading for okay $22,000. Fourth was $28,000. "Revolt of Mamie Stover" (20th) announced as opening May 11.

Criterion (Moss) (1,700; 75-$2.20) — "Conqueror" (RKO) (5th wk). Present week winding tomorrow (Thurs.) looks to get nice $17,000. Fourth was $22,000.

Bijou (Lopert) (603; $1.50-$1.80)—"Richard III" (Indie) (8th wk). The seventh week completed Sunday (29) was down to okay $6,000 after $8,200 in sixth session. Two shows have been dropped from weekly schedule.

Fine Arts (Davis) (468; 90-$1.80)—"French Cancan" (UMPO) (3d wk). Second session finished Sunday (29) was big $12,000. First was $16,000. Stays indef.

Globe (Brandt) (1,500; 70-$1.50)—"Creature Walks Among Us" (U). First week ending today (Wed.) looks to land mild $7,000, and won't be held. In ahead, "Threshold of Space" (20th) (4th wk), $5,200, but winds up nice run. "Forbidden Planet" (M-G) opens tomorrow (Thurs.).

Guild (Guild) (450; $1-$1.75)—"My 7 Little Sins" (Indie). Opened yesterday (Tues.). In ahead, "Touch and Go" (U) (6th wk-8 days), okay $4,000 after same in regulation fifth week.

Mayfair (Brandt) (1,736; 79-$1.80)—"Jubal" (Col) (2d wk). Initial round completed Monday (30) was oke $15,000.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lovers and Lollipops" (T-L) (2d wk). Initial holdover session ended yesterday (Tues.) held with sturdy $9,000. First was $11,000.

Palace (RKO) (1,700; 50-$1.60)—"Star of India" (UA) with vaudeville. Week ending tomorrow (Thurs.) looks to reach good $15,000. Last week, "Backlash" (U) and vaude, $18,000.

Paramount (ABC-Par) (3,664; $1-$2)—"Birds and Bees" (Par) (2d wk). First stana completed Saturday (28) was fair $30,000. Initial week was helped, at least opening day, by four personals by George Gobel, star of pic, onstage that day.

Paris (Pathe Cinema) (568; 90-$1.80)—"Ballet Romeo and Juliet" (Tohan) (5th wk). Fourth round ended Sunday (29) was smooth $7,000 after $9,800 in third.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"The Swan" (M-G) and stageshow. Initial session ending today (Wed.) is headed for socko $160,000, especially big for this time of year. Holds, natch! In ahead, "Serenade" (WB) with Easter stageshow (5th wk), $125,000.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (29th wk). This round winding up today (Wed.) looks to hit lively $25,200. The 28th week was $25,500.

Plaza (Brecher) (525; $1.25-1.80)—"A Kid For 2 Farthings" (Lopert) (3d wk). Second week ended Monday (30) was fancy $11,500 after big $13,600 opener.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Man in Gray Flannel Suit" (20th) with iceshow onstage (3d wk). Current frame finishing up tomorrow (Thurs.) looks like great $77,000 or near. Second was $87,500. Continues.

State (Loew's) (3,450; 78-$1.75)—"Godzilla" (Indie). First session ending tomorrow (Thurs.) looks to hit fairly good $18,000 or close. Last week, "Miracle in Rain" (WB) (4th wk-6 days), $9,500, aided by preview of "Godzilla."

Sutton (R&B) (561; $1-$1.80)—"The Ladykillers" (Cont) (11th wk). The 10th frame ended Monday (30) was sturdy $7,400 after $8,300 in ninth week. Continues indef.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Doctor At Sea" (Rep) (10th-final wk). The ninth round ended last night (Tues.) was good $4,000 after $5,000 in eighth week. "Gaby" (M-G) opens with benefit preem the night of May 9.

Victoria (City Inv.) (1,060; 50-$2)—"Hilda Crane" (20th). Opens today (Wed.). In ahead, "Man Who Never Was" (20th) (4th wk-8 days), was fair $10,000. Third regular week was $12,000.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"7 Wonders of World" (Indie) (3d wk). Second full week (house winds its week on Saturdays) ended Saturday (28) climbed to $63,200, capacity, and topping first full week's $62,200. Looks in for a very long run.

World (Times Films) (385; $1-$1.50)—"Last 10 Days" (Col) (4th wk). Third round ended yesterday (Tues.) was okay $3,300 after $5,000 in second week. Likely will wind this up in fourth week.

Holdovers Hit D. C. Biz; 'Jubal' Bangup $13,500, 'Swan' 16G, 'Suit' 14G

Washington, May 1.

General holdover situation has slowed up mainstem biz this week. Of the new bills, "The Rack" looks strong at Columbia. "Jubal" also is showing well in two spots. "Adorable Creatures" is solid at Plaza, a small arter. The hardy perennial, "Cinerama Holiday" continues to amaze with its business in 29th session. "Man in Gray Flannel Suit" and "The Swan" also are holding nice at the boxoffice.

Estimates for This Week

Ambassador (SW) (1,490; 70-95)—"Jubal" (Col). Good $5,000. Last week, "Serenade" (WB), $6,000.

Capitol (Loew) (3,434; 85-$1.10)—"The Swan" (M-G) (2d wk). Nice $16,000 for six days, with Monday performances killed by one-day stand of Metropolitan Opera. Last week, $28,500.

Columbia (Loew) (1,174; 70-95)—"The Rack" (M-G). Strong $9,000. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $7,000.

Plaza (T-L) (300; 80-$1.25)—"Adorable Creatures" (Indie). Fat

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THE NEW YORK TIMES, THURSDAY, APRIL 26, 1956.

THE IMPOSSIBLE TAKES LONGER

Tolstoy's "WAR AND PEACE"—*The story that couldn't be made into a motion picture—is nearing completion.*

During the sixty years that span the history of the motion picture screen, "WAR AND PEACE" *has haunted the dreams of producers as the vehicle for the perfect motion picture. Yet its sublimity and scope somehow eluded the possibilities and resources of those who sought to transfer the crowded canvas of man's hopes and aspirations to the screen.*

Italy's Ponti-DeLaurentiis devoted years to distilling Tolstoy's thousand pages into a story line as true to the original as it is straight to the point. In association with Paramount Pictures, they have succeeded in translating into dramatic form the nuances and subtleties of one of the greatest prose writers of all time. With a "dramatis personae" (sixty speaking parts) of such skill, imagination and variety as to encompass the entire gamut of human personality—from saint to slave to sinner—they have brought "WAR AND PEACE" *to life!*

The problem of casting—which alone took over a year to accomplish – was complicated by an embarrassment of riches. From among the galaxies of the talented who longed to help interpret this story a cast headed by Audrey Hepburn, Henry Fonda and Mel Ferrer was finally and ideally selected.

King Vidor was retained as director, to project the vastness and humanity of the story on the screen. The result? An all but incredible mirror of history reflecting thousands of horses and tens of thousands of troops as the Imperial Armies of Napoleon conquer Russia—and lose the world. The burning of Moscow by the retreating Russians reveals the entire grandeur and complete horror of war!

Tolstoy told the effect of these events on the human beings who lived through them in three of the most deeply felt and fully realized love stories that it has ever been the joy of mankind to live and the privilege of art to record.

Now, this seemingly endless expenditure of time, money and creative talent is represented by rolls of motion picture film. Skilled craftsmen are giving it final form in the cutting room.

The tide of expectation rises higher as their knowing eyes select, compare, choose. Weeks will go by before their task is finished, for like great wine, great works of art take time.

"WAR AND PEACE" *will be with you in the near future. It will be a Paramount Picture in VistaVision and Technicolor. These words herald a major experience in your life.*

Having waited for "WAR AND PEACE" *will prove to be well worth while.*

LEO TOLSTOY'S **War and Peace**

FULL PAGE NEWSPAPER ADS NOW ...MONTHS AHEAD OF INITIAL ENGAGEMENTS...IN AMERICA'S TOP MARKET AREAS... LAUNCH PARAMOUNT'S IMPORTANT LONG-RANGE, HARD-HITTING MERCHANDISING FOR THIS EXTRAORDINARY BOXOFFICE ATTRACTION!

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PARAMOUNT PRESENTS

AUDREY HEPBURN · HENRY FONDA · MEL FERRER

in LEO TOLSTOY'S

"WAR AND PEACE"

A Ponti-DeLaurentiis Production

Co-starring VITTORIO GASSMAN

Herbert Lom • Oscar Homolka • Anita Ekberg

Helmut Dantine • Barry Jones • Anna Maria Ferrero • Milly Vitale • Jeremy Brett

and JOHN MILLS

Produced by Dino De Laurentiis • Directed by King Vidor

Based on the novel "War and Peace" by Leo Tolstoy • Color by TECHNICOLOR

VISTAVISION

Paris Legit Season Nears End As Light Fare Comes In for Spring

Paris, May 1.

With the legit season winding using the usual entries of lightweight spring and summer caliber, a looksee at the past Paris season shows the usual hits. Newcomers currently are a reprise of Roger Ferdinand's "Le Mari Ne Compte Pas" (Husband Doesn't Count) at the Theatre Edouard VII, and an adaptation of a 1918 U. S. comedy of Clare Kummer by Nico, "Ce Soir Je Dine Chez Moi" from the original, "Successful Calamity," at the Theatre Wagram. Both look set for fair runs. The big hits this season are primarily in the comedy category, with many of them last season holdovers.

"Husband" gives out with a number of familiar gags on adultery, but is played with gusto by a competent troupe. It looks to run till the end of the season in July but is not a possibility for the U. S. "Calamity" seems rather hoary in French and is about a millionaire who feigns ruin to regain his family's attention. Small stage and ordinary production do not give this the theatrical lift it needs. This, too, will probably not survive July.

The top newcomers, among the over 150 entries this season, were Jean Anouilh's "Ornifle," Marcel Ayme's "Les Oiseaux De La Lune" (The Birds of the Moon) and Andre Roussin's "L'Amour Fou" (Mad Love). The hit reprises were Jacques Audiberti's "Le Mal Court" (Evil Runs), Armand Salacrou's "Histoire De Rire," George Bernard Shaw's "Pygmalion" in a new adaption by Claude-Andre Puget; Marc Gilbert Suavajon's version of Peter Ustinov's "Love of Four Colonels," and his adaptation of the Somerset Maugham-Guy Bolton piece "Theatre" known here as "Adorable Julia"; Edmond Rostand's "Cyrano De Bergerac" and Claude Santelli's "La Famille Harlequin."

Some Headed For U. S.

Of the above "Love," "Histoire," "Ornifle" and Raymond Rouleau's masterful mounting of the romantico "Cyrano," will be heading for the U.S. next season either as straight imports (as "Cyrano"), or as adaptaticns. "Histoire" and "Ornifle" belong to Anatole Litvak and Charles Boyer and "Love" is in the hands of Gilbert Miller who will also take over "Cyrano" intact with Pierre Dux and Francois Christophe.

Lesser hits include the recent "A La Monnaie De Pape" and "Jose," of Michel Duran. Also scoring were Jean Bernard Luc's "Les Amants Novices." "Bon Appetit Monsieur" of Gilbert Laporte; mainly "La Guele De Loup" and version of Emlyn Williams' "Someone Waiting" which got short shrift on Broadway recently but is a hit here. "De Loup" is likely to get to N. Y. Lesser successes were chalked up by Kiego Fahbri's "Le Seducteur" and a rivival of Maxim Gorki's "The Lower Depths."

U. S. Films Grab 75% Of Italian Market In March; Italo Pix Drop

Rome, April 24.

Yank productions further secured their commanding lead on the Italian market, soaring to an unprecedented 75% share of the local trade during March, according to figures just released here. During the same period, Italian pix dropped, percentagewise to a slim 14% of their home territory's first-run boxoffice. In March last year 63% of dates went to Yank imports, based on key city first-run figures, this representing an American gain of 12%. Italy's slice is down a significant 15%, mirroring the current crisis in all sectors of the Italo film industry. French releases also gained in March, rising to 7% of gross. Total market gross, however, showed a notable drop over similar figures in 1955, indicating exhib worries throughout Italy. TV is only beginning to be felt, but it is viewed as a threat. Figures indicate that March gross for this year were approximately $1,860,000 as against some $2,200,000 in March of 1955.

Local observers ascribe the strong U. S. gain on the local market to the dearth of Italo product in general,

London Variety Group To N.Y. Asking '57 Meet

London, May 1.

A big London contingent from Tent 36 will be heading to New York to attend the Variety Club's international convention at the Waldorf-Astoria in that city May 9-12. One of the main objectives of the British delegation is to pave the way for next year's conclave to come to London.

The British reps will be headed by Nat Cohen, Chief Barker of the London Tent. Crew members who will support him will include James Carreras, Norman Harrington, Sir Tom O'Brien, Mike Frankovich and Charles Pearl. Among the barkers making the crossing will be Leslie Faber, Ben Rosenfeld and Lambert Goldsmith.

Aussie B.O. Rise Despite Curbs

Sydney, April 17.

Despite new economic measures introduced by the Robert Menzies government as a move against inflation, Aussie show biz currently is reaping a terrific boxoffice harvest coast-to-coast. U. S. screen product is setting the pace. Best current Britisher is "Richard III" (London). Trade zoomed in Easter period.

"Battle Cry" (WB) is a smash and is set for lengthy run. Par's "To Catch a Thief" is in its ninth smash week. Top money-spinners include "Red Velvet Swing" (20th), "East of Eden" (WB), "Tender Trap" (M-G), "Marty" (UA), "Major Benson" (U), "Vanishing Prairie" (RKO) and "Man From Laramie" (Col).

ADDED PROLOG SETTLES SUIT VS. ITALO BIOPIC

Rome, April 24.

ANICA, the Italo Producers Association, recently registered a strong protest against the court order requiring cuts to be made on the top-grossing "World's Most Beautiful Woman," Lina Cavalieri biopic, starring Gina Lollobrigida. Result is that an "amicable" agreement has been reached, and the pic will continue in worldwide release untrimmed but with a written prologue explaining that pic is a "free adaptation" of the life of Lina Cavalieri.

Suit on the pic originally had been filed by Lina Cavalieri's brother, claiming the film offended his sister's memory. Court ordered pic yanked until three lengthy cuts were executed. ANICA filed a counter-protest, pointing to the danger of precedent-setting decision. It was further pointed out that Lina Cavalieri's own son was one of the pic's scripters and had given his full approval to the final version of the pic.

Plan High-Budget Pix For 20th-Fox in Mex

Mexico City, April 24.

Reported here is that 20th-Fox this year will spend as much for production of six pix in Mexico than what it usually costs Mexican producers to make 100 films here in 12 months. Understood these six pix, many in C'Scope and color, may cost 20th-Fox nearly $8,000,000. High cost information comes from the company's production permit application to the National Cinematographic Board.

Understood that 20th-Fox will make most of these films in Durango state because of terrain suitable for pix-making and special facilities the state government grants Americans for producing in its territory. These are in the form of cut taxes and services. Company may start this program in May. Clark Gable, Maureen O'Hara and Jane Russell are mentioned as some of the top stars who will play in these pix.

'Brit. All-Femme 'Yakity' Panel Show Set to Debut

London, April 24.

A new British panel game, "Yakity Yak," is to be launched by Associated TeleVision on their London station Sunday, May 6. The show, devised by Michael Pertwee and Leslie Goldberg, who will also present it, calls for an all-femme panel.

The quartet on the panel will be chosen for their looks, and will be asked to give rapid answers to questions put by challengers. Macdonald Hobley, who recently ankled the BBC, will chair the panel and the show will be staged by John Irwin.

Arg. Vaude Law, Never Popular, May Be Voided

Buenos Aires, April 24.

The experimental period of the obligatory Vaudeville law winds up early in May, and there is a general feeling here that this unpopular measure rushed through Congress by Peron's henchmen two years ago will be thrown into the discard. A temporary relaxation of the law for the summer season, which allowed suburban theatres to dispense with vaudeville turns on working days, matured March 31. Since then, exhibitors have been driven desperate by the extra cost, at a time when the severe polio epidemic was keeping patrons out of their theatres.

A probe made by the Provisional government has shown that of 11,000 alleged beneficiaries of the law registered in the Vaudeville Entertainers' Union, only 700 have actually benefitted by obtaining regular employment in film theatres. In contrast, the figures are exceeded by the number of exhibitors, distributors and their staffs plus their families.

The municipal authorities here recently took a hand in highlighting the harm done by this law, in an official complaint about the blue material used by some vaude entertainers, setting up penalties for any future infractions of this kind. The Lococo Circuit, in contrast with many other circuits, takes special care in selecting vaude turns for its firstruns.

Dutch Start Own Pix Fund to Build Native Biz; 3 Films a Year

Amsterdam, April 24.

The Netherlands Cinema League has decided to take the film industry problem into its own hands and has established a production fund of about $50,000, to be invested in three film productions each year. All kinds of measures have been taken in the recent years to help the Dutch film industry. In 1947, the League took care that the Cinetone Studios near here, plundered by the Germans, was fitted up with the modern equipment. But few films were shot there. For six months American tele films were made there, but the invasion of U. S. tv producers hoped for failed to materialize.

The League takes part in every Dutch film production with a guarantee of $25,000, or 40% of the usual costs of a feature film here. Recently the government made a guarantee of around $15,000 to each feature film produced.

What is hoped for is that with all these investments a continuous flow of film production will result. Of the seven recent films only two were directed by the same Dutchman.

M-G Tries C'Scope in 16m

London, April 24.

Metro branched out into 16m CinemaScope releases with the presentation last week of a substandard version of the Doris Day-James Cagney tuner, "Love Me or Leave Me." It was screened with the cooperation of the Ibis Film Society at its 600-seat private theatre.

The 16m version also was shown today at Stratford-on-Avon, and has been booked for its maiden voyage of "Reina Del Mar" on May 3.

Italo Producers Eye Big Success Of Historical Spectacles in U.S.

Rome, April 24.

Indication that Italo producers are keeping their eyes on the U. S. success of the such spectacles based on ancient history, as "Alexander the Great" (UA), "The Conqueror" (RKO) and, "Helen of Troy" (WB), as well as the locally-made "Ulysses" (Par) are contained in the current film title registrations at the ANICA office. This features the names of several of epic pix of this sort. It is probable that advance reports of the strong potential gross of another Italo-made, "War and Peace," have helped influence producers.

Understandably, producer Dino DeLaurentiis, who made both "Ulysses" and "War and Peace" and who is known as the strongest fighter for the large budget spectacle in this country, has at least four projects in such epic-class category. These are "Hannibal," "Don Quixote," "The Divine Comedy," "Marco Polo" and "Lourdes." Three items previously on the Lux Film production sked, "I Promessi Sposi," "Spanish Carousel" and "Chanson de Roland," are now registered under the name of Gianni Vaciago. Rizzoli Films has "Judith and "Holophernes" and "Resurrection" while Rizzoli's subsid, Serena Films, has "Imperial Venus." Among other promising titles are "Benvenuto Cellini," "Simon Bolivar" and "Cid Campeador."

Last-named pic gets under way soon in Spain under the direction of Rafael Gil, with Francisco Rabal in the key role. Pic is an Italo-Spanish twin production. In addition to the above, Titanus Films long has had "Goya" and "Sodom and Gomorrah" registered, though these projects have been moved back several times. Carmine Gallone is slated to produce and direct a large-scaled version of "Michael Strogoff" in C'Scope and Eastmancolor on location in Yugoslavia with interiors in Rome. Curd Jurgeus stars in pic, which rolls early in June.

New Mex Film Studio To Open Near Tiajuana

Mexico City, April 24.

Over objections voiced here that there are already enough pic studios in Mexico, studios are being pushed to completion in Tiajuana by the recently organized Estudios Cinematograficos de Baja California. Juan Jose Perez Padilla, a top Baja California financier who knows the film biz, is prexy.

The studios, some four miles from Tiajuana on the road to Ensenada, will have four American-made stages which Padilla estimates will be ready early in May. The plant is to be equipped with a lab, dubbing service, projection and cutting departments, and facilities for year-round production of dual version tv shorts.

Arg. Exhibs Win Tax Cut Fight

Buenos Aires, April 24.

Admission scales in Argentina were cut 60 centavos last week via elimination of the tax for that amount on all theatre ducats sold. This tax came into force by agreement with Eva Peron in 1948. Had exhibitors not notified the Entertainment Board of the decision to void this tax, it would have been renewable for another year. Recently, an attempt was made to bring producers and exhibitors together and agree to prolong the tax until the Entertainment Board's new Protection Law is published. But the producer and exhibitor associations, which had to ratify the agreement, refused to do this.

This creates a difficult situation for the producers, who rely on the 500,000 pesos they obtain from their percentage of the tax, to finance their operations. Speculation on the new Protection Law is lively, with reports that a big effort has been made to reconcile the interests of producers, exhibitors, distributors and other interested parties. Protection will extend, it is believed, only insofar as quality justifies it. Cash prizes would be awarded annually to the best native productions.

Replacing the 60 centavo tax, there will be a 10% surcharge on admission scales to subsidize the native industry. Obligatory exhibition of the native product will be restricted by comparison with the past. Hinted that film theatres may exhibit native product only 80 days per year. Exhibs have been urging the Entertainment Board to lift all price controls when the new law is published, in which case they would increase firstrun prices to 10 pesos, the same price applying for quality flat screen product as for curved screen.

The higher price for curved screen pix doesn't seem to affect attendance, as witness the seven-month run of "Three Coins in Fountain" (20th).

Fuller-Carroll Combo In Big Aussie TV Bid

Sydney, April 24.

A. Ben Fuller, son of the late Sir Ben Fuller, and Garnet Carroll, top independent legit producer and longtime partner of the late knight, have set up a major video production unit at Pagewood studios here to cash in on the tele boom expected late this year. Pair will be associated with Roly Litchfield of the Litchfield Television and International Television Services.

New production setup will operate the largest studios Down Under and is presently geared to televise anything from a 20-second commercial to a full-length feature. Understood that Garnet Carroll, now presenting "Kismet," at the Princess, Melbourne, will import talent from Britain and U .S. for special Aussie tv productions in conjunction with his major legit operations in association with Fuller.

German Exhibs Cash In On Bans Vs. Some U.S. Pix Dating GI Chain

Frankfurt, April 24.

German theatre owners are taking advantage of the 500,000 Yank servicemen and American civilians in their country who are unable to see certain films on their regular American circuit of cinemas here.

Since the Army and Air Force Motion Picture Service in Washington, D. C., buys films for the military circuit in Europe, and rules out any pix which have not received the Legion of Decency seal as well as foreign films which do not have a major release in the U. S., the German theatre owners are capitalizing by offering the films in their original version here.

Such seal-less films as "I Am a Camera" (Indie), "Golden Arm" (UA) and "Moon Is Blue" (UA) will not be shown to the GIs in Europe. And some of the sexier foreign films, like Martine Carole's French films, and the Italian-made Gine Lollobrigida and Sophia Loren starrers, are also not purchased for the military and air force cinemas. So the German exhibs hep that GIs would like to see these banned films, are starting to offer regular showings of these films in English.

First to crack the barrier was "Carmen Jones" (20th), which had been delayed on the GI circuit because of legal entanglements over the rights to the Bizet music. It opened in the key German cities with a large Yank-population cities like Frankfurt, Stuttgart, Cologne, Berlin, with the early night performance in German and the original version for the late show.

Second to play the German houses was "Golden Arm." Despite not getting the PCA seal, it was widely acclaimed in Germany, getting the "outstanding" rating from the German Film Evaluation Board, which means that the theatres playing it are eligible for a tax reduction.

"Arm" also started with alternating German and original version showings. It played for two weeks in Frankfurt, and is continuing to show in English for Sunday matinees.

20th-Fox Annual Statement

Reflecting the expanded acceptance of CinemaScope abroad, 20th-Fox last year racked up a record $53,221,020 in overseas film rentals, an increase of 28% over 1954. Dollar remittances to N. Y. outside the U. S. and Canada, ran to $26,902,000, Spyros P. Skouras, 20th topper noted.

Annual report of 20th, out last week, noted that the company's global film rentals hit a new high for the third successive year, totalling $109,566,851 against $106,355,068 in 1954, but showed a sharp drop in domestic rentals.

Latter stood at $56,345,831, dropping from $65,018,411 in 1954, "reflecting the disappointing boxoffice response to some of our pictures released during the year," according to the report. Skouras said the blockage of foreign cash balances was "an ever present problem" but that the outlook appeared favorable for '56.

Prexy put the number of CinemaScope theatres throughout the world at 35,000, of which 17,000 are in the U. S. and Canada. Since 20th puts the total of houses in the two countries at 23,500 that means that 72% of the domestic market is equipped. Estimating that 40,000 houses should have C'Scope by the end of loosely base on the career of Tom Prendergast.
saturation" of the world market.

Report showed that the per picture cost of C'Scope in 1955 had been reduced. It stood at $1,989,000 in 1955 (for 19 films) as against $2,286,000 in 1954 (on 14 pix).

20th, in Sept. of last year, entered into a new credit agreement with a group of banks for $15,000,000, all or part of which can be borrowed from time to time until Dec. 31, 1957. Thereafter the debt consists of serial notes which become due quarterly in increasing amounts from March 31, 1958 through and including Dec. 31, 1962. 20th so far has borrowed $8,000,000 under the new agreement and has repaid $5,125,000 to redeem a like amount under a loan agreement which originated June 13, 1952.

SHOR SEES TRADE EVILLY OBSESSED; SAYS DISTRIBS STALL BUT KID NOBODY

By HY HOLLINGER

Rube Shor, president of Allied States Assn., charged that the distributors deliberately delayed readying their testimony for the Senate Small Business Subcommittee hearing so that the exhibitors would not have an opportunity to refute the assertions that might be made. "They (the distributors) are not kidding me," Shor stated from his Cincinnati headquarters, "and I don't think they're kidding Congress."

Shor contended that the distribs were well aware of the fact that "time was running out" and that Congress was approaching its adjournment deadline. "It's obvious to me," Shor said, "that the distributors delayed their testimony as long as they could. They know all the questions and they've had their answers prepared for a long time. It doesn't look like we (the exhibitors) will have an opportunity to appear before the committee again. Of course, there's a lot more things that could be said."

Minneapolis, May 1.

Bennie Berger, National Allied Emergency Defense Committee chairman and North Central Allied president, today issued statement to effect he'd favor abandonment of present move for government regulation of film rentals if film companies will agree to all-inclusive arbitration.

Shor, in a bitter mood, stated that conditions in the industry had become worse "if anything else" since the exhibitors had aired their case before the Senate committee. The problems relating to film rentals and the shortage of pictures had become more acute, he declared. "Even Metro is no longer the friendly company."

The Allied topper said he was completely confused and frustrated by the actions of the film companies. "How long can these things go on? It doesn't seem sensible putting the small theatres out of business unless the distributors have something else in mind. Only time will tell if what they're doing is right or wrong." Shor intimated that the film companies were sacrificing their theatre customers in favor of returns from television. "Maybe that's what they have up their sleeve," he said.

Shor was again incensed by the anonymous rejoinders of film company executives to Allied proposals. He especially blasted the don't-quote-me reactions to Allied general counsel Abram F. Myers' "feeler" for an all-industry conference to weigh all the ills presently confronting the film business. "I've given up trying to understand the distributor," Shor said. "They tell us not to go to the Government, but they offer us no alternative. I'm willing to meet with them any time. Why aren't they? As far as I'm concerned, the trade press can be present."

Shor asserted that he personally made a new attempt to arrange an all-industry meeting by talking to two of the company presidents. He said he received one "flat no" and one "hesitant" answer. He stated that he had promised not to reveal the names of the company toppers he had approached. Again referring to the anonymous statements of distrib execs in the trade press, Shor stressed that he allowed the use of his name "whenever I have something to say."

The Allied chieftain said there was nothing the exhibitors could do at present relating to their problems. "I'm waiting for the results of the Senate hearing," he said, "unless someone approaches me in the meanwhile."

Allied board of directors and its emergency defense committee meets in Washington on May 22, the day following the film companies' appearance before the Senate committee. The board meeting, Shor stressed, is Allied's regular spring conclave. He stated that an agenda is currently being prepared and that the Senate hearings would be among the things discussed. Shor said he had invited Myron Blank, president of Theatre Owners of America, to attend the EDC meeting and that Blank as well as TOA committee would probably join Allied in the discussions.

Video Fellows Become Picture Engineers Tho Unintended—Frayne

Heavy stress on the activities of the Society of Motion Picture & TV Engineers in the tv field was evident in the address of Dr. John G. Frayne before the SMPTE's get-together luncheon in N. Y. Monday (30).

Frayne emphasized the growing cooperation between engineers in the video and film industries and stated that "television engineers must be looked to for a substantial share of leadership in the future."

Guest speaker at the opening powwow of this 79th semiannual SMPTE convention was Dr. Albert W. Trueman, chairman of Canada's National Film Board, who discussed the status of the documentary in a democratic society.

Sessions of the SMPTE convention were heavily laced with tv discussions, with particularly attention paid to studio lighting.

Frayne's address, which seemed to give tv the edge, was interpreted by some as a bid for stronger tv support of the Society. In recent years, with the emergence of the wide screen and stereophonic sound, SMPTE attention has been largely taken up with film matters. There is now less interest in that phase of the engineers' work.

Noting that more film was being broadcast today "live" shows, Frayne said the situation had induced interest in film and projection. "Television engineers, almost in spite of themselves, became picture engineers," he commented. Partly in consequence of this, former coexistence between the tv and film technical forces had now turned into full cooperation. "The cold war is only going on still in some unenlightened quarters," he stated.

Frayne commented on the significance that, whereas tv engineers had become pic conscious, "the opposite did not occur."

Trueman in his talk observed that, both the U. S. and Canada, still had within their borders problems of unity to solve, "the necessity of greater sympathy and understanding among its farflung peoples. Part of the solution of these problems is undoubtedly to be found in the extending and enriching of citizens' knowledge about oneanother." The documentary, he opined, was ideally equipped for the task.

Borgnine Up-Billed

Minneapolis, May 1.

RKO theatres here have been giving Ernest Borgnine top billing over co-stars Glenn Ford and Rod Steiger during the engagement of "Jubal."

Due, of course, to his "Marty" triumph and "best actor" Oscar award.

County Admish Tax On Auto Theatres

St. Louis, May 1.

A move to slap an additional sales tax on film houses and ozoners in un-incorporated areas in Illinois communities as a means of giving various counties additional financial relief was okayed by the Illinois Assn. of County Officials at a meeting last week in Springfield. The proposal adding a 1c tax will be acted upon at the annual meeting of the association.

The new tax would be in addition to the present 2½c. state sales tax which was authorized to cities by the 1955 Illinois General Assembly.

SUBPOENA GOLDWYN AT FRISCO DOCKSIDE

San Francisco, May 1.

Among those seeking to talk to producer Sam Goldwyn when the S.S. Cleveland docked here last Thursday (26) were a private detective and a deputy U. S. marshal.

Pair sought Goldwyn in the liner's $95-a-day Neptune Suite, couldn't find him and slipped down a deck, where they found the producer and his wife in a much simpler stateroom waiting to go ashore.

Detective and marshal served a subpoena on Goldwyn directing him to appear in Federal Court here Aug. 13 to testify on behalf of Fox West Coast Theatres.

"How come?" asked Goldwyn. "I sued them."

A little later Goldwyn conceded the subpoena "has something to do with anti-monopoly"—meaning his five-year-old, multi-million-dollar suit against the film theatre circuit.

Then he and his wife went ashore.

Justice Dept. Requested To Reply to Exhibs, 'In Writing, Please'

Washinton, May 1.

The antitrust division has been asked to submit a written statement to the senate small business committee, in reply to charges made at the recent exhibitor hearings. Spokesmen for the Theatre Owners of America allege that the division was not properly enforcing the consent decree against the majors.

This means the Justice Dept., will be given an opportunity to testify before Senator Hubert Humphrey's subcommittee which heard the exhibitor complaints. Humphrey asked Asst. Attorney-General Stanley Barnes, head of the antitrust division, for a written statement.

Humphrey says he is so busy with senate work that he will not be able to give the time for antitrust division to offer oral testimony.

Distributors are slated to testify on May 21.

FELDMAN DRIVE UPS U $1½-MIL OVER 1955

Universal's total domestic billings, exclusive of Canada, hit close to $14,500,000 for the 17-week Charles J. Feldman sales drive which concluded Saturday (28) a $500,000 increase over last year's equivalent drive stanza.

Final week of the concentrated sales pitch, named afer U's sales v.p., brought in about $2,500,000 in billings, resulting in average bookings of $850,000 per week from Jan. 1 to April 28. Drive was the sixth annual one honoring Feldman.

Dozier Due Into Gotham For Pow With O'Shea

William Dozier, RKO production v.p., is due in New York from the Coast tomorrow (Thurs.) for 10 days of product talks with president Daniel T. O'Shea. The two execs had planned a trip to Europe this month to look in on production possibilities in England and on the Continent. But this has been put off to the end of the year because of the heavy lensing activity that's developed on the Coast.

Since starting the cameras rolling at the beginning of this year the new RKO regime has completed four pictures, began filming a new one, "Public Pigeon Number One," Monday (30) and has five more set to go within the next 60 days. The future lensing activity will be taken up by Dozier and O'Shea over the 10-day period.

U's $1.06 Divvy

Board of directors of Universal at meeting yesterday (Tues.) declared a dividend of $1.06¼ on the company's 4¼ culmulative preferred stock.

Melon is payable June 1 to stockholders of record May 15.

SCUTTLE RESERVATIONS IN HAWAIIAN PAIR

Honolulu, May 1.

Reserved seat policy is being dropped at Consolidated Amusement's first run Kuhio theatre. New policy calls for two unreserved shows seven nights a week, plus matinees.

Chain dropped reserved seat policy at the Waikiki theatre several months ago in favor of continuous evening performances.

Kuhio changeover comes immediately following four-week run of "Guys and Dolls."

'Wedding' & 'Gettysburg' Teamed at Guild, N. Y.

Two short subjects—each running about 30 minutes—have been packaged by Metro for presentation at the Guild Theatre, N. Y., starting May 27.

The special subjects, both in CinemaScope and color, are "The Wedding in Monaco," described as the only "official and comprehensive" coverage of the recent Grace Kelly-Prince Rainier III nuptials, and "The Battle of Gettysburg," which tells the story of the famous Civil War battle in terms of the monuments in the battle field area. "Gettysburg" was personally produced by M-G production chief Dore Schary.

Line Up Big Films in the Summer Alleys

[WITH BLOCKBUSTERS INCLUDED]

With the major film companies prepared to release their blockbuster product during the summer months, now the industry's key business period, the distribution companies are getting off to an early start in jockeying for dates and snaring "the proper playing time." The sales staffs around the country are being alerted to lay the groundwork immediately for the upcoming releases and to build up interest in the summer pictures among exhibitors far in advance of the actual distribution dates.

Bullish that this summer will bee the issuance of "more outstanding motion pictures from all sources than in any similar period in many years," the film companies are prodding their sales personnel to make certain that their particular company gets its share of the top dates and proper marketing, for it's anticipated that there will be a determined scramble among the distribs for playing time.

Paramount's biggie will be "War and Peace." Also on its summer slate is a new Martin & Lewis picture—"Pardners"—always a holiday period attraction. Par is coming out strong, too, with "The Proud & Profane" (William Holden, Deborah Kerr) and "That Certain Feeling" (Bob Hope).

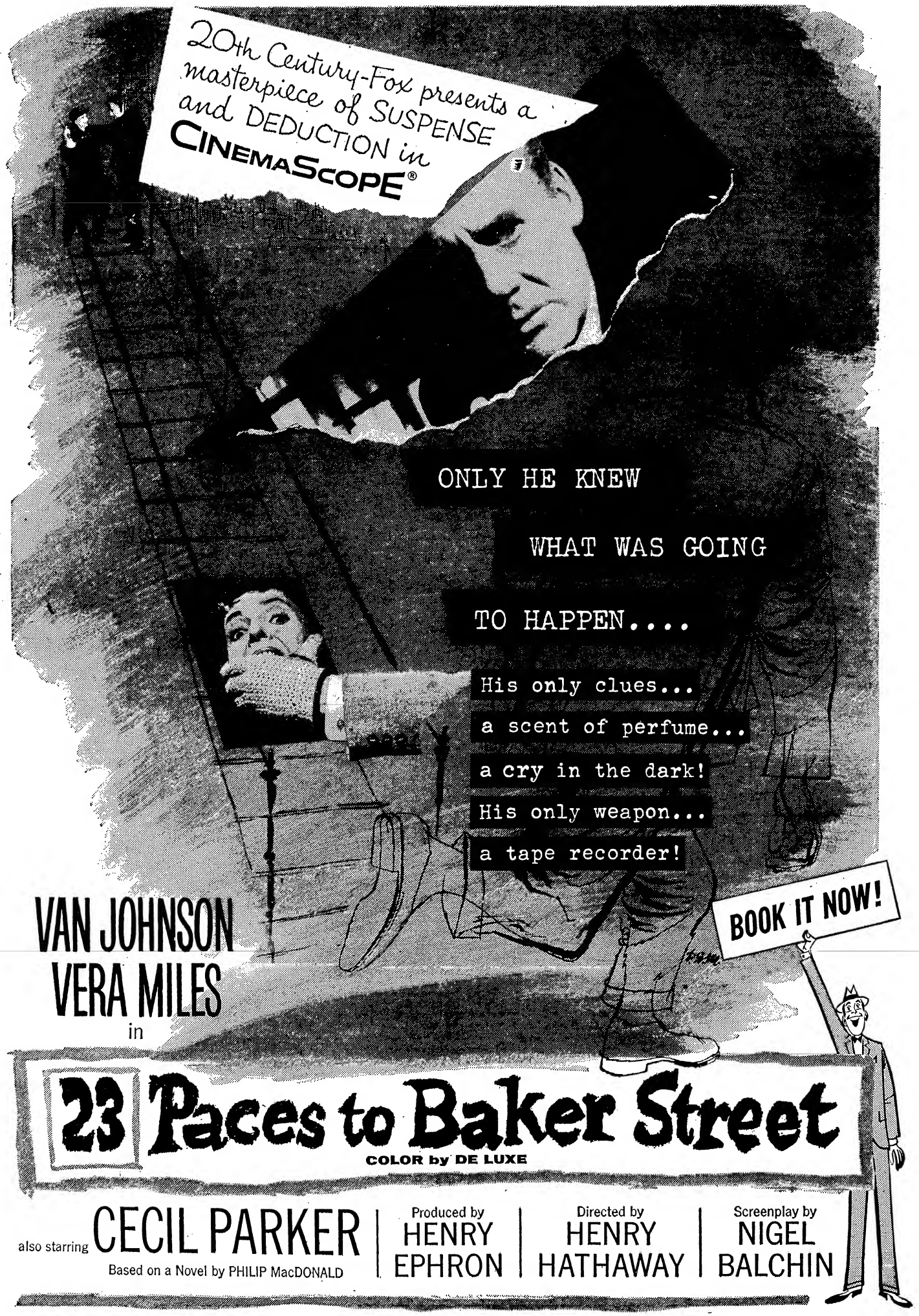
Metro is banking on "Bhowani Junction" (Ava Gardner), "The Catered Affair," and "The Rack," "Lust for Life," "Fastest Gun Alive" and has in reserve as a summer possibility "High Society," the Grace Kelly-Bing Crosby-Frank Sinatra starrer. 20th-Fox's summer blockbusters will be "The King and I" and "Bus Stop," with the latter marking Marilyn Monroe's return to the screen. 20th is also going strong with "D-Day, The Sixth of June" (Robert Taylor), "One in a Milion" (James Mason), "The Day the Century Ended," and a big musical in "The Best Things In Life Are Free."

Universal's major summer effort will be "Away All Boats," said to be the company's most expensive picture to date. "Toy Tiger" (Jeff Chandler and Laraine Day) and "Rawhide Years" (Tony Curtis and Arthur Kennedy) also rate highly in U's program. United Artists has one of its most impressive slates in years with "Trapeze" (Burt Lancaster, Tony Curtis, Gina Lollobrigida), "Johnny Concho" (Frank Sinatra), and "The Ambassador's Daughter" (Olivia de Havilland).

Columbia is offering "The Eddie Duchin Story" (Tyrone Power and Kim Novak), "Autumn Leaves" (Joan Crawford), and "Safari" (Victor Mature and Janet Leigh). Col, recalling the success of its dual package of "It Came From Beneath the Sea" and "Creature With the Atom Brain" last summer is hopeful for a repeat with its new tandem—"Earth vs. Flying Saucers" and "The Werewolf."

"Moby Dick" (Gregory Peck) and "The Searchers" (John Wayne) head Warner Bros. summer releases, with "Animal World" and "Santiago" (Alan Ladd) plus a pair of reissues, "Distant Drums" and "Dallas," rounding out its June to August schedule. RKO will be represented by the first studio-made picture since the Thomas O'Neil takeover with "The First Traveling Saleslady" (Ginger Rogers and Carol Channing). Click of "King Kong" in a recent tv outing has also prompted RKO to try the film theatrically again during the vacation period. In its previous re-release about three years ago, "King Kong," originally issued in 1933, grossed almost $2,000,000.

Republic and Allied Artists are also entering the big picture sweepstake this summer. Rep's contribution will be its Naturama (its own anamorphic process) picture, "Lisbon," with Ray Milland, Maureen O'Hara, and Claude Rains, and "The Dakota Incident" (Linda Darnell and Dale Robertson). AA will concentrate on "Crime in the Streets" and the Joel McCrea starrer, "The First Texan."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Vive Film Editors—French Need 'Em

[For Hollywood Pace, Sez Caraco]

What French films need most to succeed in the U. S. market is a good editor, says Albert Caraco, production head of France's Gamma Film.

"Difference in pacing in Hollywood and French pictures is a vital clue to our success, or the lack of it," he commented. "Give me a good cutter, and there are few French top films that couldn't make the grade here," he added.

Backlog, Realty, U 'Hidden' Values, Pique Wall St..

Opinion in some Wall Street circles is that Universal's stock, currently selling at 27, is priced considerably below its true market value. Financial sector evaluation is based on the case value of U's backlog of 800 pictures and the company's large real estate holdings on the Coast. Latter is alongside a new freeway and worth at least $10,000,000.

Neither the true value of the backlog pictures nor of the real estate is carried in the company's financial report, but Wall Streeters regard both as important hidden assets. It's noted, for example, that should the company desire to sell a part of its land holdings, it can pick up several million dollars from home developers.

As another indication of the sturdiness of U's shares, it's claimed that a substantial portion of the value of Decca Records stock is based on its holdings in U. Decca, which owns 70.2% of the voting securities of the film company, is presently selling at 14¾. It's asserted that as much as $14 represents Decca's holdings in Universal.

An effort to get U's top-echelon executives to comment on the stock evaluation brought the reply, relayed through a secretary, that "we don't want a story on that."

Kelly-Rainier Wedding Short Set for Distrib

Paris, May 1.

Today, a three-reel short on the Grace Kelly-Prince Rainier wedding, in C'Scope, is ready for world release. Made by Jean Masson for CITEL here, this had the sanction and backing of Metro which had the exclusive rights for film coverage of the affair. Italo newsreel company INCOM claimed it also had exclusive film rights to the big nuptials but this was denied by CITEL.

Short gives an introductory background to Monaco and then goes into the life and sights that will be seen and lived by the new Serene Highness. It also covers the prelude to the wedding, the actual ceremony and winds up with the aftermath of the services. Harold Smith, ex-MPAA Paris head, is consultant sales chief on the film which will be distributed on the Continent by CITEL and in North and South America by Metro. Masson wrote and directed.

M-G Field Auditors Meeting

Metro's field auditors will hold a three-day meeting at the Blackstone Hotel in Chicago starting Friday (4).

Alan Cummings will conduct the meetings which will be attended by Harold Postman and Marvin Atlas of the homeoffice staff and Oliver Broughton, Lawrence Callahan, Harry Simons, Fred Rippingale, Charles Bell, Willard Gillilan, and Harold McElhone of the field staff.

Lefko Quits RKO for Par

Morris Lefko has resigned as east central division manager for RKO to join Paramount, effective next week. He had been with RKO over 15 years.

Lefko's post at Par will be associate of Charles Boasberg on the distribution of "War and Peace" and "The Ten Commandments." Boasberg, who's sales supervisor of the two productions, had been global distribution chief of RKO prior to linking with Par.

Alfred Katz to Vietnam Seeking Official Okay On 'Quiet American' Pic

Figaro Inc., the Joseph L. Mankiewicz firm, has signed Alfred Katz to make preliminary arrangements for Vietnamese cooperation for the filming of "The Quiet American," Katz, a public relations consultant, leaves for Saigon in June for talks with Vietnam officials. (He recently returned from a similar assignment in Tokyo for an upcoming Sam and Bella Spewack indie production).

Katz will work with Michael Mindlin Jr., Figaro's pub-ad chief. Following initial survey, he'll report to Figaro in the U. S. and then return to Saigon with Mindlin for the final arrangements. Katz spent some time in Vietnam a year ago in connection with the work of the International Rescue Committee.

Mankiewicz will write and direct the film version of the Graham Greene novel. It is scheduled for filming in Vietnam in 1957. United Artists will release.

Roomier Straightjacket Granted RKO Theatres

Previous court order which required RKO Theatres to dispose of its 20% interest in Metropolitan Playhouses was eased last week by N. Y. Federal Judge Thomas F. Murphy. In toning down the original order, the court acted upon a request submitted by George W. Alger, trustee for the RKO Theatres shares.

Alger, who filed his request on Jan. 30, charged that a Feb. 2 deadline for entry of a plan for disposition of the RKO Theatres stock was hamstringing efforts "to sell the stock at a reasonable price." Mandatory disposition of the shares stems from the Government's consent decree against RKO.

Decree requires the new theatre company to sell its 20% interest in Metropolitan Playhouses, a New York City chain jointly owned by United Artists Theatres, RKO Theatres and members of the Skouras family. Alger maintains that the one possible buyer of the RKO Theatres shares is the Skouras interests. But these quarters, he claimed, sought unfairly to capitalize on RKO's duty to sell its holdings within the time limit.

Under the new order signed by Judge Murphy no date is set for termination of the trusteeship. However, the Government may give 60 days notice but even in event such notice is given the trustee still may request an extention. Amended order is also in line with Alger's suggestion that dividends received shall be withheld from RKO until the sale of the stock is completed . . ."

"The trustees shall receive and hold any cash dividends or distributions," Judge Murphy's order stated, "which may be paid in respect to shares of stock until a trust has been terminated as to such stock, and upon termination shall pay to RKO unless an earlier payment shall be consented to by the Government."

Stanley's Albany IA Pact

Albany, May 1.

A contract has been signed by Stanley Warner Theatres and Stage Employees Local 12, IATSE, covering Albany. It provides for a salary increase, retroactive to Sept. 1, and a maintenance clause.

Representing circuit in the final negotiations were James Bracken, SW zone contract manager from New Haven, and James Tobin, district manager, of Boston. Speaking for the union were James A. Blackburn, president-business agent, and Bus Foley.

STALK ILLEGAL PRINT

Columbia's 'Three Stripes' Played Springfield, Mass. Cafe

Columbia has asked the Federal Bureau of Investigation to do some sleuthing regarding its new feature, "Three Stripes in the Sun." Seems that a 16m print of the film was being shown without Col authorization at a Springfield, Mass., cafe and the company doesn't plan any 16m showings for another two years.

There are legitimate narrow gauge prints in existence but these were made only for the Armed Services. "Stripes" is an Aldo Ray starrer. Col wants the FBI to find out how the film turned up as a cafe attraction.

PARAMOUNT INVENTORY DEC. 31: $52,744,768

Paramount as of last Dec. 31 had an inventory of $52,744,768 in productions in release, others being prepared for release, those in work and scenarios and rights to plays, etc. This represents an increase of nealy $10,000,000 over the inventory of a year previous.

Par's consolidated balance sheet shows a marked upswing in advances to outside producers, amounting to $6,553,000 for productions in release, $8,879,000 for completed pictures being prepared for release and $6,927,000 for product in process of completion.

At the close of the 1954 fiscal year, the corporation had advanced $2,406,000 for films in release, nothing for completed product being prepared for release and $8,680,870 for productions in process of completion.

Paramount's total income for the year 1955 hit a new high of $115,200,158, including $112,474,967 from film rentals, theatre receipts and sales of film accessories and rentals, it's shown in the company's annual report to stockholders. The total last year was $110,069,588, of which $106,920,793 came from rentals, receipts and accessories.

In the past year Par also realized additional gross of $858,240, which was an installment payment in connection with its sale of short subjects to television.

As previously reported, net earnings for 1955 amounted to $9,707,929, compared with $9,003,802 the previous year.

Amortization of negatives and prints held at an even level, coming to $28,656,386 in 1955 and $28,638,146 in 1954. Expenses for film distribution and cost of accessories, among other items, went up from $23,398,149 in 1954 to $26,075,274 in 1955.

Par's total current assets were listed at $86,594,062 against total current liabilities of $13,152,359 as of the end of 1955.

Money unremitted from abroad and consequently excluded from the annual fiscal report amounted to $5,400,000 at estimated exchange rates. As this is converted into dollars in New York it will be subject to the participation of outside producers and, of course, taxation.

Sindlinger to Omaha

Omaha, May 1.

Annual convention of Allied of Iowa, Nebraska & Mid-Central has been set for May 8-9 here.

Speakers will include Albert E. Sindlinger of the Sindlinger Company; H. Barnett, assistant to the prexy of General Precision Equipment Corp. of New York; Ray G. Colvin, executive secretary of the International Theatre Equipment Dealers Assn.; and Gordon Parrish of Coca-Cola.

Int'l Film Producers' Assn. Agenda

Meet to Discuss (1) 1956 Rules at Venice Festival; (2) Boycott of Switzerland by Neighbor Countries

New rules of the Venice film fest and the current boycott of Switzerland by French, German and Italian producers were the top items on the agenda of the exec board of the International Federation of Film Producer Assns. which met in Venice this week.

Fayette W. Allport, the Motion Picture Export Assn. rep. in London, is attending the powwow for Eric Johnston.

According to Americans just recently back from Europe, other countries besides the U. S. are objecting to the new Venice setup which limits entries to 12 and puts the choice of competing pix up to a Venice committee. Oddly enough, some nations fear that, under such an arrangement, the American industry would get too much of a break, probably getting two out of the 12 pictures allowed to compete.

Swiss situation doesn't concern the U. S. distribs which have their own setups there. French, Germans and Italians began their "boycott" when the local Swiss distribs got together and agreed to pay no more than a certain minimum guarantee. There's a possibility that the matter may be settled before it comes before the IFPA.

Two other matters on the IFPA agenda include a question of copyright and another concerned with budget. Rental situation in Belgium also was discussed.

Fold Kirby, Houston

Houston, May 1.

Interstate Theatres has closed the Kirby Theatre here. It's been sold to the McKinney Avenue Realty Co. House dates from 1927 and Publix Theatres.

Jessie E. Hogue, film projectionist remained on the staff during the entire 29 years of operation. There were only four managers in 29 years. Eddie Bremer was last one.

Several actresses are believed to have made their debut on the stage at the Kirby, notably Nan Gray, Gale Storm and Ann Miller.

'Twas Tough Going But Film Distributors Set Global Formula Finally

After overcoming some last ditch opposition by Warner Bros., film companies last week finally reached agreement on a global formula for the division of import licenses. It'll cover licenses handed out by eight countries.

"The master formula has been adopted after a period of intensive negotiation requiring a real spirit of cooperation and compromise," commented Motion Picture Export Assn. prexy Eric Johnston.

Formula agreement was arrived after objections raised by WB, 20th-Fox and Universal had been ironed out. Touchiest point had been raised by U, i.e. what constituted an "American" film under the terms of the formula.

Latter works this way: 36% of the permits will be divided evenly among the 10 member companies; 32% will be divvied up on the basis of each company's billings for American pictures in the territory involved; another 32% is governed by member company billings in the U. S. and a group of six representative, non-quota countries, including Britain.

Johnston said the formula would first be applied to Japan, where additional difficulties had to be overcome due to the allocation of fractional licenses. A special formula has been worked out for these.

U. S. Distribs Just Hold Own in Japan

Tokyo, April 24.

First quarter distribution receipts for the 10 major U. S. film companies distributing their product in Japan showed a rise of about $48,000 this year over the same period last year. January through March b.o. of the MPEA members totaled $5,297,800 this year. Last year the total was $5,250,000.

Warner Bros., with two smash successes here, "East of Eden" and "Mister Roberts," led with $1,055,000. Other companies and their quarter takes:

Par, $833,300; 20th-Fox, $830,000; Universal, $680,000; Metro, $590,000; RKO, $480,000; Col, $380,000; UA, $200,000; Rep, $171,000; and Allied Artists, $78,000.

SHOOT 'REB' AT BANDERA

Bandera, Tex., May 1.

"Johnny Reb," to be produced by the Anglo-American Productions Co., for Republic release, will be filmed at the Mayan Ranch here. Cast includes Ruth Roman Zachary Scott, Brian Donlevy and John Ireland.

Monty Cook, executive producer, will visit Dallas to line up local legit actresses for the pic.

Bermuda Studios' 1st Film Canned

Hamilton, May 1.

"Bermuda Affair" under the direction of Eddie Sutherland wound up shooting here last week and became the first full length picture to be filmed at the new Darrells Island studio. Produced by Film Studios (Bermuda) Ltd., the Robert Shaw original stars Gary Merrill and Kim Hunter.

Imported from England were featured players Ron Randell, Zena Marshall and Robert Arden. Supporting roles were filled by Don Gibson, Elsbeth Hofman, Wilbert Smith and Al Wagstaff, all local residents with film experience. Dick Van Hessen handled production.

The picture is slated for British release in August with plans for world premiere to be held in Bermuda.

First Yank Pic Filmed 100% in Cuba Finished

Havana, May 1.

Filming of Sam Goldwyn, Jr.'s "The Sharkfighters" was completed here last week, this being the first Yank pic filmed entirely in Cuba. "Sharkfighters" deals with the efforts of U. S. Navy researchers to develop a shark-repellant ointment to be used by aviators downed in the ocean. It took five weeks to film. Shooting was done at the Isle of Pines and in and around Havana.

The company built a small village on Isle of Pines for the shooting. It also constructed two Navy establishments, outdoor nightclub and a floating pier. The story takes place in 1942, at which time the embassy was located in Old Havana. A scene in the naval attache's office was actually filmed in the office of Public Affairs Officer Dick Cushing.

One of stars of picture, Rafael Campos ("Trial"), is leaving for the Dominican Republic (his native country) where he is to receive official honors because of his acting laurels.

Allied at Elkhart Lake

Milwaukee, May 1.

Allied Theatre Owners of Wisconsin will hold its annual convention June 11-13 at Schwartz Hotel, Elkhart Lake, Wisconsin.

Elkhart Lake site marks first time that the Wisconsin unit has held its annual confab in a resort area.

Mean No One Party!—But Both?

Hollywood, May 1.

There'll be no charges of political partisanship leveled against the Payne-Seltzer production "The Boss," if the producers have anything to say about it. Film has already been described as being loosely based on the career of Tom Prendergast.

Actor Joe Flynn, who's running on the Democratic ticket for the California Assembly from the 57th district, has been working on the film for a week. So the producers hired actor Charles J. Conrad the Republic incumbent assemblyman from the 57th district, for a role in the picture.

Just to prove the 57th AD loves showbiz, Conrad's predecessor in the assembly post was actor Albert Dekker.

HOT as a

While the industry is still talking about these Previews—

"BHOWANI" BOMBSHELL!

"BHOWANI JUNCTION" is a showman's dream. The Preview revealed AVA GARDNER in her most seductive role as the half-caste girl of many loves. STEWART GRANGER co-stars in a cast of thousands. 2 years in production. Filmed in CinemaScope and Color in Pakistan. It's a real BIG one.

BOXOFFICE "AFFAIR"!

"THE CATERED AFFAIR" is the talk of every Film Row following its sensational nationwide audience Previews in all exchange cities. A great cast: BETTE DAVIS, ERNEST BORGNINE, DEBBIE REYNOLDS, BARRY FITZGERALD. Fine performances including another great job by the star of "Marty." It's a BIG "AFFAIR"!

Another Big Preview!

"Sing out the news about M-G-M's 'HIGH SOCIETY'!"

Bing Grace Frank

"HIGH" AS THE SKY!

M-G-M's "HIGH SOCIETY" had its first screening last week. Another blockbuster joins Leo the Lion's arsenal of hits! Imagine BING CROSBY, GRACE KELLY, FRANK SINATRA and Louis Armstrong and his Band and the first original COLE PORTER score for films in 10 years. The BIG ONES are coming one after another from M-G-M's HIT HEADQUARTERS and here's one of the BIGGEST! You'll be HIGH on M-G-M's "HIGH SOCIETY."

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ACT FAST!
Top Showmen Have Booked It!

The *Only* Exclusive, Complete, Official Cinemascope and Color Featurette of this historic occasion. By arrangement with Prince Rainier III.

Call M-G-M Immediately For This Hot Booking.

M-G-M, HOTTEST COMPANY!

Film Fans' Facts Factory

Continued from page 5

charts, graphs and tape-recorded interviews. The inquisitive caller is avalanched with information about ticket sales and why they're good, bad or indifferent.

Onetime Ohio exhibitor and associate of George Gallup and Raymond Rubicam in Audience Research Institute, which undertakes to pre-test film story, cast and title values for producers, Sindlinger says the nature of the job subjects him to an accounting with his clients constantly. If he's wrong about the potential of a picture the exhibitor will soon know about it through boxoffice experience.

Forecasting

As a case in point, he advised that "Ulysses" was stronger than the trade suspected. One exhibitor bought it at a $25 rental upon his recommendation and grossed $600. Paramount was peddling the film, according to Sindlinger, at City first-run engagement of the feature could figure on a potential audience of 11,500 among the area's "frequent" theatre-goers. "Frequents," representing about 85% of the total audience, are those who attend a theatre two or three times or more a month; "infrequents" buy a ticket once a month or less.

Don't Let 'Em Be Critics!

After the clip was tv'ed, the potential audience among the "frequents" fell to 8,500. The exhibitor's own books will show if that latter figure was correct. If there hadn't been the tv airing, the 11,500 estimate could have been checked.

Sindlinger is particularly down on the exposure of excerpts of features on video, for, as he puts it, "this allows the public to preview product psychologically and mechanically in the most unsatisfactory manner." Notes on the index cards and the taped interviews, as heard by the reporter, appear to bear him out.

Trailers in theatres are different in presentation and effect, Sindlinger went on. These have the "cliff-hanger" angle, meaning a taste of next week's feature, in full scope and color, and producing come-back-and-see results.

Sindlinger hires his interviewers through newspaper want-ads, selecting, of course, those who seem most qualified, and the point is made right at the start, somewhat unsubtly, that a follow-through will be made from Ridley Park to check on whether the interviews actually are conducted. The questions are designed to elicit thought-out and honest answers. Phoney info would be worse than none at all. The interviewer is given a telephone number to call, but no names. About 80% of those thus contacted are willing to discuss their theatre-going habits and tell whether they know about a film, how did they come to hear it and would they want to see it. It's this way that Sindlinger tries to determine "know about" and appeal.

An example: Par's "The Ten Commandments" as of April 14 drew a big rating in three survey areas. The East, to take one, has a population, excluding kids under 14, of 35,455,000. Of these, 27,726,000 are "infrequents," 7,729,000 "frequents." In the "know about" category are 20,280,000 and in the appeal group are 69.4%, or 14,076,000. The formula takes a couple of more twists and an estimated probable audience of 7,615,000 for the territory is arrived.

Sindlinger claims that over 8,000 interviews are conducted weekly.

For the week ended April 21, these were the pictures most talked about on the basis of 8,244 interviews, listed in the order of their spotlighting by the public: "Picnic," "I'll Cry Tomorrow," "Marty," "Carousel," "Man with the Golden Arm," "Rose Tattoo," "The Conqueror," "Forever Darling," "Man in Gray Flannel Suit" and "The Benny Goodman Story."

Sindlinger himself hasn't seen any of them. He makes it a point of staying away from all films until they've ceased as subjects for any of his surveys.

Happy Daze, and Aftermaths

[SINDLINGER'S 8 HISTORIC FILM "CYCLES"]

Ridley Park, May 1.

Film market analyst Albert Sindlinger has broken the modern industry down into what he terms "eight historical cycles," the first being that happy 1947-'48 period when pictures were an important source of inexpensive entertmainment and the competition wasn't severe. Followed by:

(2) Television's 1948-'49 expansion and film theatres began being neglected.

(3) In 1951, the testing of subscription tv in Chicago and, sez Sindlinger, the public indicated it was receptive to the idea.

(4) The 1952 pre-lifting-of-the-tv-freeze when 40% af the nation's population still didn't have access to tv. Hollywood ignored the medium, blamed the murderous theatre business on poor pictures and economics in general. Sindlinger's interviewers found the public in non-tv areas to be satisfied with the films and were attending them at a higher rate than in 1948. And surveys in tv-saturated areas showed that teleset owners "didn't much care whether Hollywood's product was 'good' or 'bad.'"

(5) In the 1953-'54 period, following permits for new stations, tv became available to most of the country. In old tv areas the novelty values had waned and theatre attendance picked up. In the new tv markets, theatre biz went off and on the overall the attendance was still declining.

(6) The industry in 1954 took on its new technological look. The public regarded the added scope as plusses but still were mostly influenced by story and cast. Admission tax relief also helped.

(7) The fourth quarter of 1954 and the first three quarters of 1955 brought the first increase in theatre gross and net for a 12-month period since 1946. Theatre gross for the period was $1,224,600, which was within $20,000,000 of the 1948 gross level.

(8) Attendance on the skids again in the fourth quarter of 1955. This was caused, states Sindlinger, by the Hollywood studio tv shows and the use of clips from features on them. The programming is keeping the frequent-type theatre-goer at home and the excerpts, on the smallscreen black and white, are lessening interest in the productions they're designed to help sell, he stated.

terms lower than warranted. If the film proved weak, the analyst would have been proved wrong.

That a substantial part of the film industry refuses to listen to Sindlinger is conceded by the loquacious sage of Ridley Park. The attitude given expression among many film company and theatre execs might be wrapped up this way: "We know business is bad, why do we need Sindlinger to tell us? As for why it's bad, we know that instinctively."

It might be interjected at this point that Eric A. Johnston, upon becoming president of the Motion Picture Assn. 10 years ago, commented that the industry had an incredible lack of knowledge about itself. Despite this, MPPAA isn't conducting any self-analysis, nor is any other individual or company seeking to penetrate the basic reasons behind the business behavior of films. Sindlinger is alone in the field.

(MPAA had a research department once, operating under Robert Chambers, but it was dissolved when it was found impossible to get member company co-operation under the antitrust laws.)

Sindlinger admits that researching can be a controlled form of sleuthing—that is, the researcher can prove via impressive looking statistics exactly what his client wants proved. But in his theatre probing he claims to be bent on an objective analysis of whether a film will or will not make "X" number of dollars, the impact of the advertising and why the public is or isn't buying. He states he refuses, as a matter of policy, to accept instructions on establishing any points in the client's behalf.

As for the tests of his accuracy, Sindlinger offered another illustration. Prior to a 20th Century-Fox television program on which a clip from "Man in the Gray Flannel Suit" was shown, the Oklahoma

'Mohawk' Nifty $13,000, Buff.; 'Planet' Trim 12G

Buffalo, ay 1.

Batch of new entries, all doing well, will bolster the boxoffice here this session. Biggest coin is going to "Mohawk," which is stout at Paramount. "Forbidden Planet" is doing almost as well at the Buffalo. "World Without End" looms okay at Century. "Man in Gray Flannel Suit" shapes very solid in fifth stanza at Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Forbidden Planet" (M-G) and "Broken Star" (Indie). Fine $12,000. Last week, "The Swan" (M-G) and "Timetable" (Indie), $14,000 with 95c top.

Paramount (Par) (3,000; 60-80)—"Mohawk" (20th) and "Mystery of Black Jungle" (Indie). Nifty $13,000. Last week, "Serenade" (WB), $12,000.

Center (Par) (2,000; 60-$1)—"Man In Gray Flannel Suit" (20th) (5th wk). Okay $7,500. Last week, $9,500.

Lafayette (Basil) (3,000; 50-80)—"Jubal" (Col) and "Over-Exposed" (Col) (2d wk). Soft $7,000. Last week, $13,000.

Century (Buhawk) (3,000; 60-85)—"World Without End" (AA) and "Atomic Man" (AA). Okay $10,000. Last week, "Carousel" (20th) (3d wk), $8,000 at $1.25 top.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (13th wk). Big $15,000. Last week, ditto.

PITTSBURGH

(Continued from page 9)

5th wk). Fine $1,500. Last week, $1,800.

Harris (Harris) (2,165; 65-$1)—"Jubal" (Col). Lot of marquee draft but can't overcome the generally harsh crix. Modest $8,000 or a bit over. Comes out after one week for "Harder They Fall" (Col). Last week, "Man in Gray Flannel Suit" (20th) (4th wk), $9,500.

Penn (UA) (3,300; 85-$1.25)—"The Swan" (M-G) (2d wk). Excellent weekend insures good $12,000 for the windup, much better than usual h.o. here. Last week, $17,000.

Squirrel Hill (SW) (900; 65-$1)—"Diabolique" (UMPO) (4th wk). No real drop to compare with usual run pix here. Solid $4,500. Last week, $5,000.

Stanley (SW) (3,800; 65-$1)—"Bold and Brave" (RKO). Fine notices for this one but won't do $8,000, very slow. Last week, "Serenade" (WB), $10,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Indie) (2d wk). Getting off to best start of all three Cinerama pix and advance sale indicates this'll be the one to beat. Heading for wow $26,000. First full week was same.

Hayward & Cannes

Continued from page 3

enough to detract from the central humane situation. This looks like something to be noticed at prize time and will probably begin to get international distributor attention.

Also noticed was another small country producer with Michael Cacoyanis' Greek pic, "To Koristi Me Ta Mavra" (The Girl In Black), a sombre, well told account of a weakling's coming of age when he runs into provincial prejudice and misunderstandings in falling in love with a girl on a little, inbred island. Somewhat overstated at moments it denotes a new talent and Cacoyanis was the man who was also noticed at the last fest with a passionate pic, "Stella," which recently won the U. S. foreign film critics award. Here he is more sure of himself and technically much more superior. "Stella" was made for $25,000 and "Black" for $35,000 with both successful at home and worthy of offbeat foreign interest. A growing home industry is beneficial to a country in import by hypoing filmgoing, and the fest was mainly responsible for the renown heaped on these pix and the perking of the budding film industry.

Picture Grosses

CINCINNATI

(Continued from page 8)

$19,000 after last week's $18,500, which showed a gain credited to response of run's final stretch.

Grand (RKO) (1,400; 84-$1)—"Killer is Loose" (UA) and "Timetable" (UA). No complaint at $6,000. Last week, "Backlash" (U) and "Red Sundown" (U), $6,500.

Keith's (Shor) (1,500; 75-$1.25)—"Man in Gray Flannel Suit" (20th) (3d wk). Still flashy at $3,000 after $9,800 in second stanza.

Palace (RKO) (2,600; 75-$1)—"On Threshold of Space" (20th). Fairish $8,500. Last week, "Man Who Never Was" (20th), at 75c-$1.10 scale, $8,000.

'Jubal' Rich $15,500, Cleve.; 'Heroes' 14G

Cleveland, May 1.

Offish tone prevails at firstruns currently, with only a couple of houses showing any b.o. strength. "Jubal" shows the most action, being good at Hipp. Second frame of "Swan" is strictly routine at State. Allen's "Cockleshell Heroes" is rated good but "World in My Corner" at Palace and Stillman's "Scarlet Hour" are not getting far.

Estimates for This Week

Allen (3,000; 70-$1)—"Cockleshell Heroes" (Col). Good $14,000. Last week, "Serenade" (WB) ($14,200 in 9 days.

Hipp (Telem't) (3,700; 70-$1)—"Jubal" (Col). Fine $15,500. Stays. Last week, "Man in Gray Flannel Suit" (20th) (4th), $9,000 in 5 days.

Ohio (Loew) (1,244; 70-90)—"Dance Little Lady" (Indie). Oke $5,000 in 5 days. Last week, "Littlest Outlaw" (BV) (2d wk), $4,000.

Palace (RKO) (3,285; 70-90)—"World in Corner" (U) and "Kettles in Ozarks" (U). Mild $8,000 or less. Last week, "On Threshold of Space" (20th), $9,000.

State (Loew) (3,500; 70-90)—"Swan" (M-G) 2d wk). Routine $9,000. Last week, $13,000.

Stillman (Loew) (2,700; 70-90)—"Scarlet Hour" (Par). Slow $5,000 in 5 days. "Last week, "Alexander Great" (UA) (4th wk), $6,000.

DENVER

(Continued from page 8)

000 or close. Last week, "On Threshold of Space" (20th) (2d wk), same.

Denham (Cockrill) (1,750; 60-$1)—"Scarlet Hour" (Par). Drab $4,500. Last week, "Our Miss Brooks" (WB), $6,000.

Denver (Fox) (2,525; 60-$1)—"Harder They Fall" (Col) and "Over-Exposed" (Col). Fast $12,000 or close. Last week, "Jubal" (Col) and "Battle Stations" (Col) (2d wk), $12,000.

Esquire (Fox) (742; 75-$1)—"Ballet Romeo and Juliet" (Indie) (2d wk). Fair $2,000. Last week, $3,000.

Orpheum (RKO) (2,600; 60-$1)—"Meet Me in Las Vegas" (M-G). Virile $13,000 or over. Last week, "Swan" (M-G), $14,000.

Paramount (Wolfberg) (2,200; 60-$1)—"Kettles in Ozarks" (U) and "Red Sundown" (U). Good $11,000. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $12,000.

Vogue (Sher-Shulman) (442; 75-$1)—"Letters from My Windmill" (Tohan). Fine $4,000. Stays. Last week, "Ladykillers" (Cont) (5th wk), $2,000.

WASHINGTON

(Continued from page 9)

$4,500. Last week, "Dance Little Lady" (Indie), $2,000.

Dupont (Lopert) (372; 75-$1.10)—"Ballet of Romeo and Juliet" (Indie) (4th-final wk). Hot $3,000 in six days. Last week, $3,000.

Keith's (RKO) (1,939; 75-$1)—"Harder They Fall" (Col) (2d wk). Handsome $9,000. Last week, $14,000, over hopes.

Metropolitan (SW) (1,200; 75-$1)—"Jubal" (Col). Fine $8,500. Last week, "Serenade" (WB), $9,000.

Palace (Loew) (2,360; 85-$1.25)—"Man in Gray Flannel Suit" (20th) (5th wk). Sock $14,000. Last week, $18,000.

Playhouse (Lopert) (456; $1-$1.80)—"Richard III" (Indie) (7th wk). Oke $4,000; holds. Last week, $4,500.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (29th wk). Big $17,500. Last week, $18,000.

Trans-Lux (T-L) (600; 90-$1.25)—"Picnic" (Col) (11th wk). Sturdy $7,500. Last week, $8,500.

'Serenade' Sweet $8,000, Port.; 'Planet' Hot 9G

Portland, Ore., May 1.

Firstrun biz continues at a low level after hitting skids several weeks ago. Midsummer heat also has cut into grosses. "Forbidden Planet" at Broadway shapes fine while "Serenade' is rated good at the Fox. "Jubal" is smooth in second Orpheum round.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Forbidden Planet" (M-G) and "Kettles in Ozarks" (U). Fine $9,000 or less. Last week, "The Swan" (M-G) and "World in My Corner" (U), $7,200.

Fox (Evergreen) (1,836; $1-$1.25)—"Serenade" (WB) and "Glory" (RKO). Good $8,000. Last week, "Man in Gray Flannel Suit" (20th) (2d wk), $8,000.

Guild (Indie) (400; $1)—"Prisoner" (Col) (2d wk). Sad $1,000. Last week, $1,900.

Liberty (Hamrick) (1,890; 90-$1.25)—"World Without End" (AA) and "Indestructible Man" (AA). So-so $6,500. Last week, "Tribute to Badman" (M-G) and "Paris Follies 1956" (Indie), $4,100.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Jubal" (Col) and "Joe MacBeth" (Col) (2d wk). Smooth $7,000. Last week, $7,800.

Paramount (Port-Par) (3,400; 90-$1.25)—"Alexander the Great" (UA) (2d wk). NSH $6,000. Last week, $8,100.

LOS ANGELES

(Continued from page 8)

(2,404; 1,106; 80-$1.50)—"Swan" (M-G) and "Stranger At Door" (Rep) (State only) (2d wk). Light $12,000 or less. Last week, $18,000, plus $46,800 in two nabes, seven ozoners.

Chinese (FWC) (1,908; $1.40-$2)—"Gray Flannel Suit" (20th) (3d wk). Good $16,000. Last week, $19,000.

New Fox, Ritz, Loyola (FWC) (965; 1,363; 1,248; 90-$1.50)—"Carousel" (20th) and "Terror At Midnight" (Rep) (3d wk). Slow $12,500. Last week, with Los Angeles, $17,300.

Four Star (UTAC) (868; 90-$1.50)—"Gaby" (M-G) (4th wk). Moderate $4,400. Last week, $4,700.

El Rey (FWC) (861; 90-$1.50)—"Doctor At Sea" (Rep) (4th wk). So-so $2,500. Last week, $2,600.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Alexander Great" (UA) (5th wk). Thin $4,800. Last week, $5,900.

Downtown Paramount (ABPT) (3,300; $1-$1.50)—"Meet Me Las Vegas" (M-G) (5th wk). Nice $8,000. Last week, $8,500.

Fine Arts (FWC) (631; $1-$1.50)—"Patterns" (UA) (5th wk). Scant $1,600. Last week, $1,800.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (10th wk). Neat $8,000. Last week, $8,200.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-2.75)—"Oklahoma" (Magna) (24th wk at Egptian, 19th wk at UA). Okay $26,000. Last week, $29,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (25th wk). Started current stanza Sunday (29) after smart $28,400 last week.

TORONTO

(Continued from page 9)

995; 694; 696; 994; 40-75)—"Creature Walks Among Us" (U) and "Day of Fury" (U). Okay $14,000. Last week, "Rock Around the Clock" (Col) and "Desperado" (Col), $19,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—Birds and Bees" (Par). Nice $11,000. Last week, "Come Next Spring" (Rep), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Court Jester" (Par) (2d wk). Leading the town at hefty $15,000. Last week, $21,000.

International (Taylor) (557; $1-$1.75)—"Richard III" (IFD) (9th wk). Sturdy $3,000. Last week, $3,500.

Loew's (Loew) (2;096; 60-$1)—"Forbidden Planet" (M-G) (2d wk). Neat $7,000 in 3 days. Last week, $15,000.

Shea's (FP) (2,375; 60-$1)—"Serenade" (WB). Fine $13,500. Last week, "Scarlet Hour" (Par), $7,000.

Tivoli (FP) (995; $1.50-$2.25)—"Oklahoma" (Magna). Rousing $14,000 for preem week.

Uptown (Loew) (2,745; 75-$1.25)—"Cry Tomorrow" (M-G) (5th wk). Final 3 days, okay $5,500. Last week, $10,000.

Inside Stuff—Pictures

Among the many problems created by the long-expired Italian film aid law, renewal of which has been dragging through government committees for the past several months, has been that of the dubbing fee taxes to be paid by Yank features showing in Italy. Figure set at 2,500,000 Lire per pic by the previous Italo-American agreement, has been raised to 5,500,000 lire by the new MPEA-ANICA pact. However, as this pact goes into effect only upon passage of the Aid Law, while the previous MPEA-Italian deal expired last August, question has been what figure would U. S. companies be expected to pay for their dubbing certificates?

Though legally there might have been some basis for no payment at all—no agreement being in force—in practice it would have been difficult to avoid such payment as the Italians still hold a key card in their hands: by one method or another, they could just have stopped imports altogether.

An arrangement was therefore agreed upon by both ANICA and MPEA, setting the dubbing fee at the old 2,500,000 lire until such a time as the new Aid Law is passed. The hiked figure (5,500,000 lire) when enforced will not be retroactive.

Some Italo exhib officials have been skeptical about eventual benefits of the hiked dubbing tax, indicating that the U. S. distribs would soon find a way to make up the difference via higher rentals. This, however, is not likely, at least for the moment, nor are the legalistics of such an eventual move quite clear.

William Perlberg, who sails with his wife, Bobbie (ex-Brox Sisters), today (Wed.), on the SS United States for a European pitchman's tour on behalf of "Proud and Profane" (Paramount), recalls that when he did a similar ballyhoo for one of his pictures four years ago, he observed to VARIETY that "the major lots will wind up chiefly as service stations for independent producer." This was at the time that the then new Perlberg-Seaton (George) Productions setup joined Par.

Perlberg recalls that Par studio topper Y. Frank Freeman somewhat capitously wanted to know, "what's the idea of calling us a filling station or a garage for independent producers" or words to that effect. Freeman was kidding on the square in his query.

The indie producer adds that more than ever that is what every major lot in Hollywood has evolved into—the utilization of their facilities, laboratories, soundstages, music clearances, technical refinements, etc. which the indie producers utilize for the best end-result of all concerned.

From London and Paris the Perlbergs will motor to Madrid and do their ballyhoo in that belt for six weeks. The George Seatons go over in July for a summer mopup, covering Germany and the Norse countries.

William Palmer, the Motion Picture Export Assn.'s representative in Indonesia, is a one-man "pioneer" for the motion picture industry. At his weekend mountain retreat near Jakarta, Palmer sets up a makeshift outdoor theatre by placing a bedsheet on a couple of poles and shows films on the "screen" with a 16m projector.

According to Motion Picture Assn. of America prexy Eric Johnston, at least 5,000 natives from a 10-mile radius arrive every Saturday night for the free show. Vendors arrive early to set up their wares and to sell the native equivalent of ice cream, popcorn, and soda pop. The natives, the majority of whom cannot read or write, gather on all sides of the screen and, said Johnston, respond enthusiastically. Johnston said the natives particularly were pleased by the triumph of "good over evil" in the Robert Taylor western on exhibition during the MPAA's chief's recent visit to Palmer's mountain home. The weekly free show, according to Johnston, results in a truce between the police and local bandits. They both sit quietly at the film.

Johnston regards Palmer's activities as an example of what the American film industry can do to introduce motion pictures in undeveloped areas. He feels that the people in this mountain territory are potential customers for regular film theatres in the future.

Editorial in the German Frankfurter Allgemeine Zeitung, dealing with the withdrawal from Cannes of the French documentary, "Night and the Fog," questions the wisdom of the German Embassy in Paris in asking that the picture be yanked from the fest. Made by Alain Resnais, it's an accounting of the rise and disintegration of the German concentration camps.

Says the Allgemeine Zeitung, a very influential paper: "When will we come to understand that there can be no common ties between us and the rest of the world until and unless we join the international concepts of morality. If there is anything the world cannot forgive, it is opportunism on questions of humanity.

"The foreword to 'Night and Fog' states specifically that there is no intent to identify an entire people with the concentration camp crimes. This sentence contains an unspoken challenge for us. We should finally make our position quite clear."

Editorial states that, in yanking the pic, the French had officially compromised, "but, morally, all arguments are on their side." Film will be shown at Cannes anyway, but outside the fest frame.

Ted R. Gamble, former theatre circuit executive and currently president of the Mount Hood Radio & Television Broadcasting Corp., Portland, Ore., is up for reelection as a director of the Transamerica Corp. of San Francisco. John B. Bertero, president of Fox West Coast Theatres Corp., is also a member of the board.

In the notice of the annual meeting of the company it is reported that Gamble, for several years prior to his election as a director, transacted much of his banking business with the First National Bank of Portland, "and has borrowed from that bank in the ordinary course of business." During 1955, it's noted, his largest indebtedness to the bank totaled $176,147. As of Feb. 29, 1956, he owed the bank $165,000, of which $40,000 was at 3% interest rate, $25,000 at 4%, and $100,000 at 5%. "All such indebtedness," it's stressed, "is amply secured." The Oregon Beverage Co., of which Gamble is president and chief stockholder, has an outstanding unsecured loan with the same bank of $12,000 at 5%, borrowed "in the ordinary course of business."

Title Registration Bureau of the Motion Picture Assn. of America last year received more applications for title registrations from non-members of the association than from member companies.

MPAA annual report showed a total of 4,587 titles were submitted of which 52% came from non-members. Of the titles offered, 4,323 were accepted for registration by the bureau which is under the direction of Margaret Young.

During 1955, the bureau enrolled 46 new members. By contrast, prior to 1945, only six non-members were using the title clearing house which serves to avoid expensive duplication in titles.

Of the 4,587 titles submitted to the bureau last year, only 14 were considered objectionable under the rules. One appeal was taken from the decision to disapprove.

United Press and Fox Movietone News invaded the closed set of "The Boss" at Goldwyn Studios in Hollywood for a follow-up on the UP story that the Payne-Seltzer production is based on the life of Kansas City political boss Tom Pendergast. They wound up with official denials from the producers—and a filmed interview with actor Joe Flynn, who bears a striking resemblance to Harry Truman in the latter's younger days.

Flynn plays a hardware store proprietor who goes bankrupt and is appointed a county assessor by the political boss and later goes to Congress. Actor regularly does a nitery act that includes impressions of Truman, Thomas E. Dewey and Eleanor Roosevelt. He denied he was doing a takeoff on any former president, cracking "I can't play the piano."

The "master" formula for the division of global licenses, while basically agreed upon, continues to hit minor obstacles. Latest was overcome when 20th-Fox doubts about the application of the formula in Japan were settled. Now it's reported that Warner Bros. once again is raising a dissenting voice. Problem in Japan revolved primarily around the fractional permits handed out by the Government. The way these fractions will be handled now is this: All fractions are put into a hat and combined. Assuming that they tally up to four licenses, the four distribs with the highest fractions will then get a permit each.

The following year, however, two-tenths of a fraction is taken off the fractions assigned to each of the four that benfitted this year. On that basis, the procedure will then be repeated.

Pickup of film and vidpix production in Hollywood is beginning to boost employment in IATSE Film Editors Local 776, which has dipped from its peak of 98% of two months ago to about 90%. Dip, according to biz agent John W. Lehners, was due to layoffs in theatrical film production as studios pruned skeds for March 5 tax deadline. Employment is expected to return to the 98% peak by July 1. Exec stated IATSE five-day week has had little effect on employment. Theatrical films keep men working longer, while in tv pix more workers are being hired due to the shorter week.

New York State's FitzPatrick bill amending the penal law to make it a misdemeanor for a person to mail, express or common-carrier any circular, book, magazine pamphlet, advertisement or notice offering to sell or provide such printed material or still or motion picture represented by such as being "of an obscene, lewd, lascivious or indecent character or devoted to the presentation or description of acts of sexual immorality or sexual perversion" has been signed by Governor Averell Harriman. Effective July 1.

Universal-International is on a strong foreign talent kick, having signed two directors and nine players to either term or multiple picture deals. Thesps come from five countries and include Cornell Borchers (Germany), Marianne Cook (Germany), Delia Scala and Elsa Martinelli (Italy), Ziva Shapir (Israel,) Hillevi Rombin (Sweden), John Bentley (Britain), O. W. Fischer (Germany) and Rossano Brazzi, (Italy). German director Helmut Kaudner and German actor-director Curt Jurgens also have been signed.

In what might be dubbed "Cinerama in CinemaScope," 20th-Fox is packing five of its best C'Scope shorts for theatres in the single-bill areas. Package, running 71 minutes, has been put together by Lem Jones, 20th shorts and newsreel sales topper. Included are subjects like "Las Vegas," "Vesuvius Express" and "The Roger Wagner Choral."

Some 62 of 100 top business executives of Montreal, Toronto, Hamilton and Vancouver reported their films used films industrially or public relationswise in the past three years. Survey was made by Gruneau Research Ltd. for Assn. of Motion Picture Productions & Laboratories of Canada.

Eskal Lund who operates the Glud film house at Viborg, So. Dakota picked up tab for high school senior class party into Omaha last week. Reason: his daughter, Sonja, graduated with honors, 30 A's and two B's over the track.

Ballyhooligans

Continued from page 5

tion consisted of approving or nixing various facets of a suggested campaign and "making it appear that they are looking out after the interests of the producer." Many breaks, it's claimed, are lost because of the failure of establishing a proper liaison, resulting from the indie pressagent's desire to claim credit for a certain achievement.

The duplication of effort, it's noted, frequently causes a conflict that brings about resentment among the staffers of various media who are approached on the same picture by the film company and the indie publicists. Failure of the flacks to clear their efforts with the film companies often results in unnecessary embarrassing situations, it's asserted.

The film company ballyhooligans claim they've handled hundreds of pictures and are well versed in the type of campaign each picture should receive. The indies answer to the charges is that the major companies tend to slough off product that is not completely studio-made and that the interests of the producer must be protected. The indies further claim that the major company staffs are in a rut and require constant prodding to provide the outsider's picture the VIP treatment. To which the company pub-ad men rebut that their firms are usually financially involved in the projects and are just as concerned as the indies that the picture receive the proper exploitation.

The film company publicists assert that it's getting more and more difficult to handle an indie picture properly because of the interference of the outside press-agents as well as the producers and/or the stars. Many tieups are lost, it's claimed, because of the necessity of obtaining so many approvals. In addition, it's said that the stars and other personalities are not available for tieups, promotions and interviews because they're off making a picture for another company.

Ad-pub execs on the N.Y.-to-L.A. shuttle are doing a burn over their own personal kind of shortage—that of competent publicists needed for current production. Unit men and well-rounded ballyhooligans are in demand more so than they have been in years, largely due to the stepped-up lensing activity both on the Coast and in Eu-

The major lots have their rope, plus the increase in independent film work.

own staff members, of course, and run into the scarcity on tub-thumping talent only when they have special assignments, such as on a one-picture basis, to fill.

For the indie producer who works on an on-and-off schedule, it's particularly difficult to nab top-caliber publcists for the reason they're mainly linked with the studios or indies with a constant program.

Another factor is that Hollywood directors, producers, performers, etc., who previously relied upon their studio publicists, now want their own press reps since they've moved into the indie field.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (1)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31⅜	24⅝	Am Br. Par Th	276	31	29⅛	30¼	+1
28⅜	23¾	CBS "A"	168	26⅜	24½	26	+1⅜
28¼	23½	CBS "B"	184	25⅞	23⅞	25¾	+1¾
26¾	21¾	Col Pix	49	22⅜	21½	22⅛	+ ⅜
16⅜	14⅛	Decca	69	14⅞	14½	14⅝	+ ⅛
91	75¾	Eastman Kdk	158	94¾	90	94	+1½
4⅞	3⅝	EMI	98	4	3⅞	3⅞	—
24¼	18⅞	Loew's	264	22	21⅛	21¼	— ⅜
9¼	8	Nat. Thea.	115	8½	8¼	8¼	— ¼
36½	30¼	Paramount	48	33¼	32⅝	32¾	— ½
36½	31⅜	Philco	255	30	29	29	— ¾
50⅜	41⅛	RCA	261	46⅝	45⅝	45⅞	— ⅜
9	8⅛	RKO Picts.	34	8⅜	8⅛	8⅜	+ ¼
12	9½	RKO Thea.	242	11	10½	10⅝	—
8⅞	7¼	Republic	214	8⅝	7¼	8¼	+1
15⅛	13¾	Rep., pfd	4	14⅛	14	14	—
17¾	15¼	Stanley War.	54	16	15¾	15⅞	+ ⅛
27¾	22⅛	Storer	56	25½	24	25¼	+ ¼
29¼	21⅛	20th-Fox	245	29⅛	28⅛	28½	+ ⅜
29½	25⅛	Univ. Pix	37	27½	23¾	27	— ¼
24¾	18½	Warner Bros.	317	23⅝	20½	23	+2½
141¼	120	Zenith	22	126¼	124	124½	— ½

American Stock Exchange

6¼	4⅝	Allied Artists	36	4⅞	4⅝	4⅝	— ⅛
13¼	10½	All'd Art., pfd.	7	11⅜	11⅛	11⅛	+ ⅛
2⅛	1½	C & C Super	280	1⅝	1½	1½	—
10	8	Du Mont	54	8⅛	7¾	7¾	— ¼
3⅞	3	Nat'l Telefilm	85	3⅞	3¾	3⅞	—1¼
5¾	2¾	Skiatron	115	4⅝	4	4⅜	— ¼
12⅜	11⅜	Technicolor	217	13¼	12	12¾	+ ¾
4½	3⅛	Trans-Lux	9	3⅝	3½	3½	+ ¼

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3	3¾	—
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3¼	3¾	— ¼
Du Mont Bdcast	7	7⅛	— ⅛
Guild Films	3⅛	3¾	—
Official Films	2	2½	—
Polaroid	69	71	—
U. A. Theatres	7¾	8¾	+ ¼
Walt Disney	43	47	—

(Quotations furnished by Dreyfus & Co.)

East Germans Flip

Continued from page 1

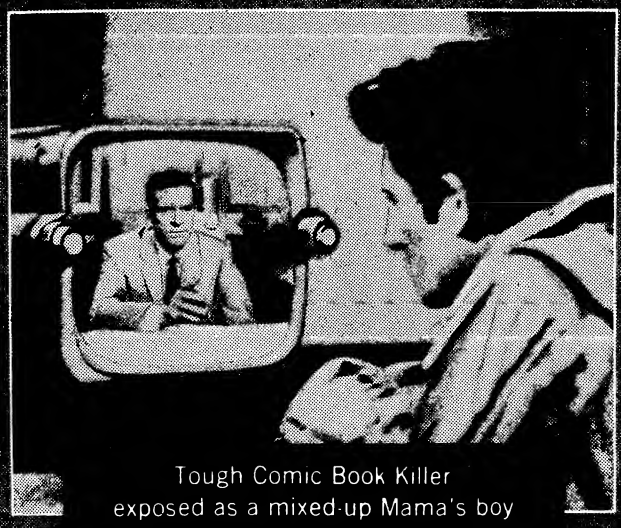
tions financed by the U. S. Government.

THhe AFN-Berlin, for instance, has even proved to be real human bridge between the two divided parts of Germany. Mark White, program director of AFN-Berlin, revealed that quite a number of letters are also regularly pouring in from East Germans who wish to dedicate songs to friends or relatives in West Germany. Quite recently a West German girl made even via AFN-Berlin by means of a song a proposal to someone residing in East Germany. The main reason why Germans are so fond of AFN is based on the truly excellent variety of music these stations are able to offer. It's no exaggeration to say that the AFN stations are mostly to blame for the Germans' strong predilection of American music.

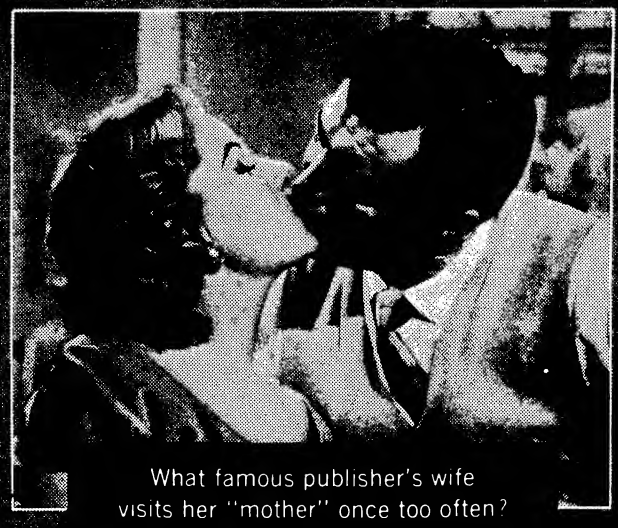
East German authorities know about this too, of course. Awhile they have taken much pains to combat this predilection for U.S. music, but to no avail. Now a substantial part of their own programs consists of Anglo-American music. Some Commie officials have even openly admitted that it is a hopeless enterprise to stop the popularity of American music.

As to Mark White, 80% of the daily request letters are written by Germans, while the remainder is divided by Americans and Britishers. He named the following hits as top tunes of the hour: "See You Later, Alligator" (Bill Haley & the Comets), "Zambesi" (Lou Busch), "Poor People of Paris" (Les Baxter), "Rock & Roll Waltz" (Kay Starr) and "Moritat" (Dick Hyman Trio).

Confidential



Tough Comic Book Killer
exposed as a mixed-up Mama's boy



What famous publisher's wife
visits her "mother" once too often?

TV Newscaster and Sob Sister
have a few too many and then . . .

Gray Flannel Executives on
great newspaper in dirty triple-cross

What goes on
WHILE THE CITY SLEEPS

TEN TOP STARS! TEN PEAK PERFORMANCES! starring:

DANA ANDREWS • RHONDA FLEMING • GEORGE SANDERS • HOWARD DUFF • THOMAS MITCHELL
VINCENT PRICE • SALLY FORREST • JOHN BARRYMORE, Jr. • JAMES CRAIG and IDA LUPINO

Directed by FRITZ LANG Produced by Bert Friedlob
Screen Play by Casey Robinson Music by Herschel Burke Gilbert

The most talked-about movies are coming from the NEW RKO

RKO RADIO

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....10
This Date, Last Year.....11

"NOTRE DAME OF PARIS"
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Gina Lollobrigida, Anthony Quinn
(Started April 17)

"CHASING TROUBLE"
Prod.—Ben Schwalb
Dir.—George Blair
Huntz Hall, Stanley Clements, Adele Jergens, Bowery Boys
(Started April 30)

COLUMBIA

Starts, This Year..... 6
This Date, Last Year..... 7

"GUNS OF FORT PETTICOAT"
(Brown-Murphy Pictures, Inc.)
(Shooting in Tucson)
Prod.—Harry Joe Brown
Dir.—George Marshall
Audie Murphy, Kathryn Grant, Pat Livingston, Hope Emerson, Jeff Donnell, Sea McClary, Isobel Elson, Jeanette Nolan, Madge Meredith, Ernestine Wade, Dorothy Crider, Peggy Maley, Kim Charney, Nestor Paiva, Ray Teal, James Griffith
(Started April 16)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

"WESTWARD HO, THE WAGONS"
Exec. Prod.—Walt Disney
Prod.—Bill Walsh
Dir.—William Beaudine
Fess Parker, Kathleen Crowley, Jeff York, Tom Woodward, George Reeves, Doreen Tracey, Tommy Cole, Cubby O'Brien, David Stollery, Karen Pendleton, Iron Eyes Cody, Jane Liddell, Jon Locke
(Started Jan. 16)

METRO

Starts, This Year.....11
This Date, Last Year..... 6

"OPPOSITE SEX"
Prod.—Joseph Pasternak
Dir.—David Miller
June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Jeff Richards, Leslie Nielsen, Carolyn Jones, Harry James & Band, Vivienne Segal, Barbara Jo Allen, Sandra Descher
(Started Feb. 6)

"A MAN IS TEN FEET TALL"
(Jonathan Productions)
(Shooting in New York)
Prod.—David Susskind
Dir.—Martin Ritt
John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire
(Started March 26)

"RAINTREE COUNTY"
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"TEA AND SYMPATHY"
Prod.—Pandro S. Berman
Dir.—Vincente Minnelli
Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews
(Started April 12)

"BARRETTS OF WIMPOLE STREET"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Sidney Franklin
Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna, Laurence Naismith
(Started April 12)

"TEAHOUSE OF THE AUGUST MOON"
Pro.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern, Nick Morgan, Mitsuko Sawamura
(Started April 16)

"THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack
Dir.—Henry Koster
Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardewicke, Charles Coburn, Ben Wright, Nicola Michaels
(Started April 30)

PARAMOUNT

Starts, This Year..... 7
This Date, Last Year..... 2

"GUNFIGHT AT THE OK CORRAL"
Prod.—Hal Wallis
Dir.—John Sturges
Burt Lancaster, Kirk Douglas, Rhonda Fleming, John Ireland, Jo Van Fleet, Lyle Bettger, Frank Faylen, Dennis Hopper, DeForrest Kelley
(Started March 12)

"THE MAVERICK"
Prod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett, Forrest Tucker
(Started March 26)

"THE LOVES OF OMAR KHAYYAM"
Prod.—Frank Freeman Jr.
Dir.—William Dieterle
Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes, Perry Lopez, Sebastian Cabot, Morris Ankrum, Abraham Sofaer, Joan Taylor, Peter Adams, Henry Brandon, Paul Picerni, Eric Alden, Joyce Van Der Veen, Edmund Hashim, Maria Tsien, Ric Roman
(Started April 2)

"THE LONELY MAN"
Prod.—Pat Duggan
Dir.—Henry Levin
Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand, Robert Middleton, Adam Williams
(Started April 2)

"FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Auclair
(Started April 9)

"HOLLYWOOD OR BUST"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin, Jerry Lewis, Pat Crowley, Maxine Rosenbloom, Tracey Roberts
(Started April 16)

RKO

Starts, This Year..... 4
This Date, Last Year..... 4

"PUBLIC PIGEON NUMBER ONE"
Prod.—Harry Tugend
Dir.—Norman McLeod
Red Skelton, Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen, Benny Baker
(Started April 30)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year.....10

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 7

"BUS STOP"
Prod.—Buddy Adler
Dir.—Joshua Logan
Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Eileen Heckart, Hans Conried, Casy Adams, Robert Bray, Hope Lange, Linda Brace, Terry Kelman
(Started March 15)

"ONE IN A MILLION"
Pro.—James Mason
Dir.—Nicholas Ray
James Mason, Barbara Rush, Walter Matthau, Kipp Hamilton, Rusty Lane, Chris Olsen, Robert Simon, Roland Winters, Rachel Stephens
(Started April 16)

"THE LAST WAGON"
(Shooting in Arizona)
Pro.—William Hawks
Dir.—Delmer Daves
Richard Widmark, Felicia Farr, Ken Clark, Tommy Rettig, Ray Stricklyn, Nick Adams, Douglas Kennedy, Stephanie Griffin, Susan Kohner, George Mathews, June Ellis
(Started April 17)

"BEST THINGS IN LIFE ARE FREE"
Prod.—Henry Ephron
Dir.—Michael Curtiz
Gordon MacRae, Sherre North, Ernest Borgnine, Dan Dailey, Mervyn Vye, Peter Mamakos, Ric Roman
(Started April 25)

UNIVERSAL

Starts, This Year.....11
This Date, Last Year.....10

"BATTLE HYMN"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Rock Hudson, Dan Duryea, Martha Hyer, Don DeFore, Anna Kashfi, Jock Mahoney, Alan Hale, Philip Ahn, Carl Benton Reid, James Edwards.
(Started March 12)

"THE GREAT MAN"
Prod.—Aaron Rosenberg
Dir.—Jose Ferrer
Jose Ferrer, Mona Freeman, Dean Jagger, Joanne Gilbert, Ed Wynn, Keenan Wynn, Julie London, Jim Backus, Russ Morgan, Robert Foulk
(Started April 2)

"GUN FOR A COWARD"
Prod.—William Alland
Dir.—Abner Biberman
Fred MacMurray, Jeffrey Hunter, Dean Stockwell, Janice Rule, Chill Wills, Josephine Hutchinson, Betty Lynn, John Larch, Paul Birch, Bob Steele
(Started April 3)

"STAR LIGHT"
Prod.—Aaron Rosenberg
Dir.—Jack Sher
George Nader, Julie Adams, Marianne Cook, Elsa Martinelli, Sydney Chaplin, Grant Williams, Gia Scala, John Colenor, Mabel Albertson, Maurice Marsac, Herbert Anderson
(Started April 9)

"TAMMY"
Prod.—Ross Hunter
Dir.—Joseph Pevney
Debbie Reynolds, Leslie Nielsen
(Started April 25)

"I'VE BEEN HERE BEFORE"
Prod.—Howard Christie
Dir.—Richard Bartlett
Jock Mahoney, Leigh Snowden
(Started April 30)

WARNER BROS.

Starts, This Year..... 4
This Date, Last Year..... 8

"THE WRONG MAN"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Henry Fonda, Vera Miles
(Started March 28)

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

INDEPENDENT

"JULIE"
(Arwin Production)
(For Metro Release)
Prod.—Martin Melcher
Dir.—Andrew Stone
Doris Day, Louis Jourdan, Barry Sullivan, Frank Loveloy
(Started March 12)

"THE SILKEN AFFAIR"
(Dragon Films, Ltd.)
(Shooting in London)
Prod.—Fred Feldkamp
Dir.—Roy Kellino
David Niven, Ronald Squire, Wilfrid Hyde-White, Howard Crawford, Dorothy Allison, Miles Malleson
(Started March 19)

"THE BOSS"
(Boss Productions)
(For UA Release)
Prod.—Frank Seltzer
Dir.—Byron Haskin
John Paynes, William Bishop, Doe Avedon, Gloria McGhee, Roy Roberts, Robin Morse, Harry Cheshire, Bill Phipps, Gil Lamb
(Started April 16)

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"FIVE STEPS TO TERROR"
(Grand Productions)
(UA Release)
Prod.-Dir.—Henry S. Kesler
Ruth Roman, Sterling Hayden, Jeanne Cooper
(Started April 30)

NITRO-CELLULOSE STOCK

Subject of Govt. Study—Pamphlets at 20c Each

Washington, May 1.

National Bureau of Standards has just completed a study of the fire hazards of nitro-cellulose motion picture film, which is being offered via the Government Printing Office at 20c per copy.

Although manufacture of this inflammable film was stopped in the U. S. in 1950, reports Bureau of Standards, "large quantities containing important historical or record information have accumulated over the years." The survey also advises on effectiveness of various safety devices.

Seal-Carrying Films Pass N.Y. Censor Intact

New York censor in his fiscal year ended March 31, 1956, stuck unerringly by the standards set by the industry's Production Code. Not a single elimination was ordered in any film carrying the Code seal.

Also, for the second year in a row, the censor board failed to ban any regular 35m theatrical feature pic. It did condemn—in toto—a 16m entry.

Breakdown of censor activities shows that the motion picture division of the State Education Dept. reviewed a total of 1,283 films, a slight drop of six from the prior year. Total licenses issued ran to 1,282 and divvied up 629 for pix carrying the Code seal and 613 that did not. By comparison, the same totals last year ran to 633 with seal and 598 without.

Last year, not a single film submitted to the censor was banned, but two with a seal had eliminations made at the censor's request.

The division reviewed last year a total of 318 American and 467 foreign-made pix. In the former category it asked eliminations in 13 features (all without the seal) against 14 the year before. At the same time, it approved 40 films without eliminations even though they didn't carry the seal. That's a considerably higher percentage than in '54-'55 when only 25 American features without seal were passed exactly as submitted.

At the foreign end, 21 pix with a seal and 420 without it were approved without cuts while eliminations were asked in 26 that didn't have a seal. That's almost the same total as the year before.

In toto, the division approved 136 Hollywood and 517 foreign films without a Code seal. High number of imports sans seal is explained by the fact that many of the indie distribs don't bother applying for one. Of the 653 licensed films without a seal, eliminations were made in 40, of which 14 came from Hollywood and 26 from abroad. Last year, the number of such pix in which cuts were made ran to 50.

In the shorts field, 497 subjects were licensed, including 420 American and 77 foreign. Cuts were asked in one Hollywood short (against nine in 1954-55). There were no eliminations in any of the imported shorts.

Coliseum Pushes B'way Northward

Continued from page 1

ing or office space on top of an auditorium. Then, with funds from city, state and Federal treasuries, the Tri-Borough Bridge & Tunnel Authority undertook the project ostensibly because it looked self-liquidating. The Authority has leased the Coliseum to the Coliseum Exhibition Corp. headed by Arthur Smadbeck. First year's income from exhibits is expected to go to $17,000,000.

125,000 Visit Opener

The importance of the Coliseum as an attraction is seen by the 500,000 admissions expected for the first week. The three shows on tap at the hall are the International Automobile Show, the Fifth International Philatelic Exhibition and the National Photographic Show. Biggest lure is the stamp display.

The Coliseum has 391,500 sq. ft. of exhibition and meeting space, escalators that can move 40,000 per hour, high speed elevators, bars, meeting rooms, restaurants, refreshment stands and a fringe metropolitan population of 15,000,000 to draw from.

Presently, the major drawback is the absence of suitable commercial hotels in the immediate neighborhood. The nearby Essex and Hampshire House are residential and the nearest commercial hotel is the Park Sheraton, a brisk walk away. The Lincoln Square project is expected to correct that defect.

Other factors contributing to the expected uptown trek of show biz is the move of several years back of the American Broadcasting Co. to its 66th St. location, and the possibility that the N. Y. Giants may relocate outside the expected boundary of the Lincoln Square undertaking, in an oval above the N. Y. Central R.R. tracks. Also, it's expected the video networks may ultimately have to start building from scratch a sufficient amount of facilities to take care of its studio needs. Bulk of the tele facilities were originally designed as radio studios and theatres.

Bellwether of Future

Ever since Martin Beck built his 45th St. playhouse west of 8th Ave., coincidental with the move-over of Madison Square Garden to that artery; and ever since the late W. R. Hearst and his associates started buying property on Columbus Circle, and also in the environs of the Ziegfeld Theatre on 6th Ave. and 54th St., there have been threats of "Broadway moving uptown" and "Times Square shifting eastward."

But it took a vested interest like the Rockefellers to create an entire city-within-a-city project (the Center bearing their name) to achieve the great arc eastward. Similarly, individually, the Garden, Beck, Hearst & Co. couldn't accomplish what the combined Federal, state and city financing of the new Coliseum may now do, including the rehabilitation of the Lincoln Square environs.

The shift of the amusement industry northward is also expected to be accomplished through self-liquidating projects. The operation of the Coliseum and adjoining office building, built by public funds and leased to private interests, is regarded as the modus operandi of all future projects.

The N. Y. Convention and Visitors Bureau, sparked by Bernard F. Gimbel, is now in a position to go after major conventions. With the Lincoln Square project, the bureau will be able to offer a more complete package. In a few years, at present rate of development, it may be possible for the entertainment industry to bypass Times Square.

Presently, the midtown sector is losing a lot of business to the suburbs because of inability to properly maneuver automobiles and paucity of parking space. New building code demands that the construction provide parking facilities for a percentage of the tenants. This is impossible in the existing buildings and the partial remedy of tearing down the ancient buildings provides only an inadequate answer. The Coliseum has accommodations for about 800 cars.

Snafus

VIP invitees, generally given a "Press" identification badge, were particularly harrassed by the Burns "defectives" at the gates who, for some idiotic reason known only to morons who are given a uniform but don't know how to handle their authority, refused easy entrance and exit between exhibits.

With the airconditioning not functioning — a pardonable snafu to most of the invitees—the idea of some of these non quiz kids telling people, with the "press" badge staring them in the face, "I just got my head chewed off, so nobody gets in or out; you'd better go upstairs and come down via the elevators," was particularly irritating.

The daily press, up through Monday, has been stressing the general ineptness of general personnel handling. The explanation of extraordinary b.o. lines is no excuse for this newest monument to Father Knickerbocker having much of the goodwill dissipated by dubious manpower.

Feder's Lifesaver

Sometimes a new showplace can get lucky when basic errors in design are discovered during construction. Otherwise it's possible, a la the Forrest Theatre, Philadelphia, to build a legit house without dressingrooms.

Because of the objections of lighting expert Abe Feder, the Coliseum management enlarged its area for a possible portable stage to a respectable size, and made sufficient alterations at the outset to light the area. There are no dressingrooms, per se, but there is room at least for portable quarters.

The Coliseum opened with only one show biz aid, "Dancing Waters," the European fountain display which, as result of the hurried pre-opening planning, had sufficient area and lights to operate, but not enough height for fullest value. It's in the Auto Show area.

Jets Too Zippy

Continued from page 1

the screen; most planes are departimentalized; sound is a problem (it'd have to come via earphones) since some passengers might want to see the film and others not; weight is an issue, and —last but not least — the flight schedules.

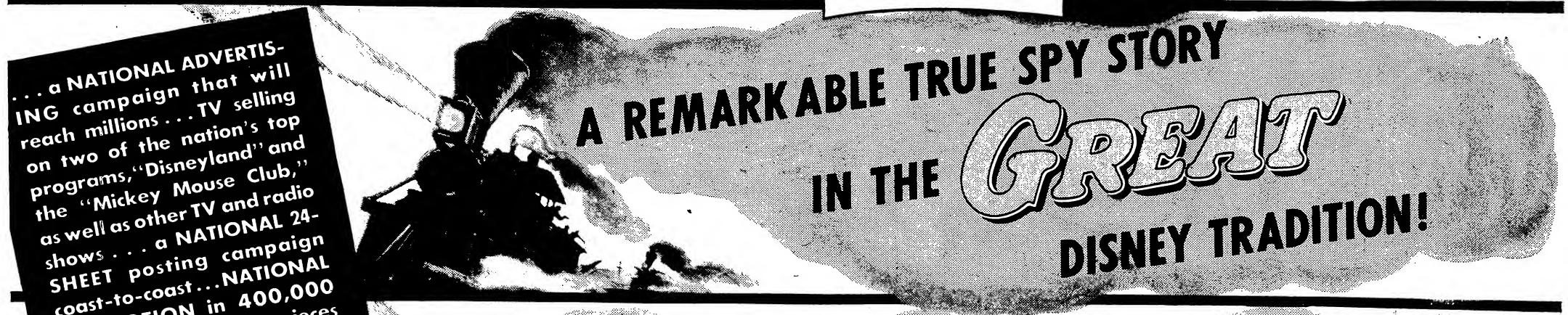
Barnett said Movies En Route was servicing a steadily growing fleet of ships since new vessels were being added all the time. Matson line, for instance, is inaugurating a new California to Australia run with two ships. Norwegian-American line is adding the Bergensfjord to the North Atlantic run.

Movies En Route Inc. not only books American films on the boats, but also foreign features, including British, French, Japanese, Italian and German. Some ships bring a supply of native linguaiers from their home ports. In the instance of the Hollywood pix, they'll frequently play on board day-and-date with the Broadway engagement.

At one time, when the time lapse between the completion of a production and its release wasn't so brief, many films were pre-released aboard ship. Barnett said he had no plans for booking ships on runs not touching U. S. ports because this would involve accumulation of foreign currency and other unnecessary headaches.

Ships have been "very cooperative" in raising the prices of film in recognition of upped production and print costs, Barnett declared.

He said he was still "hot" after the plane business, but, he observed," "it's a little like the mechanical rabbit in front of the greyhound. It's hard to nail down,"



. . . a NATIONAL ADVERTISING campaign that will reach millions . . . TV selling on two of the nation's top programs, "Disneyland" and the "Mickey Mouse Club," as well as other TV and radio shows . . . a NATIONAL 24-SHEET posting campaign coast-to-coast . . . NATIONAL PROMOTION in 400,000 stores, with 15 million pieces of merchandise . . .

Plus

The star-studded ATLANTA PREMIERE (June 8) complete with nation-wide newspaper, magazine, radio and television coverage of two full days of festivities!

. . . CONTACT YOUR BUENA VISTA OFFICE NOW! . . .

Recalls 'Smartie' Abuse of Ad Films

Wile Theorizes Over-Quoting Theatre Attendance To Chesterfield Killed a Golden Egg

An exhibitor leader has admitted that theatremen themselves killed "the goose that laid the golden egg" in relation to extra revenue from the showing of special advertising subjects. The acknowledgement was made by Robert A. Wile, executive secretary of the Independent Theatre Owners of Ohio.

Wile, in his regularly-issued bulletin, recalled that several years ago National Screen Service handled the distribution of a special advertising short made by Chesterfield. Payment to exhibitors was based on attendance. However, so many theatremen exaggerated the attendance that the cost exceeded the cigaret firm's budget. As a consequence, National Screen has since been unable to interest another advertiser to conduct a similar campaign.

In pitching for a revival of the advertising short as an added coin source, Wile suggests a tieup between a major distributor and an advertiser whereby the advertising reel would be distributed in conjunction with a feature picture. Wile feels this system would assure the advertiser an "honest count because otherwise the film company would get more than its share." He points out, too, that a percentage deal would be justified "if the exhibitor got back (from the advertiser) money for every patron who entered." Wile stresses, however, that the exhibitor "would be free to accept or reject the advertising reel at his option alone."

Exhib Now Mayor

Shamrock, Tex., May 1.

Seibert Worley, local theatre owner, has been elected mayor of this town. It was his first entry into politics. He conducted no active campaign for the office.

Worley operates the Texas, Liberty and the Pioneer Drive-In Theatres.

Call Ozoners Bad For Real Estate

Minneapolis, May 1.

After being told by the mayor of a neighboring community that a drive-in theatre would attract "undesirable businesses such as hamburger stands" and following arguments that it would decrease surrounding property values and create a traffic hazard, the suburban Eden Prairie city council voted two to one to refuse an ozoner permit.

The project would have brought the ninth Twin Cities' area outdoor theatre. Three more ozoners are in the development stage.

Otto W. Kobs, who owns and operates the only Eden Prairie four-wall theatre, has been trying unsuccessfully for 15 months to get the green light for the ozoner. M. F. Grill, who sold him the proposed site, told the council he had approval from the metropolitan airports commission and the state highway department for the outdoor theatre, but this availed naught.

THREE JERSEY HOUSES SUE UNDER ANTITRUST

Relatively quiet of late, the antitrust front in the New York metropolitan sector broke out in renewed activity last week when operators of three New Jersey theatres filed as many suits in N. Y. Federal Court. Total damages of $3,360,000 are asked of the eight majors and several theatre circuits.

All three actions charge that the majors conspired with each other and certain affiliated chains to discriminate against the plaintiffs in respect to runs, clearances, rentals and playing conditions among other things.

Kearuth Theatres Corp., operator of the Rivoli Theatre, Rutherford, seeks $1,620,000 contending "illegal" practices of the defendants forced it to play last run product. Named in this suit, aside from the major distribs, are Smith Management Corp., operator of the S-3 Drive-In, Rutherford, and Consolidated Theatres, operator of the Allwood Theatre, Clifton.

S.M.P. Theatre Corp., which operated the Cameo Theatre, Newark, for a "long period of time," wants treble damages from the distrib defendants as well as American Broadcasting-Paramount Theatres and Stanley Warner Theatres. Likewise, same defendants are named in the $840,000 action brought by Arithe Inc., operator of the Lincoln Theatre, Arlington-Kearny, N. J.

If 20th Unloads Backlog For Video 'Twill Be For' Cash Needs—Skouras

Decision by 20th-Fox to unload all or parts of its film library to television "will be related to the corporation's cash requirements for its development and healthy expansion," Spyros P. Skouras, 20th prexy, told stockholders in the annual report last week.

Skouras acknowledged that 20th had received offers to sell, but noted: "It is to the interest of our stockholders and the corporation not to entertain any such offers unless the price offered is more commensurate with the true value of the pictures."

It's known that 20th has split up its library into 10 packages of 50 pictures each and has been huddling on them with tv film distribs. Per-package price is said to run to $2,000,000 plus a percentage of the profits.

"Management at this time can give no indication as to whether we may in the immediate or distant future sell these assets for cash, or distribute our library to television stations through our own distribution organization, or spin-off these assets, as well as other specific assets, such as the corporation's interest in oil and gas operations," the reported stated.

And it added "The management wishes that stockholders realize that no treatment of the specific assets, such as sale or spin-off may ever be consummated.

20th reported drilling its ninth oil well on the studio lot. Current daily production from the wells is in excess of 3,000 barrels of oil and 4,700,000 cubic feet of gas and has a sales value of $8.500. Total gross revenue from production since Feb. 29, 1956, runs to $1,013.650, of which 80% or $810,920 has been applied to drilling and production costs of $3,512,397.

Poe Beefs Up IFE List

Strengthening its release sked for the coming year, IFE Releasing Corp. has acquired six features, including three in color and one in CinemaScope.

According to Seymour Poe, IFE exec v.p., five of the six will be released in English version.

List of pix includes "Roman Tales" (tentative title), in C'Scope and Technicolor (Italian); "Symphony of Love," in Technicolor. This is an Italo version of the life of Franz Schubert; "Forbidden Fruit," starring Fernandel and Francoise Arnaul (French); "Torpedo Zone," in American language; "Con Men," with Broderick Crawford and Richard Basehart, directed by Frederico Fellini; "Fabulous India," Claude Renoir tinter with American commentary.

IFE has just begun to release "Madame Butterfly," Techni version of the Puccini opera, and it has set the CinemaScoper "Lost Continent" for 1956 release along with "Neapolitan Carousel."

A. J. Miller at Pathe Lab

Arthur J. Miller, formerly director of the American Optical Co.'s motion picture printing department, has been named technical director of Pathe Laboratories.

He'll oversee the lab's development and improvement of machines, techniques and processes and will organize and supervise development methods in Pathe's new consumer color film branch.

'OKLAHOMA' HITS NIXON

Summer Run Set In Pittsburgh's Legit House

Pittsburgh, May 1.

After extensive study by engineers confirmed early opinion that Todd A-O process could be installed without the necessity of any physical alternations, Nixon Theatre, local legit house, closed a deal last week to show "Oklahoma" for a summer run. It'll open around June 7 on a road-show basis, with 14 performances a week.

Installation of equipment will begin just as soon as legit season winds up with "Damn Yankees," which begins a fortnight engagement on May 7. Nixon management figures "Oklahoma" will be good for four months.

Nixon got its feet wet with films recently when Samuel Goldwyn's "Guys and Dolls" came in end of January for 10 weeks. It was a lifesaver for the house, since only one legit attraction was available during all that time, the touring "Bus Stop."

Bill Blair stays on as house manager for the "Oklahoma" booking, which means that summer opera company at Pitt Stadium will have to look elsewhere for a company manager, a post Blair has filled for the past two years.

German Prophecy

Continued from page 3

rep, who's also head of the tv committee of the SPIO, the German industry org, was skeptical re the establishment in N. Y. of an office to promote German pix. "It'd cost at least $250,000 a year if it's to do a decent job," he observed. "But our pictures only gross between $5,000 and $20,000 at the most in the U. S. So it just wouldn't pay." Apart from that, the German industry doesn't have the money to do that kind of job, he explained.

Schellkopf opined that one way of making German films more palatable to U. S. public would be to use American actors in stories acceptable to Americans. He also felt that revival of the UFA would boost the quality of German films.

"German producers in recent years didn't really have a chance to develop stories properly. Everything had to be done fast," he said. "Now, with the emergence of a big company, it can take more time to develop the right properties." Schellkopf didn't think that quantitatively, the German output would go up.

As for tv, he said it would have a bearing on theatre biz in Germany once commercial video was introed, probably by the end of next year. At this moment, German tv isn't on a scale to rate concern with German exhibs.

Typical Off-Typing

Continued from page 3

of type-casting. Now an independent with an Abbott and Costello picture in the works, Goldstein contends his own experience is the proof of the new thinking.

"When Abbott and Costello were at Universal," says Goldstein, "the studio had an obligation to make a certain number of pictures with them. Every year when the time came around, there would be a studio conference and everyone tried to decide on a story idea for the comics. The general theory seemed to be 'well, they've met Frankenstein—whom can they meet now'."

Goldstein's deal with them, he declares, is a result of the reverse type of thinking. He had a script and decided Abbott and Costello would be good for the key roles. "This time," he says, "there'll be no interruption of the story line while a familiar A&C routine is inserted."

Similarly, Goldstein believes, other performers have suffered from the fact that the studio was "obligated" to deliver a script. If they had been successful in three westerns, the general tendency was to dream up a fourth.

But the emancipation of the slaves is not likely to go as far as anarchy. It will still be a little while before you see Marilyn Monroe in "The Brothers Karamazov."

Clips From Film Row

NEW YORK

Charles J. Feldman Drive finished Saturday at Universal. Lasted 17 weeks.

Flaherty Awards due today (Wed.) in tieup with Cinema 16 at Needle Trades Aud.

Samuel Friedman sold Palestine and Charles theatres, downtown eastside houses, to a client of Gainsburg, Gottlieb, Levitan & Cole who's refurbishing the properties. Deal was negotiated through Berk & Krumgold.

Harry Garfman, business rep for Brooklyn and Queens of IATSE Local 306, named chairman of a midnight theatre party at Randforce's 'Congress' Theatre June 22 for benefit of children affected with cystic fibrosis.

Gilbert Josephson, vet film importer and exhibitor, and Moe Goldman, operator of a Spanish-language circuit, acquired the Town Theatre, New Rochelle. They'll run it in an art house policy.

MINNEAPOLIS

Fiddlers club of film industry salesmen and other employes elected Harry Levy, prexy; Bob Hazleton, veepee; John O'Rourke, treasurer, and Joe Rosen, sergeant-at-arms.

W. C. Gehring and Alex Harrison, 20th-Fox veepee and general sales manager, respectively, scheduled as speakers at North Central Allied convention here May 15-16.

"The Ladykillers" wound up highly successful seven-week first-run at local Suburban World.

"Night My Number Came Up" having Twin Cities' firstrun at neighborhood Westgate here.

Ray Lehrman resigned from United Artists' sales staff to become Independent Film Exchange's sales manager, newly created post.

Circuit owner Ted Mann back from New York where he landed "Richard III" for his Minneapolis and St. Paul Worlds. Bennie Berger sought picture for his legit roadshow house, the Lyceum.

Fay Dressell, RKO branch manager, in St. Mary's hospital for checkup.

Russell McCarthy resigned from Paramount sales staff to join United Artists.

ST. LOUIS

Winfred Garner, Dexter, Mo., added a second ozoner to his string via purchase of another near Dexter from Mrs. C. L. Godwin, who operated the spot since 1950.

James Gill took over management of the State, Shawneetown, Ill. For years D. O. Lanham operated house.

Fox Midwest Circuit relighted its Roxy, West Frankfort, Ill., as film situation improved.

Mark Twain, Perry, Mo., shuttered last February by C. K. Paisley, now being converted to other use.

Another regional meeting of the Missouri Illinois Theatre Owners skedded for Lebanon, Ill., next June.

Mrs. Beulah Kohne and Mrs. Frances Shoemaker took over management of the Chandlerville, Chandlerville, Ill., under deal with Floyd Taapken.

Howard F. Busey and Elmore Suter, top men of Central Amus. Co., will relight their ozoner near Jacksonville, Ill., in a few weeks.

W. E. Horsefield sold his interest in the Victory, Morganfield, Ky., to his partner, Edwin Johnson. Horsefield will continue to operate his Victory, Sturgis, Ky.

Tom Bailey, St. Louis exchange manager for Metro, goes to Kansas City to head the exchange there.

Commonwealth Amus. Co., Kansas City, added another ozoner to its chain of 76 drive-ins and hard tops in Arkansas, Iowa, Kansas, Missouri and Nebraska by purchase of ozoner near Fulton, Mo. Commonwealth shelved plans for a new ozoner near there.

Charles Bowles, Russellton, Ky., bought an ozoner near Murray, Mo., from W. F. Sykes. Bowles also operates drive-ins and hard tops in the Cincinnati and Indianapolis film exchange areas.

Walter Scott is the new owner of the Scott, Golconda, Ill., and will relight the house shortly.

Paul Harrington who owns a hardtop in Calbert City, Ky., and a drive-in near there, purchased another ozoner near Kuttawa Springs, Ky., from Russell Wilson.

Paul Kruger, prez of Wehrenberg Circuit, bought playground ferris wheels for two of chain's ozoners as added b.o. bally.

James M. Gill now sole owner of the State, Shawneetown, Ill., by purchasing interest of D. O. Lanham with whom he was joint owner for several years.

The Prairie, Prairie du Rocher, Ill., shuttered since May 29, 1955, purchased by Lavern J. and Ernie Doiron from Russell More.

An ozoner near Winchester, Ill., relighted for current season by Paul Stehman and Tom Danner.

PITTSBURGH

Thomas Hicks, Jr., Saxton Theatre manager and councilman, named a member of industrial development committee of Broad Top Area Chamber of Commerce.

A. J. (Tony) Colose is now operating the State in Osceola Mills, formerly managed by Charles Pagano.

Edwin P. Brown, Wesleyville and Connellsville exhibitor, leased the Lakeview Drive-In near Erie from Mrs. Thomas Cowell, widow of original builder.

Joseph Bresnahan, of Boston, named manager of ABC Drive-In near Conway, succeeding William Powell, who piloted it for five years and is now ad director for Smith Management Co., which owns the ABC.

Blatt Brothers chain bought two Williamsport ozoners, the Lycoming, with 800-car capacity, and Starlite, which can hold 700. John A. Blatt Jr., will direct management of both spots.

The Echo Drive-In on Route 51 purchased by Morris Finkel and Norbert Stern's Associated Theatres from Al Kurtak. It's the largest ozoner in Pittsburgh area and will be operated by the Associated organization.

Fred Kunkel, assistant at the Penn, named manager of Harris circuit's Perry.

Bora Moskowitz Sharapan, who was employed at RKO 13 years ago, returned to that exchange again in contract department.

The DuBois, Pa., local will be host to 32nd annual convention of the IATSE Tristate Assn. at Eagles Hall in Reynoldsville, Pa., June 3.

William Finkel, exhibitor for last 41 years, is retiring and sold out his interests in Arcade Theatre on Southside and several other holdings to his brother, Morris Finkel, who operates several houses here.

Jim Hall, manager of the Harris in Donora, moved to the Harris in Tarentum, with Joe Zuggari, assistant at the Manos in Greensburg, moving up to replace him in Donora. Joie Vance, assistant at the Stanley downtown, gets vacated Greensburg spot.

Jay Frankenberry, formerly assistant to Ken Woodward, Uniontown city manager for Manos circuit, now managing Moonlite Drive-In, recently acquired by Manos outfit from Steve Danke.

Variety Club will take over Schenley Hotel for a Gay Nineties Ball June 30, last day the historic place will operate as an inn before Pittsburgh U. moves in.

Abe Joseph, exhib here for 37 years, and Jack Goldstein, transferred their Triangle Theatre, East Liberty, to Mervis Brothers circuit, which now runs four houses. Joseph expects to remain in the industry but his partner and brother-in-law, Goldstein, will go into another field.

PHILADELPHIA

Shirley Duglin, branch manager's Sam Diamond's secretary at 20th-Fox, resigning after 15 years.

"Seven Wonders of World" has sock advance sale at Boyd. Industrial groups have bought out 17 entire nights running into June.

Mel Fox bought out Neil Hellman in the Roosevelt Drive-In.

Harvest Moon Drive-In purchased from C. F. Beck by Comerford circuit.

CHICAGO

Al Golden, vet Chi city salesman, left the Metro exchange to join Universal sales staff here.

"Serenade" due to follow "Alexander the Great" at Chicago Theatre, but no date set.

LABOR HEARINGS

Wage Minima May Embrace Theatre Employees

Washington, May 1.

Hearings on whether to extend the Federal Minimum Wage Law to cover service trades and retail business—which would include motion picture and legit theatres and other branches of entertainment—are slated for May 9.

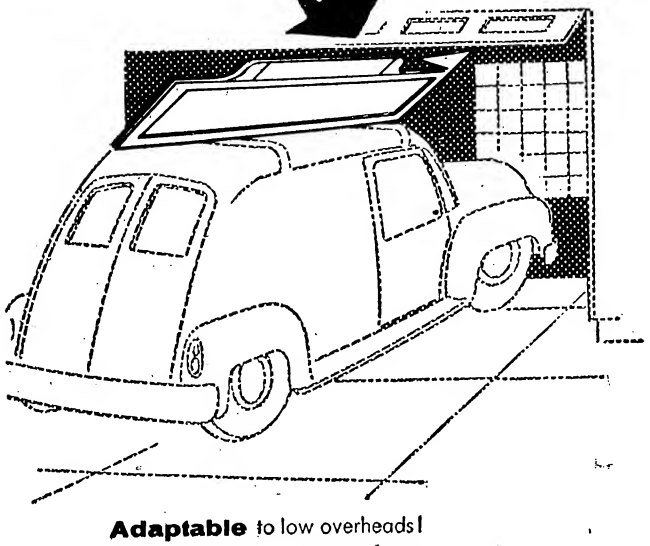
Sessions will be conducted by a Senate Labor Subcommittee which is considering several bills on the subject.

Showmanship Goes Everywhere with TRAVEL-AD

The new mobile banner frame for car top advertising

Now...

IT FOLDS FLAT!



Adaptable to low overheads!
Hang 'em from Marquee or Sign Posts!
No-Slip Clamps attach to your car tops with rubber-cushioned gutter-grips!

Every street and highway is packed with potential patrons. And you can reach them *all* with bright, colorful banners that sell your stars and shows.

TRAVEL-AD frames will do it. Get them on your car...the cars of your staff...and on the vehicles of all cooperating merchants.

Find out how you can have an advertising fleet on every street with the new, inexpensive TRAVEL-AD plan at your branch of

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

'Vicarious Adventure' Travelogs Still Cinerama's Best Bet But Medium May Ultimately Do Story

Stanley Warner's decision to launch another travelog-type picture in the Cinerama process is based on a study of the market potential of these films and appraisal of the risks involved in undertaking a story-line project.

Although critics may disparage travel pictures, Stanley reaction is that the pictures cannot be "killed" by reviews. The Cinerama excursions, via the three-strip medium, it's stressed, continue to provide audiences with vicarious adventures that are identified with Cinerama and which the newspapers reviews cannot affect. On the other hand, it's pointed out that a "bad" review of a story picture can cut off patronage immediately. Since the production of a Cinerama film is a difficult and costly undertaking, SW feels it is on safe ground in duplicating its proven formula.

This does not mean that the theatre chain is ruling out story films completely. If the right yarn comes along that is regarded ideally suited for the process, SW will seriously weigh the opportunity.

Lowell Thomas, who produced the current "Seven Wonders of the World," planed out to London last week to begin production on the fourth Cinerama film. He was accompanied by Otto Lang, who will direct. A Cinerama crew and equipment is being flown to New Delhi where the expedition will begin its trek to remote valleys beyond the mountains. Theme of the film will be a search for an earthly paradise.

Stanley's 25c Divvy

Board of directors of Stanley Warner Corp. declared a dividend of 25c. per share on common stock last week.

Melon is payable May 25 to stockholders of record May 4.

The new Marilyn Monroe

Everybody knows the fabulous face and figure — but who knows the girl behind them? Here — for the first time—is her *real* story with her own answers to often-asked questions. And don't miss the glamour photos in full color!

Marilyn answers questions like these:

- Are you and Joe Di Maggio still friends? ("Yes, but I still don't know anything about baseball.")
- How do you feel now about the celebrated nude calendar photograph? ("I'm saving a copy for my grandchildren.")
- Has anyone ever accused you of wearing falsies? ("Those who know me better know better.")

The New Marilyn Monroe by PETE MARTIN

Out today—on all newsstands

The Saturday Evening POST

A CURTIS MAGAZINE

LOVE THAT LIBRARY

Councils Vote 'Please Reactivate' Plea To Producers

St. Louis, May 1.

At their annual conference here recently, Federation of Motion Picture Councils delegates unanimously approved a resolution asking the major producers to reissue the children's film library, now recalled because it was on inflammable film.

The library, a collection of children's stories and classics, was originally made available to schools, libraries, etc., gratis by the majors as a public relations gesture and in the hope of creating the film habit early. If the request is taken up by the producers, the whole library will have to be reproduced on acetate film.

Teenage Councils Back Adult Gals' 'Study' of Films

St. Louis, May 1.

Speaking before the annual conference of the Federation of Motion Picture Councels here recently, Mrs. Max M. Williams, president of the federation, said: "The councils believe in self-regulation (in the film industry) because it is the democratic way."

Mrs. Williams spelled out the coming year's program for conference delegates, laying particular stress on the FMPC plan to set up junior motion picture councils among teenagers in junior and senior high schools. With a 100-member junior council already set up in a California school during the past year, the FMPC hopes to spread the plan throughout the country this year. The junior councils, like the adult groups, will focus on study of the motion picture industry, support of exhibitors and promotion of "pictures which reflect the highest possible moral and artistic standards."

33 Try For 20 Posts Within Extras Guild

Hollywood, May 1.

Total of 33 candidates are competing for 20 positions in the annual Screen Extras Guild election now being conducted by mail. Ballots were due to be returned by yesterday (Monday).

All incumbent officers and all but two of the Board of Directors were nominated for re-election and 18 candidates have been nominated independently via petitions.

SEG nomination committee named prexy Richard H. "Dick" Gordon, Franklyn Farnum, Tex Brodus and Paul Bradley, veepees; Kenner G. Kemp, recording secretary; Jeffrey Sayre, treasurer. Independents nominated Jim Reeves and Jack Semple for president; Joe Brooks and Bob Burrows for veepees; Hubert Kerns, recording secretary; and John Rice, treasurer.

Officers will be elected for one year terms. Board positions to be filled include 11 three year posts, one two year post and two one year posts.

NATIONAL FILM'S P. R.

Robinson, Adleman of Philly Servicing the Service

National Film Service has retained Robinson, Adleman & Montgomery Inc., of Philadelphia, for an advertising-public relation campaign.

National Film operates exchanges in 33 major distribution centres for the processing of all types of commercial film.

No Floating Cinerama

Washington, May 1.

The House of Representatives last week voted a record-breaking $110,000,000 budget for the U. S. Information Agency, and sent the bill to the Senate.

The House passed without change what was recommended by its appropriations committee. This included elimination of a project for a floating Cinerama Theatre. However, Voice of America and the regular motion picture section will get more money, since the budget is $22,633,000 over last year's figure. USIA had requested $25,000,000 more than it received from the House.

The Senate normally increases appropriations, which gives USIA another crack at the Cinerama boat and the extra cash.

Eastman Kodak Earnings Up 15%

Rochester, N. Y., May 1.

First quarter sales and earnings of the Eastman Kodak Co. were better than in any previous first quarter, the company reported last week.

Consolidated sales of the company's U. S. establishments for the 12-week period ended March 18, 1956 were $154,744,604, up 4% over the $149,174,688 for the corresponding 1955 period. Net earnings after taxes for the first quarter were $16,998,185, an increase of 15% over the $14,763,628 earned in the first quarter a year ago. The previous first quarter high for sales and earnings was in 1955.

Quarterly earnings were equal to 92c per share compared with 84c per share for the first quarter of 1955. Company's common shares were increased by payment of a 5% stock dividend in the second quarter of 1955.

Earnings before taxes were $37,426,048, up 13% over the $33,246,604 in the first quarter of 1955.

Dividends declared in the first quarter were $1.50 on preferred and 60c on common shares. They totalled $11,058,841. The balance of net earnings amounted to $5,939,344 and was retained for use in the business.

'SHEEP' U. S. HIT, SO FERNANDEL TO FORE

Following the popular American success of French comic Fernandel in United Motion Picture Organization's "The Sheep Has Five Legs," quite a few Fernandel features are being readied for release here.

Don Getz's Theatrical & Video Corp. has acquired "Ali Baba," filmed in color on North Africa and co-starring Egyptian dancer Samia Gamal. Actioner will be released in an English version.

In a very different vein is "Strange Fruit," recently acquired by IFE Releasing Corp., in which Fernandel has a semi-serious role. Francoise Arnaul costars. This is IFE's first French release.

Another Fernandel feature is due via UMPO, and his "Public Enemy No. 1," made some years back (partly in New York) will be channeled via an indie in coming months. Comic also is current in "The Return of Don Camillo," another IFE entry. Fernandel, star of many of France's classics, to date has been a draw primarily with the carriage trade and is little known to the general American public.

Warners Settles Antitrust Suit in Massachusetts

Boston, May 1.

Two theatre owners settled out of court in their $750,000 antitrust suit against Warner Bros. Pictures Inc. for $70,000 Thursday (26) as the trial before Judge Francis J. W. Ford and jury in Federal Court was in its second day.

Adolphus M. Burroughs and Marguerite P. Ross, owners of the Strand and Premier Theatres in Newburyport, Mass., and the Strand Theatre in Amesbury, Mass., were plaintiffs in the suit.

It was alleged that the plaintiffs had suffered losses due to the alleged monopoly practiced by the defendant in the release of motion pictures.

Fears Political Football Treatment; FCC Stalls Home-Toll TV Issue

Any definitive move re home-toll television by the Federal Communications Commission isn't likely until after the November elections, observers believe.

While last week's hearings before the Senate Commerce Committee tended to again throw the spotlight on the issue, and toll proponents can be expected to do everything possible to keep it there, it's felt that the FCC will sidestep it until the political situation is clarified.

Brig. Gen. David Sarnoff, in the RCA brief submitted to the Commission last year, openly called for the pay-as-you-see row to be submitted to the voters via the candidates.

Impression is that the FCC will do everything possible to keep pay-tv from turning into a political football. Both sides have been lobbying actively in Washington, and both have been fairly successful in lining up members of Congress in the pro and con camps. It's considered fairly certain that, even if it's established that the FCC has the right to authorize fee-tv, its foes will raise a host of legal obstacles which may take the whole issue into the courts.

At the annual stockholders meet of Skiatron Electronics & TV Corp. in N. Y. last week, prexy Arthur Levey expressed confidence that a decision on pay-tv was coming, and that it would be favorable. "I believe subscription tv is really imminent," he stated.

Tell proponents were heartened last week by the statement of Gov. Edwin C. Johnson of Colorado to the Senate committee, in which he urged it to prod the FCC on taking action.

'CROOKED COPS' CYCLE

Shurlock Tells Council of 'Deafening' Uproar Resulting

St. Louis, May 1.

Speaking at the annual conference of the Federation of Motion Picture Councils here recently, Production Code Administrator Geoffrey Shurlock told delegates of a case last year where the Code administration got in dutch with the police.

He was referring to a string of five features with crooked cops in the story, all released within a few weeks of each other. Shurlock said, "The uproar was immediate, deafening, and justified." He continued, "with the help of Providence and the Los Angeles Police Department, we managed to convince the Convention of Police Chiefs held in New Orleans last year, that it was a genuinely freak occurrence and would not happen again."

Gobel Cancels 'Cold' Theatre 'P.A.'s for 'Bees'

George Gobel has cancelled theatre appearances which had been scheduled to tie in with openings of his Paramount film, "Birds and the Bees." Comedian made several such stage performances, including four a day at the New York Paramount Theatre April 22.

Now, though, Gobel and his manager, David O'Malley, are taking the position that the comedian and the prop-less and production-less stage workout are not compatible. They feel this is too "cold" a backdrop for his particular brand of humor.

Dropped from the sked are dates in Philadelphia, Detroit, Washington and Denver. Gobel will continue on the hop, doing the publicity rounds for "Bees." But the stage business is now nixed.

Warren of Pittsburgh Sets Albany Area Drive-In

Albany, May 1.

A Pittsburgh area drive-in owner, Joseph Warren, is entering the Albany territory, with the construction of an outdoor theatre on Rt. 50 near Ballston Spa. Berlo Vending has the concessions.

Warren, who operates the Greater Pitsburgh, and the Super 30, at McKeesport, Pa., plans a 1,000-car operation, and the presentation, if possible, of first-run pictures.

To achieve the latter, he would have to bid against Walter Reade Jr. at the Community in Saratoga, and Sardos Smalldone at the Malta Drive-in, below the Spa. Ballston is 15 miles from Saratoga.

Smalldone, who played Columbia and Universal product first-run last season, is currently bidding against Reade for releases of all major companies.

PROTEST TRUCKERS' FEES

Stanley Chain, Allied Oppose Callahan Proposed Increases

Pittsburgh, May 1.

Stanley-Warner here and Allied MPTO of Western Pennsylvania have asked the state Public Utility Commission to reject a proposed increase in film delivery rates by the Exhibitors Service Co. on the ground that it is "unjust, unreasonable and discriminatory."

George F. Callahan Jr., president of Exhibitors Service, was heard first by Alvin J. Ludwig, examiner for the Commission, and representatives of the two protesting groups will get their day shortly.

WIDOW SUES EX-HANDS IN THEATRE ADV. BIZ

Omaha, May 1.

Another film row suit went before the courts here last week when Mrs. Esther L. Green, owner of the Fepco Theater Advertisers, sued three men who worked for her and her late husband.

Charged were Raymond W. McGrath, Richard C. Barkes and Henry J. McGrath, partners now doing business as Top Advertising Service here.

Mrs. Green avers the trio took her company secrets, set up a competing advertising agency and tried to drive her out of business. She asked for an injunction halting the use of materials allegedly taken from Fepco; demanded an accounting of the competing advertising agency's profits, and claimed a share of the profits derived from the use of former Fepco material. In addition, she asked damages of $25,000.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

DIVORCEMENT FOR NETWORKS?

Stanton to Bricker: 'What Monopoly?'

Responding to the "network monopoly" attack by Senator John W. Bricker in his statement over the weekend to the Senate Interstate Commerce Committee, Frank Stanton, president of CBS Inc., promptly hit back.

Senator Bricker, Stanton said, "has been highly selective in his choice of 'facts.' While CBS does not apologize for its success, Senator Bricker has ignored these basic and easily ascertainable facts which demonstrate how far short of monopoly CBS Television falls:

"1. CBS Television owns less than 1% of all television stations in the country.

"2. The CBS Television Division received only 3.2% of the national advertising dollar, and about 20% of the television advertising dollar.

"3. CBS Television Network programs occupy less than 17% of all broadcasting hours of all stations in the United States.

"4. As is known to even the most casual observer, the field of television networking is one of the most intense competition—not only among the three television networks but between television networking and all other national advertising media—newspapers, radio, magazines, etc. In dealing with profits, Senator Bricker has presented a grossly inaccurate picture."

Stanton accused the legislator of "ignoring" the fact that through the end of 1952, CBS invested $53,100,000 in tv network operations without earning a penny in profits," that profits after taxes of CBS-TV in 1954 were only 4.6% of its sales, compared with the average 6.1% of sales as profits after taxes of "some 3,000 leading United States companies." He estimated that in 1954 the total net profits of seven independently owned affiliates exceeded the net profit of the entire CBS-TV network. Stanton declared that when scheduled hearings on network practices are held this month before the ICC he will establish "that CBS is not monopolistic, that it has no 'economic stranglehold' on the industry and that Senator Bricker's charges are utterly without foundation."

Swezey Hits 'Quick-Buck' Boys Who Debase Radio to Jukebox Level

By GUY LIVINGSTON

Boston, May 1.

The greatest danger to the future of radio is the likelihood that many of us will sell it out too cheaply," Robert D. Swezey, general manager of WDSU (AM and tv) New Orleans, and one of the nation's key broadcasters, told the annual convention of the American Women in Radio and Television here.

"It is discouraging to see how many stations are following listlessly the trend into simple, routine patterns of news and music, all playing over and over again the same few 'pop' tunes and reading the same news, fresh from the tickers, at regular intervals. Many of these stations are, as you know, actually run on mechanical formulate; their service is much more comparable to wired music than the type of service we have always accepted as good radio. It is highly questionable that such stations are fulfilling the minimum obligations of their broadcasting licenses.

"If there is still hope for a full and balanced radio service—and I am convinced that there is—news and music operation should be recognized for what it is—a different, lesser type of service—and some sort of modified or second-class license, with appropriate special conditions and regulations, should be issued to cover it. To continue to grant standard broadcast licenses automatically to such stations is

(Continued on page 50)

ABC 'Jim Bowie' In 2-Client Sale

ABC-TV has made its first sale on the dozen new properties it is offering for the fall, Lou Edelman's "Adventures of Jane Bowie."

Web has sold the show to Chesebrough-Pond's and American Chicle for alternate week sponsorship starting September 7 in the Friday 8-8:30 p.m. slot being vacated by "Ozzie & Harriet."

Series, created by Lou Edelman (he's exec producer, Lewis R. Foster producer-directs), stars Scott Forbes as Bowie. Property may undergo a change of name, but that's not set yet. Chicle deal was set via Ted Bates, the Chesebrough through McCann-Erickson. "Ozzie & Harriet" will ride through the summer months in the time, then switching to Sunday at 6 if it can pick up sponsorship.

CBS Radio Spot Sales Names Gordon Hayes

Gordon F. Hayes has been named general manager of CBS Radio Spot Sales, succeeding Wendell Campbell, who has resigned as v.p. in charge of Spot Sales. Hayes, no relation to CBS Radio prez Arthur Hull Hayes, has been for the past eight years Spot Sales western sales manager in Chicago. He moves to N. Y. and reports to J. Kelly Smith, CBS administrative v.p.

Campbell hasn't announced future plans.

NBC-TV's Brace Of ½-Hour Mon. 'Outside' Shows

NBC-TV has officially firmed up its Monday night 8 to 9 programming for next season, with the hour reverting back to 30-minute entries now that Sid Caesar is moving over to Saturday night 9 to 10.

As was indicated in last week's VARIETY, NBC is installing a British-made vidpix series, "Sir Launcelot," in the 8 to 8:30 period, thus hopeful of inviting a switch-over and pickup, from CBS-TV's 7:30 to 8 "Robin Hood" (also British-made) series. Going into the 8:30 to 9 niche will be the new Buddy Hackett comedy series, "Stanley."

Another significant aspect of the new slottings is that in both instances NBC-TV has gone outside the company for the two entries. "Launcelot" was acquired from Official Films. "Stanley" is a Max Liebman-William Morris package, though the network did have a first refusal priority on the property.

— Hughes Back to ABC

Ridgway C. Hughes is rejoining ABC as assistant manager of tv sales development after eight years away from the web. He was with ABC from 1946 to 1948, lastly as director of presentations, before going to Look mag as promotion manager and later to NBC-TV as sales promotion manager.

Hughes will report to Bert Briller, manager of tv sales department.

REVOLUTION ON SHOW CONTROL

By GEORGE ROSEN

One of the legal braintrusters in the current investigation of network practices proffered the observation last week (with an emphasis that suggested he knew whereof he spoke) that the D.C. inquisitors might not only throw the antitrust book at the tv networks and compel them to divorce themselves from program control, but that the divorcement rap might even come to pass before the year is out. He furthered ventured the belief that the networks would fall in line and comply without even offering any resistance.

In such an eventuality, the transformation which would convert the networks into carriers for other people's programs would be so overwhelming and staggering in its implications as to create a revolutionary upheaval akin to the divorcement decree which separated motion picture production from theatre ownership.

It's no secret, of course, that the networks are not taking the current investigations lightly. They're plenty worried over the possible ramifications of the Senatorial sleuthing now in progress, as was evidenced from the "viewing with alarm" resolutions adopted at the ABC-TV and CBS-TV conventions in Chicago a couple weeks back when the webs and their affiliates bypassed all intra-family squabbles in cementing a common front against the Washington brickbats.

And when the Senate Interstate & Foreign Commerce Committee hearings resume later this month, the Frank Stantons, the Robert Kintners and the Robert Sarnoffs will be carrying the ball in person in their last stand bid to justify the status quo. [Sen. Bricker's weekend blast at NBC-CBS (see separate story) and CBS prez Frank Stanton's angry retort meanwhile adds fuel to the fire.]

If the networks are stripped of their present program ownership and control, the agencies and the package boys will once more be back in business. Over the past few years, as the networks more and more entrenched themselves as the all-powerful force in program building, the packagers, save for a few diehards, have practically become non-existent. The networks' "outside buys" were the rare exception. (It's only in the past few weeks, with the D.C. heat on, that there's been a reversal of the trend.)

As for the agencies, with the exception of J. Walter Thompson and a couple of others, they've long since thrown in the towel on "house built" shows and, like Young & Rubicam (which for years led the Madison Ave. pack in creating network properties) deferred to the networks as they bought in on web-built shows or acquired outside package. And in the meantime for tv networks, as the undisputed champs in gaining program control, have managed to wean away a major segment of the agencies' creative personnel.

While the package boys, of course, will genuflect to Washing-

(Continued on page 50)

SPONSORS SWITCH TO 'MASQUERADE'

"Masquerade Party's" future on ABC-TV is assured for the fall with a multiple sponsor switch that sees Emerson Drug and Lentheric dropping "Chance of a Lifetime" to take on "Party" in the current Saturday at 10 "Chance" spot. Move leaves Knomark Mfg. and Pharmaceuticals Inc. out of the picture, though there's a possibility Knomark may ride with the show through part of the summer.

Program's current Wednesday night 9 o'clock spot is taken over July 4 by Eastman Kodak, which will use reruns of "Screen Directors Playhouse" until fall. Final choice for a fall showcaser by the film outfit hasn't been made.

Bricker in Explosive Blast At CBS, NBC As He Charges 'Economic Stranglehold' on TV Industry

Washington, May 1.

A devastating attack on the CBS and NBC video networks, based on confidential data obtained from the FCC and never before made public, was unloosed yesterday (30) by Sen. John W. Bricker (R-O.). Report was prepared for the Senate Interstate Commerce Committee, of which Bricker is ranking Republican member, in connection with its current inquiry into the tv industry.

An outgrowth of the network investigation started by Bricker when he was chairman of the Committee and when former FCC Comr. Robert Jones was its chief counsel, the report declared the two leading tv nets "have an unprecedented economic stranglehold on the nation's television industry."

Effective competition is stifled under this yoke of economic dominance," and "the result is a private monopoly," it added.

The report further charged that "the dollar sign has so obstructed the vision of the networks and large stations as to constitute a violation of the public trust." They have converted the publicly-owned airwaves, it added, to "a money-making grab."

At the behest of Jones, now in private law practice here, the confidential 1954 financial reports of stations to the FCC were obtained. This followed a ruling by the Department of Justice authorizing the Commission to submit the information. In transmitting the report to Committee Chairman Warren E. Magnuson (D.-Wash.), Bricker said he has examined incomplete figures for 1955 and that, "without a single exception," they indicate "an even greater concentration of economic power in the hands of the favored few."

More 'Realistic' Control

On the basis of his findings, Bricker urged that the Committee proceed to consideration of a bill he introduced last year to authorize FCC to directly regulate the networks. He also recommended action by Congress of the FCC to

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Ken Murray's Pact

NBC-TV has put Ken Murray under a one-year pact as an exec producer. The network is entitled also to use his services as a performer. Murray will start in the fall, with a format to be worked up meantime on a show emanating from the Coast.

Murray's last major show on tv was launched half a dozen years ago on CBS under Budweiser sponsorship. It was slotted Saturday night as a 60-minute variety stanza.

Fein Exits CBS To Prexy New Setup With Jack Benny

Irving A. Fein has resigned his post as veepee of CBS Radio in charge of sales promotion, advertising and press information. He's returning to the Coast to become president of J & M Productions, newly-formed corporation of which Jack Benny is board chairman. (J & M stands for Jack and Mary.)

Fein came east from Hollywood only a few months ago to take over the CBS Radio post. He'll stay on until July 1 to permit the network to find a successor for the job. Before joining CBS on the Coast seven and a half years ago, Fein was also associated with Benny as director of advertising and publicity for Amusement Enterprises. This was the corporation that Benny sold out to CBS some years back which brought "capital gains" repercussions from Washington.

J & M Productions, which produces the live and film Jack Benny tv shows along with the five "Shower of Stars" full-hour CBS segments, will embark on a major expansion program when Fein assumes the prexy slot and Benny returns from his summer European trip. In addition to functioning in the area of tv, radio and film properties, for which Fein will pact writers, producers and directors, Benny wants to produce a Broadway play in the fall. This will be one of the first items on the J & M agenda, says Fein.

NBC-TV, Goldstein Dicker Tinters With Portugal Background

Hollywood, May 1.

A deal to film a tint film series late this year in Portugal has been made by Robert Goldstein and NBC-TV, with the pirate story footage also to serve as the basis for at least one theatrical feature.

Don Martin is now scripting three pilots for the series and Goldstein plans to integrate them, with bridges, into a theatrical pic. The feature would be released initially in Europe and be running when the series begins telecasting here. Under the terms of the deal, NBC-TV shares in the proceeds of the European feature release, as well as the telepix. Also under discussion is the U. S. release of the feature version.

FREDERICKS TO WDSU

Chicago, May 1.

Windy City deejay Hal Fredericks has signed on as program director at WDSU, New Orleans.

Fredericks will also work a couple of the station's platter shows.

'Ruggles of Red Gap' as NBC Spec

"Ruggles of Red Gap," the novel about the English butler in a western mining town by Harry Leon Wilson, has been set as an NBC spectacular on "Producers' Showcase" for next fall. Novel has been the subject of three motion picture versions, but this would be its first television rendition. Deal was set with NBC by Perry Leff of the Frank Cooper agency, repping Harry Leon Wilson Jr., with the same agency's Charles Peck now in London talking to Alec Guinness about his doing the lead on the show. Date hasn't been set yet.

Cooper office is also in negotiation with NBC over a two-pronged tv-legit deal on "If I Were Queen," a musical with book by Polan Banks and William Gaxton (the actor) and music and lyrics by J. Fred Coots and Ogden Nash. Talks are centered about NBC's financing the Broadway production in return for a hunk of the play plus tv rights, a la CBS and "My Fair Lady." Show is based on the premise that George Washington accepted the crown when it was offered him and the U. S. is a kingdom, with the femme lead one of his descendants.

Also in the spec vein, the Cooper office set the deal on the sale of the Arnie Rosen-Coleman Jacoby original, "The Bachelor," to which Steve Allen is setting music and lyrics and for which Hal March will play the lead. This one's already set for Sunday night, July 15, in the 7:30-9 spot.

Frank Cooper Agency's Gee Whiz Calendar of Upcoming TV Events

Frank Cooper agency rolled into high gear the past week with a variety of television deals that included two spectaculars, three new series, expansion of its staff, a move into new and larger offices, a dozen-odd writer deals and the inking of a half-dozen new clients. Apart from the deals for spectaculars ("Ruggles of Red Gap" and "The Bachelor"), the setting of a Ring Lardner property and key writer shifts covered in separate stories, the agency firmed up its new "Stand Up and Be Counted" daytimer on CBS-TV and is looking to clear time for "First Nighter," converted into a filmed tv property.

"Counted," an audience-participationer evolved by Cooper N. Y. topper Sy Fisher, is set for a co-op ride in the 1:10 to 1:30 p.m. CBS-TV slot starting May 28. Though it's the network's first co-op offering in the daytime entertainment vein (show replaces the Jack Paar variety stanza), several national sponsors are interested via earlier screenings by the office. Among these are Hazel Bishop, which will take a daytime ride if CBS-TV will also let it sponsor the show at night once-a-week, and Campana. Robert Paige will host the show. Meanwhile Cooper is developing another audience-participationer for CBS, "Holiday at Home."

"First Nighter," the old radio property which Cooper reps via an arrangement with Campana, is being filmed under a coproduction deal with Screen Gems, with Pall Mall and Cheseborough-Pond's already having placed an order and attempting to clear time on NBC-TV. At the same time, Helene Curtiss is trying its luck at clearing a CBS spot, though the first two have the prior option. Hugh Marlowe is permanent host (the "first nighter") with Joseph Cotten and Raymond Burr starring in the piliot and Kim Novak as guest.

On Writer Front

On the writer front, Cooper set a multiplicity of deals. Phil Reisman Jr., has been signed by Dave Susskind's Talent Associates to do the treatment and screenplay for a feature film version of "Five in Judgment," originally produced on TA's "Appointment With Adventure." Also being dickered for Reisman is a multiple-script deal for TA's "Armstrong Circle Theatre." Stan Drebin and Mike Morris were set to do the May 8 Martha Raye script on NBC, while Harvey Orkin (out of the Phil Silvers scripting stable) will write a motion picture screenplay for Alan Funt for an indie production based on his "Candid Camera."

Lawrence Klee, the creator of "Man Against Crime" and one of the original "Lineup" scripters, was set to develop the pilot script of "Confessions of a Scoundrel" for Walt Framer. Property is based on the autobiog of Guido Orlando, international publicitst. Harold Jack Bloom, vet screenwriter, has

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Coe's New Deal —& Very Flexible

Whether Fred Coe will be assigned as producer of one or more spec series on NBC-TV next season has not yet been worked out. Coe's contract, which has just been renewed by the network, is a flexible one, permitting him to freelance in legit and motion pictures. He may work on one big-big skein, part of such a series, or tackle a set number of outsize shows on a pair of separate one-a-month programs—that's how liquid the situation is at this pre-1956-57 stage.

Also not determined at this point is whether Coe will be tapped for Kaiser Aluminum's Tuesday night dramatic showcaser replacing the Coe-produced "Playwrights 56" which has been called by Pontiac. The Kaiser string of plays will be launched July 3, allowing plenty of time to work up producer and other credits. It's known that Coe has long been interested in resuming his chore on 90-minute tinters which he incepted with "Producers' Showcase" from which he was later separated.

With Ham Shea Gone, Tex McCrary Resuming Former WRCA Status

Tex McCrary, having just quit WABD, N. Y., is returning to his former exclusive WRCA-AM & TV status under the persuasion of new chieftain of the NBC flags, Tom McFadden. McCrary, who with his wife Jinx Falkenburg has regularly maintained a WRCA radio strip, switched several months ago to a WABD video slot when Ham Shea was still in command of the NBC N. Y. keys. Switch to WABD was occasioned by Shea's trimming of the Tex & Jinx segs.

McCrary will rejoin his spouse on "Jinx's Diary," being moved from 2:30 to 2 p.m., since former slot goes coaxial. On same date, "Sky's the Limit" will be replaced at 1:30 by Richard Willis.

Last week McCrary and Miss Falkenburg celebrated their 10th anniversary on WRCA. To fill up the 7:15 to 7:25 p.m. cross-the-board vacancy made by McCrary in ankling WABD, that station's boss Ted Cott is sticking up-to-minute films of the daily horse races in from 7:15 to 7:30, integrating the Marty Glickman five-minute sports show into the whole. Films, lensed by Jamaica track officials, are the ones now being displayed on WABD. Station will also carry verbal reports on race results elsewhere and on baseball scores, with Glickman doing Monday-Wednesday-Friday chores and Chris Schenkel doing the remaining two weekdays.

OKAY KGBT 50G SALE

Harlingen, Tex., May 1.

Assignment of control of KGBT to Douglas D. Kahle for $50,000 has been approved by the FCC.

Outlet was formerly owned and operated by McHenry Tichenor.

Bergen's 20th Anni. Brings Out Industry, But Where Was Vallee?

By LEONARD TRAUBE

It's a long way from Rudy Vallee's Fleischmann's Yeast Hour on NBC (via WEAF, N. Y., now WRCA after long tenure as WNBC) to 55 minutes Sunday nights on the CBS network. Edgar Bergen might never have made the 20th anniversary grade as an amplitude modulationer had not Vallee crystal-balled the hot potentialities of a mere unseen ventriloquist making with the quips, by courtesy of Charlie McCarthy, over the kilocycles. Vallee, hardly mentioned, was the missing hero of the tribute to Bergen last week (26) by the Radio and Television Executives Society at New York's Roosevelt Hotel.

Someone missed the boat in not inviting Vallee over since he's in town at Le Cupidon nitery. Some 525 showed up—always room for one more in the VIP section composed of radio-tv brass from CBS and rival networks plus a quota of bigtime comics come to pay obeisance to a man who's always given proper credit to his needler (not the U. S. senator) as a key part of the act.

There was Jack Benny, only two days' previously a guest of the fourth estate Banshees org as the newspaper pubs and editors were gathering in convention at the Waldorf-Astoria. Benny almost made it sound like Phil Silvers was the man of the hour by filling most of his stint with sneers and leers re the Sgt. Bilko of the CBS telepix skein. He saluted Silvers as "America's greatest tv star—of this year" and Bergen as "the last of the red hot radio stars."

Benny played it straight in accenting his Banshees appearance as his reason for being in town, causing a few eyebrows to raise at this slip in protocol in relation to the honored guest of the RTES shindig. He also tried to put up the paper for radio, while regret-

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The New Nielsens

(Two Weeks Ending April 7)

TOTAL AUDIENCE		AVERAGE AUDIENCE	
$64,000 Question (CBS)	46.9	I Love Lucy (CBS)	44.8
I Love Lucy (CBS)	46.8	$64,000 Question (CBS)	43.7
Ed Sullivan Show (CBS)	46.8	December Bride (CBS)	38.7
Disneyland (ABC)	45.0	Ed Sullivan Show (CBS)	37.8
Gr'est Show on Earth (CBS)	43.8	Jack Benny Show (CBS)	37.1
December Bride (CBS)	42.0	Disneyland (ABC)	35.9
Jack Benny Show (CBS)	40.9	Gr'est Show on Earth (CBS)	34.7
Perry Como (NBC)	38.9	Dragnet (NBC)	33.1
Ford Star Jubilee (CBS)	36.9	You Bet Your Life (NBC)	33.1
You Bet Your Life (NBC)	35.6	I've Got a Secret (CBS)	32.2

4 TV, 11 Radio Stations Too Many For Mpls.? It's Survival of Fittest

By LES REES

Minneapolis, May 1.

Recent numerous tv and radio stations' ownership changes here are being interpreted in some local broadcasting circles as indicative that the video and audio going has been becoming increasingly tough, the Twin Cities are unable to support profitably four tv and 11 commercial radio stations and the likelihood is the survival of the fittest impends.

At the same time, however, it's pointed out that ownership transfers in most instances have involved substantial amounts of money.

As part of its $17,000,000 package deal involving the purchase of several tv stations, the Crowell-Collier Publishing Co. paid $4,500,000 for independent WTCN-TV and Radio, Twin Cities' ABC outlets, it was announced by representatives of Harry Bitner, Jr., president of the operation.

This deal came closely on the heels of two other important purchases. It's only a few weeks since KEYD-TV here, two-year-old independent station sans any network affiliation, was sold by its local owners for $1,500,000 to a Pittsburgh, Pa., group.

And only several months ago radio station WDGY here brought a reported $175,000 when the Storz interests acquired it from its local owners. Prior thereto, radio stations WLOL and WMIN had changed hands, with $250,000 reported as the former's purchase price and $100,000 the latter's. Previously, WMIN-TV had been absorbed entirely by WTCN-TV for an estimated $1,000,000 after having been an operation with the two sharing the same channel.

The new WDGY owners immediately severed its Mutual connection and are confining its programming to disk jockey music and news. They also inaugurated cash giveaways, precipitating a radio station cash giveaway war. That war is still in progress.

It's also now announced that localites have a deal pending for

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Nabisco Renews On 'Rin Tin' But Still Stalls on ABC Slot

While National Biscuit Co. has renewed Screen Gems' "Rin Tin Tin" series for a third year, it has not yet decided on whether to renew its ABC-TV Friday night slotting on the show. Nabisco is listening to some hard-sell pitches from NBC-TV to move the series over to Rockefeller Plaza in an early evening Saturday time.

Same thing happened a year ago, but then it was CBS-TV which waved the blandishments before Nabisco. At that time, Columbia offered one of its 7:30 kidstrip settings, but Nabisco, satisfied with its 30-plus ratings on ABC, listened and then nixed the invite. ABC is hopeful that it will do a repeat in this case, and is now stressing the fact that an "adult western," the "Jim Bowie" adventure show, is in at 8 p.m., following "Rin Tin," suggesting a possible increase in audience from the early 8 p.m. diallers.

Levant's Burn On Politico Gag Rule

Hollywood, May 1.

Oscar Levant, "Words About Music" star, said KNX-CBS legal department clamped a directive or gag rule on him, prohibiting any quips about politics. It so infuriated him when handed the directive Friday (27) that he quit show, but returned for Saturday's stanza because he "felt sorry for them (the show's owners) and had to go on."

Levant, who checks in at Metro as assistant to producer Arthur Freed, said CBS advised him it felt even in form of gags anything he says on politics might influence voters in the June 5 primaries, so they were banning such mention. Directive was addressed to the show but was obviously aimed at Levant, who has been pulling political gags every week.

Levant, openly for Adlai Stevenson, says he can understand why station doesn't want him to take a stand for or against the politico, and is willing to go along with that, but can't understand the complete taboo on political subjects.

Levant says he's not sure he's continuing with the show in view of the ban.

European TV In One Fell Swoop

Romney Wheeler Penetrates Video Precincts This Side of Iron Curtain And Comes Up With Some Updated Revealing Data

Perhaps the most penetrating survey of European television to date has been completed by Romney Wheeler, London director of NBC. Tagged "Television in Europe," it treats of every country this side of the Iron Curtain with the exception of Italy, which the network's Merrill Mueller will embody in a separate report emanating from the Rome Bureau, and Norway, Sweden, Finland, Austria, Spain and Portugal, where the medium is either experimental or too limited to be of importance currently.

Survey was undertaken in February and is updated to April 10, embracing nine countries with regular tv service and several others which have begun transmissions "on a modest, experimental basis." As of April 1, the set count stood at 1,250,000 in those countries, concentrated largely in Western Germany (350,000), France (350,000) and Italy (300,000). Estimate is that by the start of next year, the number will expand to 2,000,000; by 1958 to 4,000,000 on the continent, west of the Iron Curtain. In England, the set count is over 6,000,000 and the rate of increase measured at about 1,000,000 per year.

Programming varies from 10 hours weekly in Denmark up to 44 hours in France. Vast majority of setowners are able to receive only one program—the national tv service of their particular country. Wheeler says in this connection that this may be a straight government service, with civil service employees (as in France and Denmark), a quasi-government setup (as in Belgium), or public corporations, similar to the BBC (as exists in Switzerland, Germany and elsewhere).

Commercial tv has had a slow start, so far Wheeler observes. Such stations are operating in Luxembourg, Saarbrucken and Monte Carlo; and it appears likely, says Wheeler, that commercial tv on the British pattern may come into being in Holland. Germany, also, has some prospect of a competitive commercial service, but so far in Europe there has only been "a most modest beginning."

Eurovision

Described as "probably the most important influence in European tv, and the thing that is motivating much of its expansion," is Eurovision, the exchange of programs by members of the European Broadcasting Union. A regular network now links all the countries in Western Europe which have fulltime services. Wheeler notes that "fantastic obstacles" have had to be overcome to get Eurovision working. There was the problem of microwave links and switching facilities, which are still limited in number. Problem No. 2 was that of differing standards of definition, and conversions from one to the other. Britain, for example, operates on 405 lines; France on 819 lines; and all other European countries on 625 lines. There is the continuing problem of programming, against restrictions imposed by various unions, notably the musicians and Equity (actors).

"Nevertheless, it has been possible recently for a full length opera to be televised on Eurovision from Hamburg, for the Winter Olympics at Cortina to be televised from Italy, and for special pickups to be arranged for various countries by other tv services as, for example, a Saturday night visit by the BBC to several Antwerp night clubs, which was done for the BBC by the Belgian TV service, although the program was not broadcast in Belgium," Wheeler declares.

Language

Another problem is language. In Switzerland, 4,000,000 people are divided by three different tongues, German, French and Italian, and Belgian has two languages, French and Flemish. It's observed that with few exceptions, Eurioviewers insist on having programs in their own language, and hence foreign films must in most cases be dubbed in French and/or German if they are to be used by European teleservices. Subtitling is not regarded as satisfactory except in Holland and in the Flemish parts of Belgium, where audiences have been conditioned to this by subtitling of American and British films.

Dubbing

Survey includes costs of lip-sync dubbing, a 26-minute U. S. film, for example, ranging from $1,000 to $1,400 in French and from $1,400 to $2,300 in German, depending on size of cast and quality of work. Tele-Luxemburg, with large studios in Paris, claims that by June of this year it may be in a position to dub a film into Gallic for around $750, the lowest figure quoted by anyone on the Continent. Wheeler states that dubbing in a foreign language should invariably be done in the country concerned. He cites as "the worst examples" of ineptness some U.S. telefilms dubbed into German at a studio in Mexico, using German refugees. The result—to German ears—was "ludicrous, since members of the same family turned up speaking totally different dialects."

'National Tastes'

Wheeler has this to say on "national tastes":

"Whether dubbing is worthwhile on a dollar-and-cents basis cannot be answered easily. Theoretically, a film series dubbed into French should be salable not only in France but in Switzerland, Belgium, Luxembourg, Monte Carlo and in French-speaking Canada. But this assumes that the individual programming executives in each country will react in the same way to any given series. Unhap-

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THE FUNNIER THE MONEYER

JWT's 'This Is My Own'

It's interesting to note, in connection with Ford's acquisition of Tennessee Ernie Ford as a nighttime entry for next season, that while Ford the personality is regarded as an NBC "property," the show will be produced by the J. Walter Thompson agency rather than the network.

JWT, perhaps more than any other agency in the business, prides itself on house-controlled and house-supervised properties, as witness the full page ads appearing in today's (Wed.) consumer and trade press highlighting the JWT production auspices on Kraft TV Theatre's "Night to Remember" being repeated via kinescope tonight. It's one of the few times on record that an agency has gone to such pains (and expense) in carrying the torch on behalf of agency-produced shows.

Chi WGN: 'Backyard Station'

Aims for Closer Community Identification in New Post-Mutual Status

Chicago, May 1.

WGN, gearing itself for a full-fledged hometown identification now that the decision has been made to end its longtime association with Mutual, is setting a series of "Good Neighbor" bashes around the Windy City metropolitan area that could well set the pattern for a showmanship revival in local radio circles.

Initial "WGN Big 10 Party" neighborhood shindig will be held May 31 in conjunction with the Back of the Yards Council. The 90-minute WGN show, featuring station personalities, visiting recording artists and a showcasing of fledgling talent from the Back of the Yards area, will be held at the 1,260-seat Maria High School auditorium. An hour of the "Party" will be aired. Main purpose, however, is to give the WGN talent roster an opportunity to "meet the people" as a move to further integrate the Chicago Tribune-owned station into the community.

Project is under the overall supervision of WGN program manager Bruce Dennis with his assistant Win Jolly as exec producer. If the parties prove as successful as expected this season, it's likely the schedule will be stepped up next year to encompass the suburbs.

Dennis sums up the thinking thusly: "Our WGN Big 10 Parties are designed to point out dramatically that WGN, today, has a new sound. We feel the most effective way to get that message across in the metropolitan area is to go right

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Liebman & Co. TV Defections

The defections from the Max Liebman camp at NBC-TV continued last week when the producer - director's two principal writers, Bill Friedberg and Neil Simon, turned in their resignations. Friedberg is rejoining his ex-collaborator, at Hiken, to develop their old radio series, "Magnificent Montague" for tv, while Simon is moving over to the Sid Caesar show next season. The Hiken-Friedberg teamup extends back to the days when they were writing the Milton Berle radio show. Their last joint effort was the Martha Raye tv show a couple seasons back before Friedberg joined Liebman.

Bowout of the Friedberg-Simon combo follows by a week the resignation of Dave Tebet from Max Liebman Productions (he was public relations rep and had a free-wheeling status as Liebman's Man Friday). Tebet checked in at NBC-TV this week as a general programming exec to become a key aide to Nat Wolff, head of tv programming planning.

While Liebman will continue to do some Sunday specs next season, his major concentration will be on the new half-hour Buddy Hackett situation comedy, "Stanley," for which Friedberg and Simon had scripted the pilot.

Pearson Pharmacal As Dunninger's Co-Sponsor

ABC-TV has latched onto an alternate sponsor to American Tobacco to share the Dunninger show Wednesday nights through the summer. It's Pearson Pharmacal Co., which has been represented on the network in the past via the "Afternoon Film Festival." Pearson pact is for 32 weeks, which takes it into January in the 8:30-9 p.m. time slot. Sponsors are awaiting reaction to the Dunninger show during the summer to see whether they continue it through the fall or take on a replacement.

Deal was set via Donahue & Coe.

Bolger's 16 Shows As NBC Finalizes Tues. TV Lineup

NBC-TV has resolved its Tuesday night 8 to 9 niche next season all the way down the line by signing Ray Bolger to star in "Washington Square," live series originating in New York. He'll appear in 16, virtually skip-week. The network had previously earmarked 20 programs in the slot for the "Chevy Show" in a rotation of Dinah Shore, Bob Hope and other names, plus the separately formatted Martin & Lewis, skedded for a foursome. The Bolger shows reportedly are budgeted at $100,000 apiece.

Thus 40 segments are accounted for to round out the 1956-57 span. Competitively, these stack up against the plans of CBS-TV, with Phil Silvers staying put at 8 o'clock and the new Herb Shriner show 8:30 to 9:30. ("Navy Log" gets dumped from the 8:30 spot; the "Joe & Mabel" vidpixer is slated for a summer ride at 9 p.m. starting in June, although a click will bring it up for consideration in another time since the Shriner show gets the franchise in the fall.)

"Washington Square" is from the N.Y. Greenwich Village area of that name, fronting Bolger as impresario of a "theatrical community"—Greenwich Village Inn, Washington Square Playhouse, Washington Square Park, etc. Bolger, returning to tv as a regular, will serve as host to the names who played the Greenwich Village Inn, longtime nitery converted a few years ago to an off-Broadway house, Circle-in-the-Square, and also introduce new talent. William A. Bacher, film and tv producer, is bringing in the series in conjunction with the William Morris office.

Bolger will be paired with a femme foil. The name of Nanette Fabray, who's departing the Sid Caesar ranks, has been mentioned in this connection, but it's anticipated that the role will go to Elaine Stritch, last seen on Broadway in "Bus Stop." Writers already set are understood to include Stephen Longstreet and Milton Geiger.

VIDEO WRITERS' OWNERSHIP YEN

Everybody now wants to "make like Nat Hiken." The scripting boys with the flair for yocking it up in tv have got that "we gotta own a piece of the show" bug. But unlike Hiken, whose status as creator of Sgt. Bilko gives him an annuity in perpetuity for the lifetime of the Phil Silvers show and spilling over into merchandising and all residual incomes, the fever has gripped even those who don't enjoy the privilege of a "created by" tagline. All of which is creating something of a situation in tv programming.

The revelation that Bill Friedberg and Neil Simon have pulled up stakes and deserted the Max Liebman camp, not only on the tv specs but on the upcoming Liebman-produced half-hour situation comedy starring Buddy Hackett, for which they scripted the pilot, is postscripted by the report that their demand for a piece of the show was rejected. The new series, titled "Stanley," is slated for the Monday night 8:30 period next season and all and sundry around NBC who have seen it are bullish on its potential as a click entry. But while Friedberg and Simon feel that they're as much responsible as anyone for the show's high laugh quotient, the property is owned by Liebman and the William Morris office. Apparently that's the way they want to keep it.

Meanwhile from the Coast come reports that Hal Kanter plans to take a powder on the George Gobel Saturday night show for the selfsame reason that the "Gomalco Productions" ownership won't include him. It's readily conceded in the trade that Kanter has been a major factor in the show's success thus far and apparently he, too, figures that he rates something better than a tax-drained weekly stipend.

Then there's the case of Ed Simmons and Norman Lear, who several weeks back pulled out as Martha Raye's scripters and headed for the Coast to stake a claim in a tv property which will permit them to enjoy the same ownership status as Hiken.

Milt Josefsberg (ex-Jack Benny scripter) who for years has toiled in the salary-only vineyards of radio and television, has rectified the situation by creating the new Jack Carson-Marie Wilson "Johnny Came Lately" situation comedy series which is high on the NBC list of tv potentials.

Robt. Herridge's Dual 'Studio 1' Assignment As Producer-Writer

Robert Herrige has taken on the tall order of producing and writing all 13 shows in the summer edition of Westinghouse's "Studio One" on CBS-TV. But even before the hotweather preem, Herridge already has been earmarked to tackle the first 10 programs of the 1956-57 season, with Felix Jackson returning from his Hollywood pic stint to bring in the succeeding 10. After that, Herridge and Jackson will alternate stanzas to finish out the season's string.

Characteristically, Herridge's first summer show will be "Flight," John Steinbeck short story originally done by Herridge last summer on the WCBS-TV (N. Y.) "Camera Three," now a network entry under the CBS flagship's supervision. Steinbeck turned "Flight" over to "Camera Three" for free on the basis that the show would "do a good job" with it. It's about a teenage Mexican who kills a stranger and has to flee. It had a two-man cast of Gerald Sarracini as the kid and John Drainie as narrator in the guise of Steinbeck. Since the printed story contains many other characters, "Flight" will amount to a whole new adaptation for the Westinghouse kickoff this summer.

Ford Buys Ford (Tennessee), Renews 'Jubilee' in Finalizing TV Plans

Ford Division of the Ford Motor Co., via J. Walter Thompson agency, has firmed up a three-show tv parlay for next season, representing a one-show expansion plus renewals on the division's current two-network entries, the CBS-TV "Ford Star Jubilee" one-a-month specs and the "Ford Theatre" telefilm series on NBC-TV.

Third show will be a half-hour Tennessee Ernie Ford half-hour nighttime entry on NBC. This is slated for the Thursday night 9:30 period, which means that "Ford Theatre" will have to vacate the slot. Negotiations are now under way to find a new NBC-TV time berth for the latter show. Acquisition of the Ford (Tennessee) program will mark the first nighttime showcasing for the NBC personality, who until now has held down a noontime slot and is due to be shifted to 2:30. Format has yet to be resolved for his nighttime show.

There was some doubt as to Ford renewing on the CBS-TV controlled "Jubilee" spec series but in balancing the missouts with the hits, it's reported that the motor company's enthusiasm over the Judy Garland initial entry and "Caine Mutiny Court Martial" was a major factor in the decision to ride with the series next season. CBS wasn't particularly concerned either way since there was a reported waiting line among prospective clients.

Ford Division is distinct and separate from the parent Ford Motor Co. (out of the Kenyon & Eckhardt house) which breaks down into the Lincoln-Mercury Division (sponsors of Ed Sullivan) and JWT's Ford Division. The parent company is dropping its co-sponsorship of the NBC-TV "Producers Showcase" Monday night spec series but has thus far made no future commitments.

Ford Division's purchase of Tennessee Ernie Ford, incidentally, represents a bid for a new consumer audience, since the show will be slanted for the younger element, whereas both "Jubilee" and "Ford Theatre" are geared more for adult viewing.

RING LARDNER'S 'AL' SERIES HEADS FOR TV

Looks like the works of the late Ring Lardner may make their way into television after all. NBC-TV has purchased rights to "You Know Me, Al," his book of baseball stories, for a projected film series that would be produced on the Coast for airing in the fall of 1957. Deal was set by Fisher, head of the N. Y. office of the Frank Cooper agency, in behalf of the Lardner estate.

Property is being whipped into shape on a pre-production basis by Frank Cleaver, NBC program exec on the Coast, who is riding herd on the project until it's assigned to a producer. Cooper office has had the Lardner properties up for grabs for some time, but apparently it took the success of "Damn Yankees" to get the networks over their fear of baseball stories.

Shriner Now Set For Tues. Nite In CBS-TV Revamp

Although the show has yet to be sold, the full hour Herb Shriner variety show being developed by CBS-TV is now slated for a Tuesday night 8:30 to 9:30 berthing next season. This will mean the exiting or shifting of the 8:30 "Navy Log" show and Pharmaceuticals' "Joe & Mabel" summer entry at 9. Tuesday night lineup will thus read: "Name That Tune" at 7:30; Phil Silvers at 8; Herb Shriner 8:30 to 9:30, Red Skelton 9:30 to 10; "$64,000 Question" 10 to 10:30 and the Edgar Bergen quizzer 10:30 to 11.

Sunday and Monday nights stay the same. Wednesday poses something of a problem now that Arthur Godfrey vacates the 8 to 9 slot. New show has not yet been set. Also, with General Electric still stalling on whether to renew the "20th Fox Hour," the 10 to 11 segments are still very much in the iffy stage.

Only major change Thursday is the 9:30 to 11 "Playhouse 90" installation. Friday at 8 finds "West Point Story" going in for General Foods but successor show to "Our Miss Brooks" at 8:30 has to be chosen.

Saturday also brings up some problems. With "Stage Show" going out of the 8:30 to 9 period, the new entry for nestle has yet to be selected. The 9 to 9:30 period, currently represented by "Two for the Money," has also to be resolved. The new Jeannie Carson show has been bought by Procter & Gamble for 9:30 to 10.

'Buccaneer' Is Set By Sylvania as Time Runs Out on 'Beat Clock'

Sylvania has firmed up the made-in-England "The Buccaneer" series as its replacement for the longrunning "Beat the Clock" comes the fall. Deal was set last week by Official Films, which reps the property, produced by Hannah Weinstein's Sapphire Productions. Deal gives Official a trio of network exposures on Sapphire properties, what with the renewal of "Robin Hood" on CBS and NBC's purchase of the "Sir Launcelot" for a Monday-at-8 slotting in the fall.

"Buccaneer," series based on the adventures of a privateer in the service of the crown, goes into "Clock's" Saturday 7:30 position in late September or early October, with "Clock" probably continuing through the summer. J. Walter Thompson was the agency.

Pharmaceuticals' 3 In a Row at 9

There's no doubt about it — Pharmaceuticals can't be bought out of the 9 o'clock Tuesday night slot on CBS-TV, and that goes for the agency with which it's been going steady, Ed Kletter.

When "Meet Millie" was moved out in March after its second turn on the network, the drug house went for "Guy Lombardo's Diamond Jubilee." With that maestro-headed musical quizzer not causing any paeans to fly from the typewriters of the critics, CBS had been pitching up the always-a-bridesmaid "Joe & Mabel" telefilm package at Pharmaceuticals, with result that the sponsor will take a hot weather lease on the Alex Gottlieb-produced comedy stanza, headed by Nita Talbot and Larry Blyden, starting June 19. That will make three different shows within three months for the underwriter in the same slot — probably an unprecedented kind of loyalty in tv.

The drug outfit has been showconstant in the case of Ted Mack's "Amateur Hour." No matter where that one goes, Pharmaceut goes with it.

Off-Wing Biz

WAAT, Newark radio indie, signed the New Jersey Homing Pigeon Concourse Assn. for the second season as a sponsor.

Bankroller has one spot every Sabbath morning to tell bird lovers just when homing pigeons are going to be released in the Jersey area.

RCA Stockholders Heed Sarnoff's Objections to Anti-Red Job Plan

A resolution aimed at getting the Radio Corp. of America in on the anti-Communist issue as far as employment is concerned was tabled by shareholders in New York yesterday (Tues.) at the 37th annual meeting of stockholders.

After the long resolution had been presented to a record 1,000 stockholders at NBC Studio 8-H, board chairman David Sarnoff read a written reply stating why its adoption would be "ill-advised." He said it would not only be unworkable but "reflect on the anti-Communist record of RCA." He said that the company has an adequate security force, that under the resolution, innocent persons would be robbed of employment or would be discharged and that the management would be saddled "with an investigative apparatus requiring a considerable number of additional employees and facilities."

Gen. Sarnoff also asserted that it would "impose tasks upon RCA which are properly those of public security and law enforcement agencies" and that it would raise "serious labor relations problems."

After Gen. Sarnoff spoke, the shareholders put in for tabling, equivalent to killing the resolution.

The anti-Commie issue came toward the end of the longest annual session in RCA history, three hours, ending at nearly 2 p.m. Although there were the usual needlings by stockholder representatives, the biggest news was that of revenues during the first quarter of this year, a record $274,848,000, an increase of $18,543,000, or 7%, over the first three months of 1955. Profits before taxes were $25,395,000, up $310,000, and the net after taxes, $12,727,000, compared with last year's $12,568,000 for the first quarter, up $159,000. Earnings per common share for the segment were 85c, against 84c last year. The quarter's gross is again at a billion dollar gait, that dream figure having been reached for the first time during 1955.

After considerable wrangling, chairman Sarnoff was overwhelmingly voted a stock option in connection with retention of his services for 10 more years. He would buy stock above the prevailing market price, or pay about $50. Two other resolutions were defeated, for election of directors annually instead of staggered as at present, and a limitation of aggregate compensation to any executive officer in any one year to $200,000 or not more than 100% of his base pay, whichever is lower. The defeats represented victories for management.

O'Friel's New Status

Paul O'Friel is joining Westinghouse Broadcasting Company as an exec, temporarily serving as No. 2 man to Joseph Schertler, industrial relations boss for the company. O'Friel lately left DuMont Broadcasting Corp., where for three years he handled all local (WABD) and DuMont network labor relations.

A lawyer, O'Friel left DuMont when his work diminished after the network failed. O'Friel is not the first DuMont exec to join the top WBC ranks. Chris Witting, who now is veep in charge of Westinghouse consumer product, came over from DuMont to head up WBC. When he switched he turned the WBC helm over to another ex-DuMonter Don McGannon. It was McGannon who pacted O'Friel.

Zenith Still Thinks Color 'Premature'

Chicago, May 1.

Although its Rauland tubemaking subsidiary has developed a 22-inch rectangular color tube, Zenith Radio has no immediate plans to enter the tint sweepstakes. Prexy Eugene F. McDonald Jr. told the annual stockholders' meeting last week that he believes color is "premature" and that the firm won't market its sets this year unless forced to by the competition.

"Manufacturers are cutting prices and taking a loss on every color set sold," McDonald declared.

While unit tv set sales the first quarter were the highest in the company's history, dollar volume was off slightly. Firm netted $1,831,165, or $3.72 a share, on sales of $37,915,318 for the period. First quarter net last year was $2,074,960, or $4.21 a share, on sales of $40,371,812.

STAFFERS AT GEYER BUY INTO AGENCY

Forty execs and other top staffers of Geyer Advertising have bought into the agency founded by board chairman B. B. Geyer and his father in Dayton, O., 46 years ago. Elected prexy was Sam M. Ballard, succeeding Geyer. In addition to them, the board of directors consists of E. G. Frost, v.p. (Dayton), John R. Geyer (secretary), John F. Henry Jr., v.p. (Detroit), Frank A. Kearney, v.p.; John R. Kunz, treasurer; Neal Nyland, v.p. (Detroit), and veeps Ralph C. Robertson and Edward G. Zern.

Chairman Geyer said the expansion of agency's ownership represents "an important milestone in the growth of our company" and "a major source of satisfaction to us that our clients have heartily approved this move. Shared ownership is not only the most realistic reward for executives who participate in building a company, but it is also a vital incentive for accelerated progress." Homeoffice of company is in New York.

P&G Buys Into ABC-TV 'Famous Film Festival'

Procter & Gamble is increasing its holdings on ABC-TV via the web's Sunday night "Famous Film Festival," picking up one spot a week for 26 weeks starting July 1. P&G earlier had bought half of "Wyatt Earp" and had ordered the Friday at 8 half-hour, but was forced out of the latter.

Understood the soap company is still looking over availabilities at the web for an additional half-hour to replace the Friday slot. In that case, P&G wanted to bring in its own show, not yet selected, but ABC-TV was adamant about setting "Adventures of Jim Bowie" in the slot. When P&G turned down "Bowie" and ABC sold it to Cheseborough-Pond's and American Chicle, P&G was then forced to look elsewhere, which it's currently doing.

COL'S RADIO PUSH ON 'DUCHIN STORY'

In a deal similar to that on 20th-Fox's "Carousel" Columbia Pictures has bought heavily into CBS Radio to plug its upcoming "Eddy Duchin Story" starring Tyrone Power. Col has taken 25 segments of eight major shows on the network. Drive starts June 24 and will spread over three weeks on the Edgar Bergen, Bing Crosby, Jack Carson, Galen Drake, Mitch Miller and Robert Q. Lewis shows "Amos 'n' Andy Music Hall" and Peter Potter's "Juke Box Jury."

Deal was set through Donahue & Coe, the Columbia pix agency.

M-G to Make Like 20th & Warners

Hollywood, May 1.

TV production at Metro will shift into operation similar to 20th-Fox and Warners, with a vidpix-making subsid at the Culver City plant, according to present blueprints. New plan is still on the drawing boards and is not expected to be activated until late next season.

In "MGM Parade" programs last season on ABC-TV, the studio used mostly old clips and later, segmented re-runs of features from MGM vaults. When the sponsors cancelled out recently, the network terminated this arrangement as of the end of this season.

Charles "Bud" Barry, who joins Metro in a move from the William Morris agency, will organize the new MGM video department and supervise production. Before joining the Morris agency, he was program head at both ABC and NBC. Meanwhile, he is directing the sales operation in disposing the studio's pre-'48 pix to tv.

HERALD GETS NOD IN OMAHA V GRANT

Omaha, May 1.

The FCC Friday (27) gave the greenlight to the Herald Corp. to operate channel 7 tv station here. In so doing, the application of KFAB Broadcasting Co. was denied. Actions were in line with an examiner's recommendations submitted in March of 1955.

Herald Corp. is owned by the World Publishing Co., which prints the World-Herald here. KFAB is principally owned by the Journal-Star Printing Co. of Lincoln, Neb., and the Sidles Co. of Omaha. Latter operates an automotive and household appliance distribution biz.

Said the FCC: "We have concluded that the Herald is superior with respect to the factors of local residence, civic participation, diversification of business interests of its principals and diversification of the media of mass communications."

Penna. B'casters to Meet

Philadelphia, May 1.

FCC Commissioner Robert E. Lee and TvB's president Oliver Treyz will head the roster of speakers scheduled by convention chairman George Kohler for the Pennsylvania Association of Broadcasters' annual meeting at Pocono Manor, May 17 and 18.

The agency panel for the opening day's session will include Jayne Shannon, media supervisor, of J. Walter Thompson; Frank Brady, v.p., Harry B. Cohen Advertising; W. Robert Egan, v.p. and director of merchandising, Foote, Cone & Belding and Kenneth Fleming, media supervisor, Leo Burnett Co., Chicago.

Murrow's 'Barkley'

Ed Murrow and Fred Friendly will do a special "See It Now" Sunday (6) on CBS-TV covering the career of Senator Alben W. Barkley, who died Monday. Show is being edited from an interview with the Kentucky legislator some months ago and will be titled. "A Conversation With Alben Barkley."

Slot is 5:35 to 6, with hard news up ahead for five minutes.

TvB Moves Into The Bigtime

With eight new station members and a station rep outfit moving into the Television Bureau of Advertising membership fold as a result of TvB's standout presentation on national spot advertising at the NARTB convention in Chi a couple of weeks back, the Bureau is now staging a repeat performance in New York May 16 at the Waldorf-Astoria grand ballroom. The Gotham stand—and TvB is considering making the presentation available for subsequent roadshowing—will be directed at advertisers and agencies, as contrasted somewhat with the Chi showing, mainly for the benefit of members, potential members, other broadcast bigwigs and then the Chi agencies and clients.

The presentation itself, a widescreen color job done with a vastly improved Cell-O-Matic "live animation" unit, was a socko job, not only in content but in the form in which it was presented. Content-wise, its "focussing tv's spotlight on spot" theme was the first all-embracing vista of the spot tv field available to the industry and the forerunner of continuing research into that area. The presentation itself, in part, a testimony to TvB prez Ollie Treyz showmanship and to the amazing results achieved by Milt Rogin's-Tom Howell's Cell-O-Matic operation, drew a continual string of oohs and aahs. But the end result of the presentation was to point up the amazing strides TvB has made in just 16 months. Since that time, it has jumped into a No. 1 position as the indusry's authoritative spokesman and defender on all matters relating to television advertising, matching other media associations blow for blow despite a sharp disparity in manpower and budgets. In the research field alone, the studies it has undertaken and the information it has made available are staggering in terms of years, not just months.

New stations, which bring the total membership list to 208 (three networks, 12 station reps and 193 stations) are WBAL-TV, Baltimore; WISN-TV, Milwaukee; KWK-TV, St. Louis; WREC-TV, Memphis; KLOR-TV, Portland; KOAM-TV, Pittsburgh (Kans.); WDBO-TV, Orlando, and WRBL-TV, Columbus (Ga.) New station rep member is Avery Knodel. Earlier, Treyz and his gang had achieved a coup by signing on Goar Mestre's group of five Cuban stations to membership.

Probe of Canada TV-AM (Just Like U. S.) Opens; Seek Govt. Divorcement

Ottawa, May 1.

Headed by Robert M. Fowler, president of the Canadian Pulp and Paper Assn. as chairman, the Royal Commission on Broadcasting opened public hearings today (30) in the Supreme Court of Canada building. First submissions came from the Canadian Broadcasting Corp. and, during the week, briefs will be presented by non-government television and radio groups and individuals.

Commission will probe CBC finance, and its control of radio and tv in Canada. It is expected briefs from non-CBC groups will demand that the corporation relinquish its radio-tv control and allow video competition in major cities where current regulations prohibit any television except CBC.

64,000 SIXPENCE GOES FULL WEB

London, May 1.

One of the first commercial tv programs to get full networking treatment between London, Birmingham and Manchester will be the "64,000 Question." This is the nearest British equivalent to "The $64,000 Question," but the prize money will be made up by multiples of sixpence. A sixpence is worth roughly seven cents, and the jackpot prize would equal $4,480, with a 10% bonus if the winner takes his loot in the form of National Savings Certificates.

The quiz program is due to go on the air this month and is to be directed by John Irwin, with Jerry Desmonde as emcee. Ex-Superintendent Fabian of the Yard will appear personally each week to mount security guard during the program.

WABD's Sales Dept. Revamp Finalized

WABD, N. Y. tv'er, has shaped up its full sales complement by adding three new account execs to the staff of four that it already has. Sales chief Bill Adler, who recently switched from head of WABD programming, pacted Don Waterbury, Bernard Zizzer and Al DiGiovani over the weekend.

Waterbury was last with "Answer Man" on radio and before that with sales at WOR, N. Y. radio station. Zizzer left Television Programs of America about a year back to start his own biz, and DiGiovani was sales research chief for the "Today"-"Home"-"Tonight" lineup on NBC-TV. Other WABD salesmen are Howard Neff, Walter Bruce, Burt Lambert and Maxine Cooper, latter being one of few femme account execs in N. Y.

Bricker Details ABC-TV Losses

Washington, May 1.

Losses of the ABC-TV network during the 1953-54 period was shown in the report of Sen. John W. Bricker (R-O.) last week to the Senate Interstate Commerce Committee. In 1953, report disclosed, ABC and its five owned and operated tv stations grossed slightly more than $30.000,000. In 1954, the figure had risen to $44,500,000.

However, while revenues (sale of time and talent) mounted during this period, so did losses. ABC and its o & o outlets had a deficit (before Federal taxes) of $1,905,000 in 1953. In 1954, losses totaled $2,504,000.

ABC network operations, exclusive of stations, grossed $12,400,000 in 1953. In 1954, they rose to $24,750,000. However, the deficit also grew, from $4,383,000 in 1953 to $6,823,000 in 1954.

Only in its o & o stations did ABC revenues and profits both show increases. In 1953, the stations grossed $17,853,000. In 1954, the gross totaled $19,768,000. Profits of the stations in 1953 totaled $2,478,000. In 1954, they grew to $4,318,000.

Despite the doubling of its sales from 1953 to 1954, ABC and its o & o stations crept up only a niche in its share of the business of the entire tv industry. In 1953, it has 2.8% of the industry. In 1954, it had 4.1%.

However, ABC's share of the network business increased from 7.7% in 1953 to 11.2% in 1954.

TED MACK'S KAYCEE DEMOLAY HOOPLA

Kansas City, May 1.

Ted Mack and his television show on ABC-TV shook more than 1,200 amateurs out of the bushes for the show originated here Sunday (29). Tryouts were given at KMBC-TV, local affiliate, almost constantly for over a month, three-man viewing committee sorting them down to 73 for the pre-show selections which wound up with 16 for the show.

Session showed that talent comes in all varieties here, from a bazooka band of 16 housewives, to accordian and guitar players, mop-pets, vocal groups, musical sawyers and what will you have.

Mack came in Thursday for the show which was held Sunday in the Municipal Auditorium as a benefit for the Order of DeMolay, and went through series of meetings and greetings to publicize the show. Mayor Roe Bartle, a bevy of councilmen, DeMolay founder Frank S. Land and string of other bigwigs joined with Mack in the buildup, as did auto dealer Berl Berry, who hosted the entourage at a pre-show dinner Friday eve. All rates as the biggest promotion yet staged by DeMolay.

WOR-TV's 100G For Terrytoons

WOR-TV, the General Teleradio indie in N.Y., made its first major cartoon investment this week with the purchase of the CBS Television Film Sales library of 156 Terrytoon cartoons. Station, long a heavy feature film buyer, is said to have paid over $100,000 for the library. Cartoons will start in the fall, time slot not decided.

Sale to WOR-TV brings the Terrytoons gross up to $600,000 in just three weeks. In that time, since the CBS syndication subsid latched onto the properties, it has sold 28 stations. Group is only a small part of the entire Terrytoon library of 1,100 subjects acquired from Paul Terry by the network in a $5,000,000 a couple of months ago.

Coates' 'Crime Beat'

Hollywood, May 1.

A new type of tv crime program is debuted by Paul Coates on KTTV (TV), here, today, with Coates taking the station cameras to actual crime locations and interviewing the people involved.

The program, called "Paul Coates' Crime Beat," is being presented with the cooperation of the L. A. Sheriff's office, headed by Eugene Biscailuz.

SHOULDA STOOD IMBEDDED

One Man's Opinion

Crystal-balling the tv future, George Wolf, tv-radio topper at Ruthrauff & Ryan and keen observer of the broadcasting scene, ventures that the mounting furor about agency commissions on tv programs will lead to more agency participation in program packaging and supervision. "Perhaps this may be a bit oversimplified in relation to the complexities of the 'commission and control' problam in television programming," says Wolf, "but, in the main, this conclusion seems valid."

Give ABC-TV the full benefit of a five-year projection, avers Wolf, "and it could very well eclipse one or both of its rivals in gross billings and/or quality of programming."

It's Wolf's estimate that not more than 15% of the tv programs on the air today will remain in the '60-'61 season. "Just about all the comedians and personalities will have been supplanted by the new faces," says Wolf. "Perhaps some of the outstanding 'anthology' programs will survive, but otherwise the programs schedules will be brand new."

He also sees increased pressure from advertisers and agencies resulting in a central rating source utilizing a broader base than is available today from any one rating service.

Robt. Sarnoff Asks Full Equality For TV at 'Meet the Press' Hoopla

Washington, May 1.

A call for full journalistic free press equality for television, and prediction of a greatly expanded future for network tv were given here Saturday night (28), in connection with the 10th anniversary celebration of "Meet the Press."

NBC president Robert W. Sarnoff sounded the keynote at the dinner which drew upwards of 800 guests to pay tribute to the show. The audience included a large cross-section of those who have appeared as guests and as reporter quizzers on the show in the decade since it was launched as a radio program by Lawrence Spivak and Martha Rountree. Latter is no longer connected with "Meet the Press" and was unable to accept the invitation to attend.

After a nice bow to the program as the original and outstanding example of "electronic journalism," Sarnoff declared:

"Television's contribution is unique because its ability to communicate is unique. It is the only medium which can reach the people with the living impact of sight, sound and immediacy . . . However, if television is to inform fully, it must have opportunity equal with other media to attend events of public interest. Television is the eyes and ears of the people.

"Once television wins full journalistic equality—as it must—it will then be in a position to contribute even more fully to the broad democratic goal of a fully informed public."

Reviewing such recent NBC spectaculars as "Richard III," "The

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Leonard Stern In Shift to Silvers

Nat Hiken has grabbed off Leonard Stern from his spot as headwriter on the "The Honeymooners". Stern moves into the Phil Silvers show, first as a writer under Hiken but eventually with the prospect of taking on headwriter and director chores.

CBS-TV has asked Hiken to develop his "Magnificent Montague," the old Monty Woolley radio starrer, into a tv property. Hiken will have to drop some of his responsibilities on the Silvers show to devote time to the "Montague" property—hence Stern's new slot. William Friedberg will work with Hiken on the development of "Montague" as a writer-director.

Deals for Stern and Friedberg were set by the Frank Cooper office, repping both writers. Same agency set a new deal for Tony Webster as a scripter for the Silvers show which will mark his second year with Hiken and Silvers. Meanwhile, though Stern is out of the "Honeymooners," two more Cooper writer clients, Syd Zelenka and Herb Finn, repping half the Gleason writing stable, return to work on next fall's "Honeymooners" this week.

MULL FRIDAY NIGHT 'AMATEUR HR.' SLOT

With its newly-inherited "Omnibus" now officially slated for the 9 to 10:30 Sunday night period starting next October, ABC-TV is now in process of resolving the next season status of "Original Amateur Hour," which currently occupies the 9 to 10 Sabbath slot.

If Pharmaceuticals Inc., sponsors of "Amateur Hour," agree to the switch, ABC would like to give it a 60-minute Friday night berthing.

ABC's Full Scale TV Spec Invasion; Both 60 & 90-Min.

Hollywood, May 1.

ABC-TV is currently lining up properties and stars for a dozen spectaculars for next season, the web's first in the spec sweepstakes. Most of the specs will be hour-long, but several are pencilled in for the 90 minute distance.

Tentatively slated as the first in the web's series is the hour-long "Ballet Ballads," to be telecast Nov. 14. A show making use of Metopera talent is on the agenda Dec. 9, as a 90-min. entry, and on Dec. 23 there will be an hour-long "Nutcracker Ballet."

Jan. 8 an hour show on the development of the atomic sub is planned, with Van Heflin sought for the lead. Feb. 5 "The Honey" is on the sked as an hour-long show, with the Gish sisters, Dorothy and Lillian, wanted as stars.

Ethel Waters and Eartha Kitt are being considered as stars of the hour-long "Take a Giant Step," on March 8, and Ray Bolger may star in the 90-minute "By Jupiter," on April 8.

A 90-min. program with Metopera talent is skedded for April 21, and "Playboy of the Western World" is slated as an hour show May 4, with Julie Harris a possibility for the lead.

In addition, John Daly will present three hour-long shows, one dealing with mental health, another with divorce, and the other with alcoholism.

As far as is now known, no specs will originate from Hollywood. However, portions of "Omnibus," switching to ABC-TV after being on CBS-TV, will probably originate from the Coast.

FINLEY EXITS KTLA

Hollywood, May 1.

Larry Finley departs KTLA (TV), here, Paramount tv outlet, after tonight's presentation of his weekly review show, having asked for and received his release.

Finley continues his KFWB Hollywood, d.j. stint and is dickering for another tv outlet for his video show.

SPONSORS FLEE PREMATURELY

The Nielsen payoff on the Pontiac-sponsored "Playwrights 56" NBC-TV Tuesday night series (newest ratings, just released, give it a 28.9, putting it ahead of such major hour drama entries as Alcoa-Goodyear, Kraft, U.S. Steel and Robert Montgomery, highlights an interesting turn of events in tv. Sponsors who "prematurely run" from a given time slot are now finding out that, through patience and proper nursing (as in the case of "Climax") or even through circumstances beyond their control, they could just as easily have transformed a loser into a winner.

Pontiac has long since served notice that it is deserting the "Playwrights" ship. For most of the season it got lost in the Tuesday night "$64,000 Question" shuffle. True, the toprated CBS money show is still copping the laurels, but "Playwrights" is now beginning to pull 'em in—too late for Pontiac to do anything about it even if it wanted to, since Kaiser Aluminum has bought the time for its own hour drama entry.

Unlike radio, where shows stayed put for 10 and 15 years, tv franchises hardly mean as much. Within a two-year or even a single year's span, a whole nighttime pattern and network program structure can change. Pontiac, for example, previously had possession of the Friday night at 8 period on NBC-TV. It wasn't happy with the "Mama" competition from CBS. But with "Mama" now being cancelled, the NBC time has become a more valuable one. But it now belongs to Old Gold.

Then there's the cast of Eastman Kodak, which yelled "get me out of the Wednesday at 8 NBC slot," distressed over what Arthur Godfrey, on the one hand, and "Disneyland," on the other, was doing to it. Came the Kodak 8 to 8:30 cancellation notice and the CBS Godfrey show was dumped, giving the NBC time a new value, even though "Disneyland" still haunts the half-hour.

Geo. Simon Pacted For NBC-TV Gershwin Spec; Flock of Major Stars

George Simon, music annotator and critic who's now with the burgeoning disk division of Crowell-Collier, the mag publishing house, has been retained to serve as commentator for Max Liebman's NBC-TV color spec, "The Music of George Gershwin," headed for the 9 to 10:30 p.m. slot May 12. Simon is a brother of Richard Simon, v.p. of Simon & Schuster, publishers of the late songwriter's piano transcriptions.

Contrary to belief in some quarters, the spec will not use material from David Ewen's "Journey Into Greatness," Gershwin biog issued by Holt. Some of Gershwin's top tunes will be interpreted by Ethel Merman, who planed into Los Angeles from her Denver home last week and was due in N. Y. over the past weekend for huddles with Music Corp. of America on both the spec and "Honest in the Rain," skedded up ahead (May 9) on the CBS-TV "U.S. Steel Hour." Huge cast for the Gershwin spec, includes Alfred Drake, Tony Bennett, Cab Calloway, Eugene List, Art Van Damme Quinet, Richard Hayman, Lawrence Winters, American Piano Quartet, Bob Hamilton Trio,

ABC-TV's First-Quarter Billings Hike of 73%

First-quarter television billings at ABC jumped 73.4% over last year's level to a record $19,504,184 total. The figure for the first three months is higher than the total billings for all of 1952, when the network aggregated only $18,353,000 in billings.

Billings total for the first quarter of last year was $11,092,316.

Political Pressures Seen Inviting A Congressional Nix on Pay-TV

Surprise?

Washington, May 1.

Does RCA have a subscription tv system? In his testimony before the Senate Interstate Commerce Committee last week, Theodore Pierson, counsel for Zenith, described the three systems which have been developed, Zenith's, Telemeter and Skiatron.

Then he added, "and RCA's, if they've got one locked up somewhere."

Washington, May 1.

Hearings before the Senate Interstate Commerce Committee last week on subscription tv failed to develop any appreciable enthusiasm for the pay service from the standpoint of giving the public a greater choice of programs. But they may have raised the possibilities for the development as a solution to the tv allocations problem.

In contrast with the situation a year ago when the threat of the development dominated the mood of the NARTB convention here, the atmosphere of the hearings seemed quite calm (except for an occasional vehement outburst) and the arguments rather academic. The networks, obviously, weren't worried. Only CBS sent a witness (veepee Richard Salant) to testify. ABC simply filed a statement. NBC didn't even bother to do that.

Innovations in programming during the last year, notably the spectaculars and "classical" shows, apparently took much of the steam out of the pay-tv pitch and gave ammunition to the opposition argument that subscription would grab off top sponsored fare and require the viewer to pay for it.

What appeared to be a typical Congressional reaction to the testimony was displayed by Sen. John O. Pastore (D.-R.I.), ranking Democratic member of the Committee, who presided at most of the sessions. The Senator was quite impressed by the opening argument of Theodore Pierson, counsel for Zenith, that subscription deserved at least a trial, in the American tradition of free enterprise, that the developers would be taking the risk and the public could take it or leave it. When Pierson got through, Pastore could only say, with a gesture: "Well . . ." It was as though he were asking, "how can you argue with that?"

But as the hearings progressed

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Sponsors Axing Danny & 'Ozzie,' Future in Doubt

Two of ABC-TV's oldest shows are in a sponsor deepfreeze, with the future status of both uncertain unless the web can come up with some sponsors by the fall. Shows are the Danny Thomas-starring "Make Room for Daddy" and "Ozzie & Harriet," both of which have been axed by their sponsors.

On the Thomas segment, American Tobacco is ankling the show after three years with the segment, and Dodge is dittoing after two. Latter has renewed Lawrence Welk on the same web, though, and is likely to renew "Break the Bank." In the case of American Tobacco, the ciggiemaker became convinced that an earlier time spot was necessary to boost the rating, but also decided that the type of audience an earlier time would bring wasn't suited to its needs. ABC-TV is now pitching the Thomas segment for either a Monday spot at 8 p.m. or Saturdays at 7:30.

As for "Ozzie & Harriet," Hotpoint, a longtime alternate sponsor of the show, has ankled, as have Quaker Oats and Norwich, which were on a once-every-fourth-week basis. Web anticipates a little more difficulty in selling "Ozzie" than it does "Daddy," but is selling on the basis of a Sunday at 6 spot instead of the current Friday at 8. Latter time period is already set with "The Tempered Blade."

PACK OF PILOTS FOR GE'S SUMMER RUN

General Electric has bought up a group of 10 pilot films out of the William Morris stable which it will use as a summer show on ABC-TV before going into its regular season show in the Tuesday at 9 spot it takes over July 3. Group of pilots, to which GE has not yet assigned a title, include indie ventures along with some of Morris' own pilot efforts. In the latter class is the Arnold Stang-Arthur Treacher comedy pilot.

As for its regular fall entry, GE still hasn't made a choice. Understood the Alan Ladd series is still in the running, but GE is looking at other properties, among them the "Believe It or Not" series. It's understood to have nixed the 20th-Fox "Mr. Belvedere" series as a possible entry, however.

Palmer's Pre-Giants Gab Bought by Viceroy Cigs

Filling the spot held by Laraine Day last year, John (Bud) Palmer has launched a quarter-hour pre-Giants game stanza on WPIX, N. Y. Brown & Williamson (for Viceroy) is picking up the tab on the Friday, Saturday and Sunday segments, with the station after sponsorships on the remaining days in the Giant schedule.

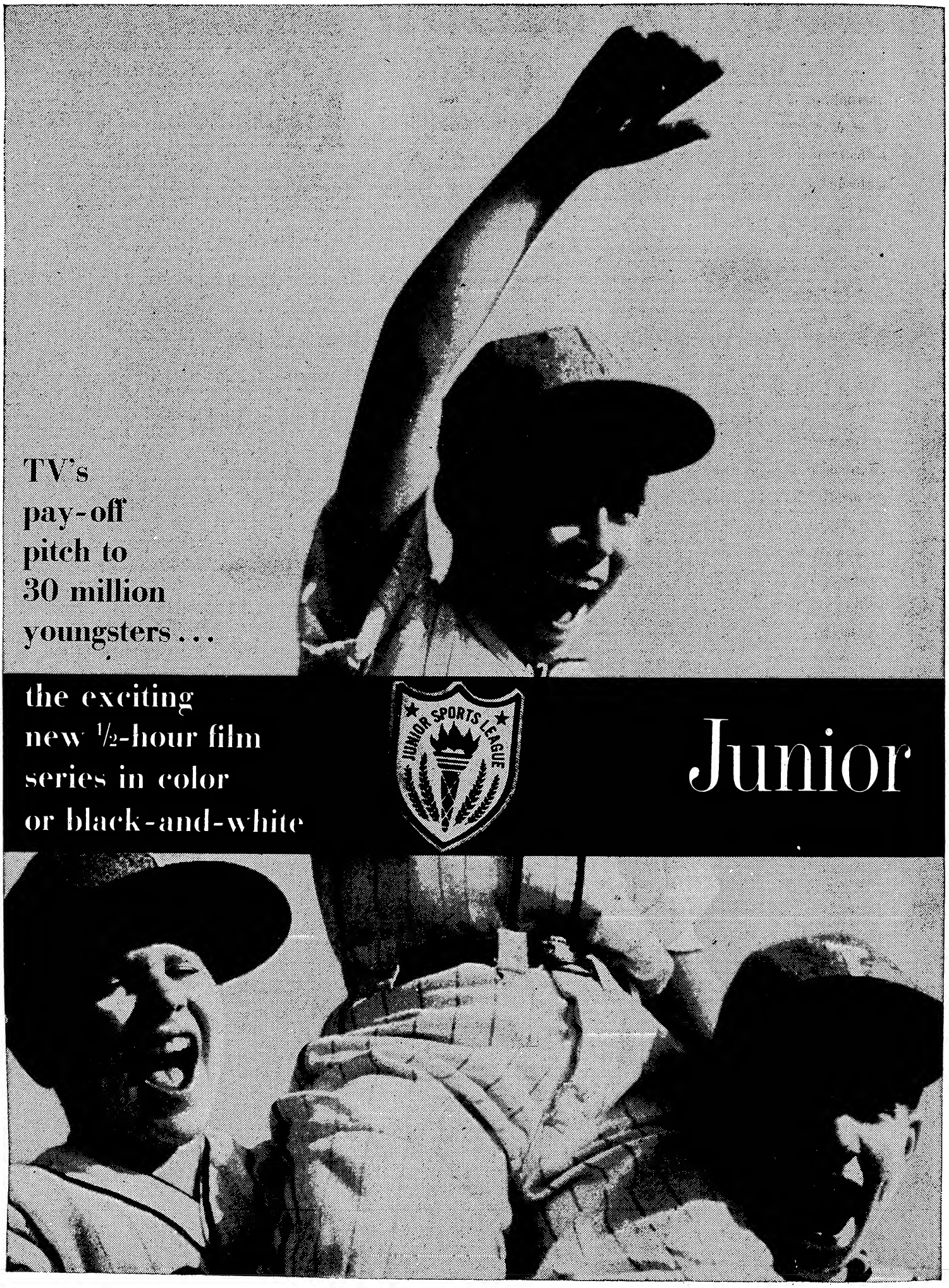
Miss Day did the show when her husband Leo Durocher was still managing the Giants.

'WB Presents' In Sponsor Trouble

Though the "Warner Bros. Presents" series on ABC-TV has done some latter-months building to the point where it upset some NBC-TV applecarts, ABC-TV is in troubled water on the sponsor end. Liggett & Myers, which had been expected to renew its every-week half-hour, has dropped out altogether, joining Monsanto in ankling the show and leaving only General Electric with a one-fourth piece.

Hopeful note, however, is that GE has optioned an additional half-hour on alternate weeks, to take on a pattern that may involve full sponsorship of the show every other week or cosponsorship of half the hour on an every-week basis. Should GE exercise the option, the network would need sell only half the program, either a half-hour every week or the full hour on alternate weeks.

Liggett & Myers withdrawal wasn't caused by any dissatisfaction with the show but grew out of the split between the Chesterfield and the L&M Filters billings when the filter brand moved from Cunningham & Walsh to Dancer-Fitzgerald-Sample. D-F-S decided on a policy opposed to mixing L&M and Chesterfield commercials on the same program, a practice which had obtained on "Warners." Meanwhile, the agency began a still incomplete survey of media and budgets, and won't make any program buys until it completes the study. There's still a chance L&M could come into the WB picture, but not for some time. At the same time, the L&M-Chesterfield split left the latter brand without enough of a budget to support its share of the show, so it too dropped out, leaving ABC-TV high and dry except for GE.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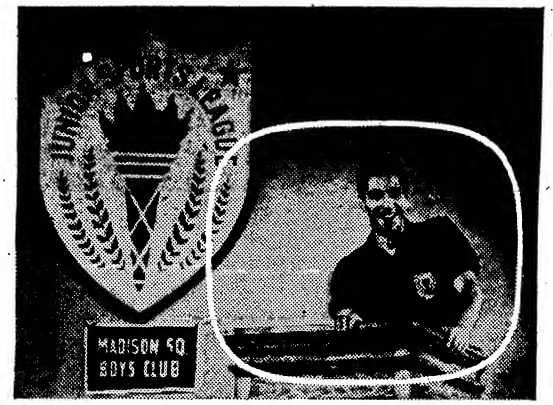

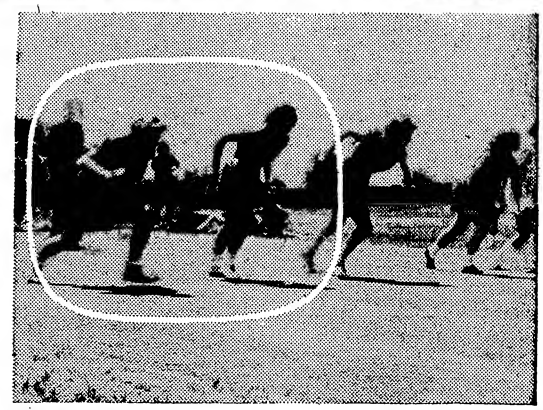

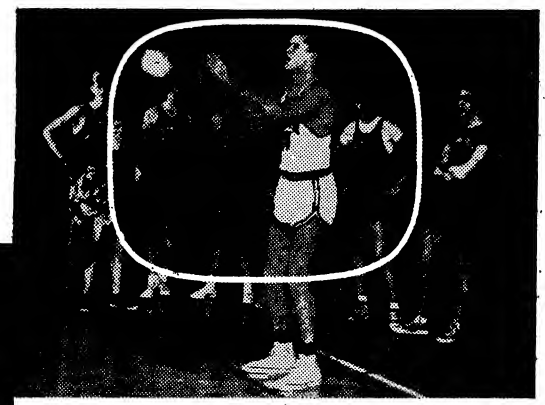

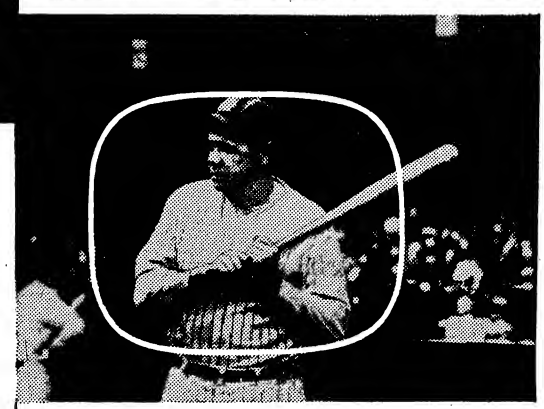

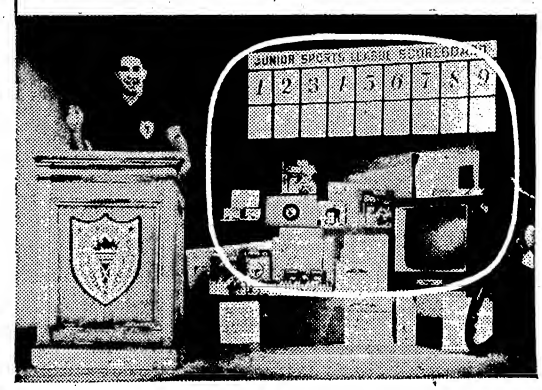

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THE SAM SNEAD SHOW

39 five-minute golf shows with one of the great pros of all time, "Slammin'" Sammy Snead, explaining the do's and don't's of the game.

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100 three-minute features, adaptable to five, fifteen and thirty-minute shows, starring Foy and the Riders of the Purple Sage in Western songs.

Tele Follow-Up Comment

Ed Sullivan Show

Too many television analysts and critics have attempted to measure the success of the Ed Sullivan Show through assayals of Sullivan's prowess (or lack of it) as an emcee. The weightier standard is the columnist's talents as a producer, for with or without Sullivan onstage, the stanza remains as powerful a draw. Sunday's (29) segment, with Sullivan away in Tokyo and Eve Arden subbing oncamera, serves as an example; it was a standout session, with a well-balanced and powerful array of acts that included Kate Smith toplining, Jean Carroll, The Goofers, Richard Hearne, The Luvas (aerialists), The Peters Sisters and Charles Manna.

Not that there isn't something about Sullivan the emcee worth exploring, for Miss Arden, who should be able to take this sort of thing in stride, appeared uncomfortable and stiff and overly straitlaced in the role. Sullivan has a style of his own; that's for sure. What it is remains for another review—he wasn't on this show. But Sullivan the producer came up with a fine session, sparked by Miss Smith, who in the belated first of three appearances (originally scheduled for six but thrown awry because of Ted Collins' heart attack), coincidentally celebrated her 25th anni in radio and tv.

Miss Smith is still a top-drawer performer in any show biz league. She's grown older gracefully; her bulk now fits her well and a head of now-grey hair adds to the sense of dignity. But she belts out a song as before, with no appreciable change in her energy or her voice. She seems to lean toward the rhythm numbers, and did well by "S'Wonderful" as her opener, and "Fine and Dandy" as the bow-off, with "Love Is a Many-Splendored Thing" sandwiched between. As in the past, the accent is on the sell, and she sold par excellence. Before bowing off, she made with the anni amenities, thanking Collins and her conductor of 25 years, Jack Miller, plus a thank-you for Sullivan.

Miss Carroll likewise had herself a good night. Comedienne, who tends to be spotty in her guestshots, was hot this night with a mixture of familiar and new material that kept on building for a solid stint. Hearne, back for his umpteenth Sullivan guester, did his "passing out ceremony" acropanto turn again, still a refreshing bit of physical nonsense. Goofers were on as openers, and so restricted to one quickie number, but up to their par for zaniness. Peters Sisters (3), like many other American Negro acts out of Paris, were on for two numbers but are worth looking at again. What with a stress on comedy among the three heavyweights, only glimpses of what sounded like some solid harmonics came through, though the overall effect was still fine. Luvas, two lookers, went through some tricky aerial work, using neck halters and trapeze bars for support and achieving excellent results. Closer, a young comic named Charles Manna, showed a lot of fresh material, and though somewhat immature in approach, displayed a good deal of imagination and promise. Ray Bloch orch cut a fine show, per usual. *Chan.*

Alcoa Hour

Such genial performers as Gertrude Berg and Claude Dauphin couldn't save the ship-to-shore "Paris and Mrs. Perlman" from going under. The John Vlahos teleplay was chosen as the first of the "Alcoa Hour" series to be served in tint Sunday (29) on NBC-TV. Color can't help a poor script. It came out as a lightweight romantic comedy, long and repetitious in the playing but short in interest values in its heavy-going treatment of a rich widow from a Pittsburgh suburb falling for Frenchman Dauphin while on a transatlantic liner and continuing the middle-age passion right up to the final curtain, with marriage indicated.

Vlahos set up a stock situation involving widow Berg's longtime "settled" suitor, Sanford Meisner, hustling over to Paris to try to win her from Dauphin, who had posed as a wine merchant but was exposed by Meisner as a mere salesman who had to borrow money to entertain the romantic, love-happy gal. Dragged in by the heels was young Joey Walsh as Mrs. Berg's nephew accompanying her on the trip who sides with Meisner against Dauphin. There's hardly more than a synopsis to ponder on in this silly play by a tv writer who has had far better entries in the Alcoa series. *Trau.*

Hy Gardner Calling

Hy Gardner, N. Y. Herald-Tribs syndicated Broadway columnist, moved over from a long-term tenancy at WPIX, N. Y., where he was a sustainer to a happier position at WRCA-TV the NBC video flagship, where he has bankrollers. In moving over to the new showcase, Gardner, being a good reporter, got the most of the various telephoned interviews. "Hy Gardner calling" had some good gossip items with Sammy Davis Jr. in which Davis neatly side-stepped the question of whether he would perform for segregated audiences, but the Negro artist wound up with an amusing impression of Jerry Lewis.

Carmine DeSapio similarly sidestepped pronouncements on the availibility of N. Y. Governor Harriman for the presidency, and Mickey Spillane in a briefie indicates that he can be as colorful as some of his fictional characters.

Gardner, on the initial show, really got a scoop—an interview with Jayne Mansfield who is as shy and retiring as bikini bathing suit. Miss Mansfield and her dog purred prettily over the phone. She was more decorative than informative.

A real surprise was Milton Berle calling up. At least Gardner confided to his girl Friday (Marilyn Bos[illegible]ick) that he didn't know this was coming. Somebody's liable to ask so how come the cameras were set up? Gardner, nonetheless, conducts a good session of split-screening. He doesn't seem backward in asking the important questions and he's smart enough to let go when he skims the cream off the subject. *Jose.*

Person To Person

Ed Murrow, on another engaging "Person To Person" stanza, presented a striking study in contrasting personalities last Friday night (27) when the half-hour was divided between Noel Coward and Dr. Vannevar Bush, the atomic scientist. While Coward was, as usual, the paragon of British suavity, Dr. Bush was the typical homespun Yankee. Murrow seemed to feel more at home with the latter.

Coward, in his New York hotel apartment, was peppered with "fan mag" queries by Murrow who undoubtedly thought this was the best route to evoke some of the Coward wit. Coward came through with several sharp lines and, in general, played his role of the sophisticate with consummate skill, just like a character in one of his plays.

Dr. Bush, who together with his wife were picked up from their home near Boston, was an earthier character. He displayed his home tool room and discussed some of the basic problems confronting modern man. It was in all an excellent portrait of one of the country's elder statesmen. *Herm.*

Wide Wide World

"Wide Wide World's" timing on Sunday (29) was extraordinary, at least to the folks in the east. On the day that the cameras decided to become Sunday drivers, the weather was ideal. After being cooped up for the bulk of the spring, the average viewer was glad to hop into the car, or at least get the feeling of going places on a day that was much too nice to stay indoors.

Show attempted an unusual gimmick, staging a two-horse match race with Eddie Arcaro and Willie Shoemaker riding mounts in Jamaica and on the Coast. Despite expert use of the split screen with Cappy Capizello announcing, it was hard to get the feeling of competition, but it was an extremely interesting try.

There was also another race between two ancient stern-wheelers on the Ohio River. Unfortunately, the show missed the finish, but what was shown was an extremely picturesque holdover from a colorful era. Also in the competitive vein was the attempted free-balloon ascent at Valley Forge. In the battle with the wind, it was impossible to get the bag up. And the local announcer mourned the loss of $200 worth of hydrogen.

The exchange of colors at Ft. Henry, along the Canadian border, between Her Majesty's troops and U. S. Marines provided a colorful ceremony. Show's entry into the realm of a juvenile takeoff of a westerner was tried on location at Knott's Berry Farm and Ghost Town near Los Angeles. Satire failed to hit.

Finale, wherein musicians were

(Continued on page 40)

EDDY ARNOLD SHOW

With Chet Atkins, Paul Mitchell, The Philharmonics, Dolores Hawkins
Director: Charles H. Brown
30 Mins., Thurs., 8 p.m.
ABC-TV, from Springfield, Mo.

With the new "Eddy Arnold Show" the hillbillies in Springfield, Mo., are making a play for the pop market. Kickoff stanza was a pleasant pop tune potpourri neatly paced and showcased.

Arnold, a fave hillbilly disker on the RCA Victor label, has an easy-going way with a song and his hosting was carried off in an amiable and relaxed manner. This series should do a lot to help him spread out of the alfalfa belt into the urban areas. His opening show songalog included "No, Not Much," "Anytime," "But You Don't Know Me," and "I'm Sending You A Big Bouquet of Roses."

Assisting Arnold in the musical fest were Chet Atkins, with a slick guitar version of "Sweet Georgia Brown"; Paul Mitchell with some flashy keyboarding of "Carioca" and The Philharmonics with a vocal workover of "Smack, Dab In The Middle." Opening stanza's guest star, Dolores Hawkins, an Epic label disker, did okay with "Growin' Up" and "The Nearness of You."

The tv boys in Springfield showed a savvy appreciation of camera technique and highlighted each turn with some interesting viewing angles. Only hitch was that the show ran over and in New York, ABC-TV's outlet, was forced to make a jarring interruption with several harsh spot announcements. *Gros.*

BUDDY LESTER SHOW

With Bob Brown, Gloria Van, Chubby Jackson and Don Jacoby Orch
Producers: Lester, Brown
Director: Herb Coniff
45 Mins.; Mon.-thru-Fri., 11:15 p.m.
PARTICIPATING
WBKB, Chicago

Ever since gabber Tom Duggan flew the WBKB coop a couple of months back, veep Sterling (Red) Quinlan has been groping for a formula that would keep the late-night viewers alerted to Channel 7 in the sturdy ARB brackets maintained by the now-departed soapboxer. Latest version is a loose-jointed music-with-gags roundelay under the tutelage of comic Buddy Lester. Protestations to the contrary, the search for the solution to the station's 11:15 p.m. "problem" must be still going on.

Spotty affair had Lester and comedian Bob Brown joining in a couple of generally unfunny skits on show viewed (25). Lester fronts the show with a certain amount of infectious enthusiasm and Brown has an okay lowpressure style. But the boys badly need some help in the writing and idea department in carrying this 45-minute cross-the-board load. That "Musical Appreciation" pantomime bit only served as a reminder that Steve Allen and his NBC-TV "Tonight" gang are on opposite.

Musical portions, with emphasis on jazz, spotlighted trumpeter Don Jacoby and bassist Chubby Jackson, as part of a solid seven-man staff group. Jacoby reeled off a nice treatment of "September Song" but both he and Jackson seemed more interested in selling their histronics. Gloria Van is the vocalist of the week and beside adding some attractive window-dressing she warmly rang up a brace of ditties.

Clambake just didn't have much punch and a lot of dialers must have been lost by the wayside during those dual back-to-back minute participating blurbs. It takes a stroke of trafficing genius to couple a Minute-Maid spot with an Arrid deodorant pitch. *Dave.*

THE NATION'S BUSINESS

With Hon. Walter Harris, M.P., Ned Conlon
Producer: Michael Hind-Smith
15 Mins.; Mon. (16); 7:30 p.m.
CBC-TV, from Ottawa

The federal budget, Canada's national debt, the nation's prosperity and related topics were explained by the country's cabinet expert, Hon. Walter Harris, Minister of Finance, on the kickoff session of a new television series, "The Nation's Business." Aired from a studio at the Ottawa outlet of the Canadian Broadcasting Corp., CBOT, the shows will go to CBC web and other non-web stations in French and English through microwave and telefilm.

Opener was produced by Michael Hind-Smith, CBOT staffer, who had little to do while Harris gabbed in an obviously-scripted stanza with Ned Conlon. With a subject like national finance, the show had a ready-built audience and although the series is sched-

(Continued on page 49)

THE NICK KENNY SHOW

With Harry Hershfield, Charles Tobias, guests; Marc Scott, announcer
Producer: Robert P. Kukuck
Director: Carl Gaiti
15 Mins., Mon., 11:15 p.m.
FLORIDA LAND & HOMES BUREAU
WABD, New York
(Flint Advertising)

WABD bossman Ted Cott ought to learn the value of restraint; that is, the ability to turn down business when it could have a deleterious effect on his general programming scheme, on his overall efforts to build an audience for his station. Case in point is this Nick Kenny outing, which apparently was delivered to WABD as a package deal, since the agency for sponsor Florida Land & Homes Bureau is Flint Advertising and the show was labeled as a "Flint Associates production."

But Cott apparently couldn't resist a quarter-hour of commercial time, or maybe he figured nobody would be watching at 11:15, so Kenny is back with his special brand of nonsensical sentiment, or as the Alaskan dogsledders say, mush. The format is quite simple: a guest (Harry Hershfield for the opener), a songwriter (Charles Tobias), Kenny and at least one poem. Hershfield and Kenny talked about the former's pet charity project, the Cardiac Home of New York. Tobias sang some of his hits and recited a rhymed eulogy (with apologies to Kenny) to his late partner Peter De Rose, and Kenny recited one of his N. Y. Daily Mirror specials, a poem dedicated to the fireman. Everybody had a good cry.

Sponsor is selling parcels of land near Daytona Beach, plus houses for the more prosperous. Marc Scott delivered the commercials with an assist from Kenny, who "wuz down there last January" and who means to retire there himself someday. Incidentally, the show was done against a ludicrous palm tree background, which presumably is supposed to be some kind of integrated commercial. *Chan.*

CRACKER BASEBALL

With Bob Hendrickson, Guy Tiller
Director: Jim Sharp
FORD DEALERS, NATIONAL BOHEMIAN BEER
WLW-A, Atlanta

Athletes wearing livery of 1956 Crackers, Atlanta entry in Southern BB Association, are being seen this year via WLW-A, Crosley-owned ABC outlet in Southern metropolis. Last year they did their stuff on WSB-TV, NBC mouthpiece o&o by Atlanta Newspapers, Inc.

Team of Bob Hendrickson and Guy Tiller do a good job of gabbing to keep lookers informed as to what's going on. Hendrickson does the play by play while Tiller fills in with between-inning palaver and color stuff.

Hendrickson is WLW-A program director and a topnotch news and sports announcer. He does an okay job with the play-by-play, but on his opener he seemed, on a few occasions, to be the victim of buck fever. Tiller, station's sales manager, is a former assistant sports editor for The Atlanta Journal, and is a veteran in front of a mike and the possessor of a pleasing voice. Rounding out the doubling-in-brass crew is director Jim Sharp, who, normally, is WLW-A production manager.

Two cameras, one in press box behind home plate, the other behind first base, are used in telecasts of Cracker games. Coverage is excellent. Camera behind plate is equipped with zoomar lens, which virtually gives complete infield shot. Camera work rates okay.

Ford dealers sponsor two-third of games, with National Bohemian Beer taking last third. WLW-A is scheduled to televise 29 more home games this season on Tuesdays and Thursdays. Game time is 7:45 p.m.

In addition, there is a 15-minute segment called "Dugout Time" during which Tiller interviews visiting managers and players on field and fills in on occasion with Atlanta playing talent. Gulf Oil is sponsor.

After game is over Tiller presides over another five-minute session called "Scoreboard" sponsored by Philco and which is a roundup of baseball activities in major leagues and Southern.

Hendrickson and Tiller teamed one week prior to the Atlanta opening in telecasting the Crackers' opening game against Birmingham's Barons on the latter's home grounds. This marked the first time in Southern Association history that such a live remote coverage had been undertaken. *Luch.*

DODSWORTH

(Producers' Showcase)
With Fredric March, Claire Trevor, Geraldine Fitzgerald, Stephen Bekassy, Robert Boon, Tom Cound, Dick Elliott, Janine Grandell, Celia Lovsky, Grazia Narciso, Frank Puglia, Barbara Robbins, Olive Sturgess, William Swan, Geoffrey Toone, Regis Toomey; music, George Bassman
Producer-Director: Alex Segal
Writer: Sidney Howard (from Sinclair Lewis novel)
Adaptor: David Shaw
90 Mins.; Mon. (30), 8 p.m.
FORD, RCA VICTOR
NBC-TV, from H'wood (color)
(K&E)

"Dodsworth" doesn't date. The combination of Fredric March, Claire Trevor, Geraldine Fitzgerald and other handpicked pretenders, plus producer-director Alex Segal in his guest debut on "Producers' Showcase," gave the Sidney Howard play from the Sinclair Lewis novel, adapted to the medium by David Shaw, a richly endowed, high gloss performance. "Dodsworth" ran through the 90 minutes like clockwork, with all technical credits in the "well beyond the call of duty" groove.

But when all the shouting is over, the chief kudos on the home-screen front must go to March, who grows in stature and versatility with the years, to Miss Trevor for plunging into the Mrs. D. role on all fours to score a tremendous success, and to the master hand of Segal. Never has "Dodsworth" been given finer interpretation, or deeper values, whether stacked up against the powerful legiter starring Walter Huston and Fay Bainter nearly a quarter century ago or the equally powerful 1936 Sam Goldwyn film fronting Huston and Ruth Chatterton.

There have been one or two televersions—good, as nearly as can be recalled, but nowhere near this Segal-"Showcase" edition, with its careful blueprint of an hour and a half of time that added up to exactly 90 minutes in compatible color array. The lesser roles were expertly filled, notably by Geraldine Fitzgerald as the "other woman" in Dodsworth's life in the pattern of his own wife's nix on growing old gracefully; by Celia Lovsky as the baroness in her one striking scene wherein she gives the back of her hand to Fran Dodsworth's marital ambitious toward the noble lady's son; by savvy veteran players Regis Toomey and Barbara Robbins as friends of the Dodsworths; and indeed by the whole cast, whether in bits or more extended parts.

The Otis Riggs settings had an authentic slickness about them to match the luxury living here and abroad, and George Bassman's musical score punctuated the action at key points to help in a furtherance of the story. "Dodsworth" lives over the years as a model of a universal theme that can be enjoyed and pondered on by all. Monday night's spread was just a great dish. *Trau.*

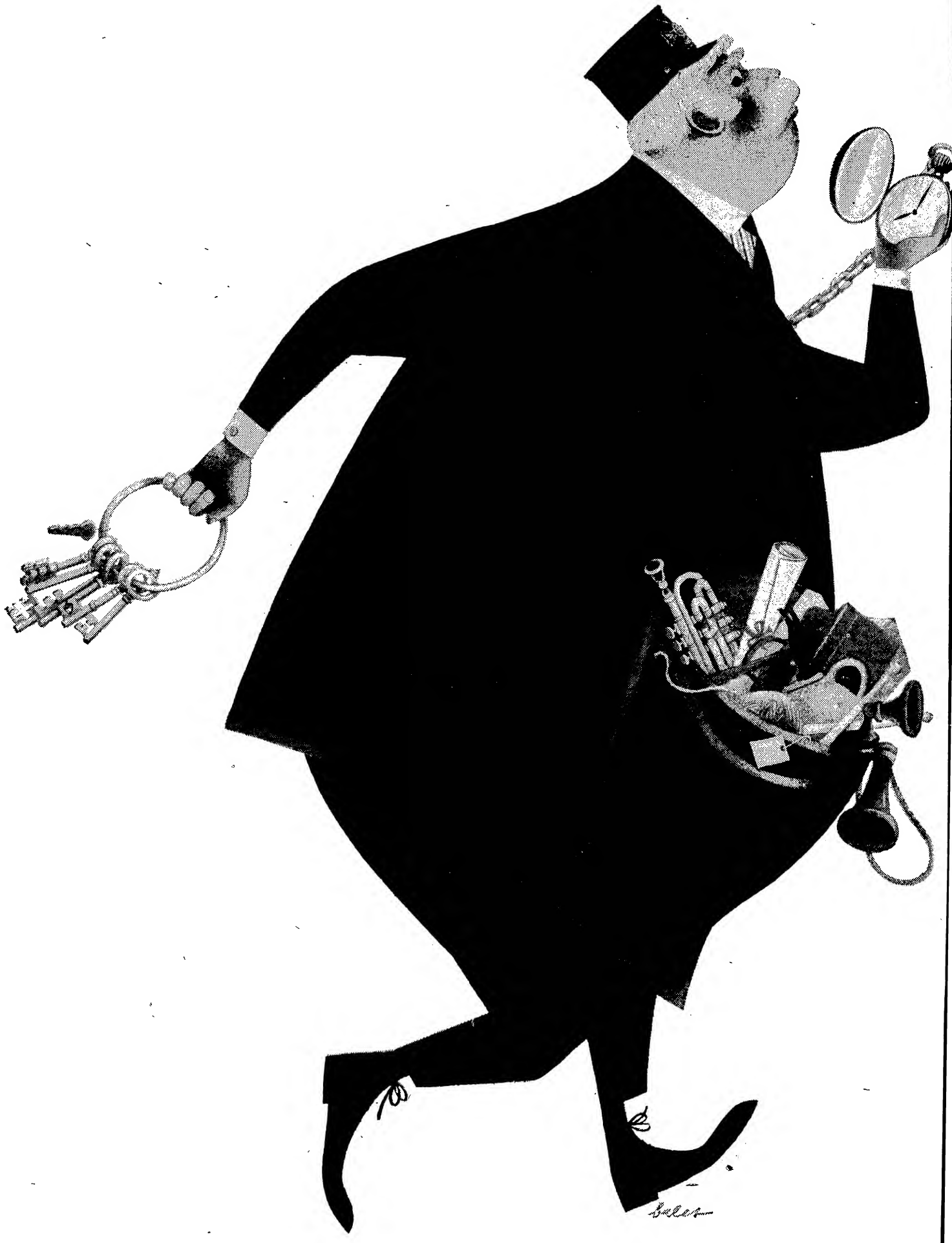
CHALLENGE ON THE LAKE

With Frank Blair, narrator
Producer-director: Konstantin Kalser
15 Mins., Mon. (30), 11:30 p.m.
WABD, N.Y. (film)

"Challenge on the Lake" is a pubservice film financed by Socony Mobil Oil, produced by Konstantin Kalser's Marathon TV Newsreel and offered free to stations as a pubservicer. The lake is Nevada's Lake Meade and the challenge of that of speed; it's the story of Donald Campbell's new water speed record of over 215 m.p.h. set with his Blue Bird jet-powered boat last winter, and of the heartbreaks that preceded the record run.

Filmed by a team of three cameramen and sharply edited by Ken Baldwin, "Challenge" is a topnotch effort in the condensation of weeks of footage into a concise and suspenseful quarter-hour. There's no wasted footage: the film simply tells the story and lets it build to its own crescendo as after several failures and a weather problem, Campbell finally breaks his own 202 m.p.h. record.

Photography, by Henry Javorsky, Arthur Florman and Harry Walsh, is excellent, particularly those pans following the boat over its course. Narration by Frank Blair and a special score add to the terseness and suspense of the film. Socony, which helped Campbell with the research and the fueling and acted as an overall sponsor, gets sparing credits limited to a shot of the fueling and an opening mention shared with others. "Challenge" goes beyond the scope of the average pubservicer, both in subject manner and execution. *Chan.*



the secret of Captain Kangaroo

(just declassified for all advertisers)

Advertisers may know that each morning 4 million children sit entranced in front of their television receivers as they watch "Captain Kangaroo"—and that their number is growing every week.

They may also know that the kids will do anything he says—from singing a song to brushing their teeth or eating their cereal.

They may even know that children are always asking their mothers to buy something they have seen on television.

But what advertisers may not know is that a new research study recently completed by Eugene Gilbert and Company shows that 3 out of 5 children who regularly watch "Captain Kangaroo" go shopping with their mothers an average of three times a week.

It adds up to a pretty compelling picture for the advertiser who would like to have this kind of attention focused on his product.

This bewitching children's program now has a 73% higher rating than its closest network competition and is available at a 49% lower cost per thousand. Joining forces with this great early morning leader might just turn out to be the secret sales weapon you need.

CBS TELEVISION

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

BALTIMORE — *Approx. Set Count*—575,000 — *Stations*—WMAR (2), WBAL (11), WAAM (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WBAL	Flamingo	Wed. 7:00-7:30	24.9	63.9	39.0	7 O'Clock Final; Sp	WMAR	7.5
							CBS News	WMAR	8.7
2. Annie Oakley (W)	WBAL	CBS	Sat. 5:30-6:00	23.3	86.4	27.0	Old Nickelodeon Daze	WAAM	2.2
3. Mr. District Attorney (Myst)	WBAL	Ziv	Sat. 10:30-11:00	21.9	44.0	49.9	First Run Theatre	WMAR	24.3
4. Buffalo Bill, Jr. (W)	WMAR	CBS	Sat. 6:30-7:00	21.6	63.4	34.1	Ramar of the Jungle	WBAL	8.9
5. Soldiers of Fortune (Adv)	WBAL	MCA	Thurs. 7:00-7:30	21.4	65.9	32.5	7 O'Clock Final; Sp	WMAR	9.1
							CBS News	WMAR	8.4
6. Little Rascals (Ch)	WBAL	Interstate	Mon., Wed., Fri. 6:00	19.7	78.2	25.2	Early Show	WMAR	8.5
			Tues., Thurs. 6:15	19.7			My Friend Flicka	WMAR	13.0
							Patti Page	WMAR	4.7
7. Wild Bill Hickok (W)	WBAL	Flamingo	Fri. 7:00-7:30	19.2	54.2	35.4	7 O'Clock Final; Sp	WMAR	8.4
							Film Funnies	WAAM	8.4
							CBS News	WMAR	9.6
8. Cisco Kid (W)	WBAL	Ziv	Tues. 7:00-7:30	16.2	47.7	34.0	Film Funnies	WAAM	13.0
							CBS News	WMAR	7.2
9. Studio 57 (Dr)	WAAM	MCA	Tues. 10:30-11:00	15.4	36.4	42.4	Duckpins & Dollars	WBAL	15.3
10. Highway Patrol (Adv)	WMAR	Ziv	Fri. 7:30-8:00	14.3	25.8	55.4	Rin Tin Tin	WAAM	32.1

CINCINNATI — *Approx. Set Count*—530,000 — *Stations*—WLW-T (5), WCPO (9), WKRC (12)

1. Highway Patrol (Adv)	WLW-T	Ziv	Thurs. 9:00-9:30	30.7	45.0	68.3	Climax	WKRC	25.2
2. Cisco Kid (W)	WCPO	Ziv	Sun. 6:00-6:30	25.1	59.2	42.4	Meet the Press	WLW-T	10.0
3. Wild Bill Hickok (W)	WLW-T	Flamingo	Wed. 6:00-6:30	23.6	62.8	37.6	Pantomime Hit Parade	WCPO	5.5
4. Racket Squad (Myst)	WKRC	ABC	Wed. 9:00-9:30	22.4	33.3	67.4	Kraft TV Theatre	WLW-T	27.6
5. Annie Oakley (W)	WLW-T	CBS	Tues. 6:00-6:30	19.2	62.6	30.7	Ladies Home Theatre	WKRC	5.8
6. I Led 3 Lives (Dr)	WLW-T	Ziv	Fri. 9:30-10:00	17.5	32.6	53.6	Playhouse of Stars	WKRC	26.6
7. Ramar of the Jungle (Adv)	WLW-T	TPA	Fri. 6:00-6:30	17.3	51.8	33.4	Pantomime Hit Parade	WCPO	7.2
8. Superman (Adv)	WLW-T	Flamingo	Mon. 6:00-6:30	16.7	53.4	31.3	Ladies Home Theatre	WKRC	6.4
9. Amos 'n' Andy (Com)	WCPO	CBS	Tues. 9:30-10:00	16.6	26.2	63.5	Red Skelton	WKRC	24.2
10. Badge 714 (Myst)	WLW-T	NBC	Tues. 10:30-11:00	16.1	42.4	38.0	Stories of the Century	WKRC	13.1

RICHMOND — *Approx. Set Count*—480,000 — *Stations*—WTVR (6), WXEX (8)

1. Superman (Adv)	WTVR	Flamingo	Tues. 6:00-6:30	29.9	87.7	34.1	Young Amer. Speaks	WXEX	1.7
							Looney Tunes	WXEX	6.6
2. Science Fiction Theatre (Adv)	WTVR	Ziv	Mon. 7:30-8:00	25.8	60.0	43.0	Gordon MacRae	WXEX	15.8
							News Caravan	WXEX	18.7
3. Annie Oakley (W)	WTVR	CBS	Mon. 6:00-6:30	25.7	84.3	30.5	Old Dominion	WXEX	1.7
							Looney Tunes	WXEX	7.9
4. Mr. District Attorney (Myst)	WTVR	Ziv	Sun. 7:00-7:30	25 1	55.3	45 4	It's a Great Life	WXEX	19.9
5. Passport to Danger (Adv)	WTVR	ABC	Thurs. 7:30-8:00	24.7	50.4	49.0	Dinah Shore	WXEX	22.4
							News Caravan	WXEX	24.5
6. Wild Bill Hickok (W)	WTVR	Flamingo	Thurs. 6:00-6:30	24.1	81.2	29.7	The Veteran	WXEX	2.1
							Looney Tunes	WXEX	9.1
7. Little Rascals (Ch)	WTVR	Interstate	Mon. 6:45	22.0	75.2	29.3	News, Mon. 6:45	WXEX	5.0
			Tues, Thurs. 6:30	22 0			Looney Tunes;		
							Tues., Thurs. 6:30 Weather	WXEX	8.3
8. Cisco Kid (W)	WTVR	Ziv	Wed. 6:00-6:30	21.4	83.9	25.5	Picture of Health	WXEX	2.1
							Looney Tunes	WXEX	6.2
9. Guy Lombardo (Mus)	WXEX	MCA	Thurs. 7:00-7:30	18.1	50.5	35.9	News Reporter	WTVR	17.8
							News—John Daly	WTVR	17.8
10. Waterfront (Adv)	WXEX	MCA	Fri. 7:00-7:30	17.9	62.4	28.7	News Reporter	WTVR	10.4
							News—John Daly	WTVR	11.2

DENVER — *Approx. Set Count*—255,000 — *Stations*—KTVR (2), KOA (4), KLZ (7), KBTV (9)

1. Secret Journal (Dr)	KLZ	MCA	Fri. 9:00-9:30	38.6	67.9	56.9	The Vise	KBTV	7.1
2. Highway Patrol (Adv)	KOA	Ziv	Fri. 9:30-10:00	34.1	61.9	55.1	Liberace	KLZ	16.3
3 Life of Riley (Com)	KLZ	NBC	Mon. 6:30-7:00	31.0	54.5	56.8	Caesar's Hour	KOA	13.1
4 Buffalo Bill, Jr. (W)	KLZ	CBS	Sat. 5:00-5:30	27.9	90.4	30:9	The Christophers	KOA	1.6
5 Annie Oakley (W)	KBTV	CBS	Mon. 6:00-6:30	24.7	46.8	52.8	Caesar's Hour	KOA	12.0
6. Studio 57 (Dr)	KLZ	MCA	Wed. 9:30-10:00	23.7	53 3	44.5	Screen Directors Playhouse	KOA	11.4
7. I Led 3 Lives (Dr)	KOA	Ziv	Thurs. 9:00-9:30	23.1	47.0	49:1	Coronet Theatre	KTVR	12.0
8. Wild Bill Hickok (W)	KLZ	Flamingo	Sat. 5:30-6:00	22.6	44.5	50 8	Big Surprise	KOA	17.8
9. Science Fiction Theatre (Adv)	KBTV	Ziv	Wed. 7:30-8:00	22.4	32.6	68.7	I've Got a Secret	KLZ	24.5
9. Guy Lombardo (Mus)	KLZ	MCA	Sun. 9:00-9:30	22.4	39.2	57.3	Gangbusters	KTVR	18.6

NEW ORLEANS — *Approx. Set Count*—130,000 — *Stations*—WDSU (6), WJMR (20)

1. Amos 'n' Andy (Com)	WDSU	CBS	Sun. 9:30-10:00	54.5	82.4	66.2	What's My Line	WJMR	11.3
2. San Francisco Beat (Dr)	WDSU	CBS	Wed. 9:30-10:00	46.8	83.9	55.8	U.S. Steel Hour	WJMR	4.3
3. Highway Patrol (Adv)	WDSU	Ziv	Fri. 10:00-10:30	40.0	96.5	41.5	Patti Page	WJMR	2.6
							Variety Alley	WJMR	—
4. Soldiers of Fortune (Adv)	WDSU	MCA	Sun. 5:00-5:30	39.3	97.6	40.3	Omnibus	WJMR	0.7
5. Eddie Cantor (Com)	WDSU	Ziv	Thurs. 10:00-10:30	38.3	97.8	39.2	Million Dollar Movie	WJMR	0.9
6. Science Fiction Theatre (Adv)	WDSU	Ziv	Mon. 10:00-10:30	38.3	93.8	40.9	Championship Bowling	WJMR	2.6
7. Liberace (Mus)	WDSU	Guild	Sat. 9:30-10:00	37.6	71.7	52.5	Ford Star Jubilee	WJMR	14.5
8. Crunch & Des (Adv)	WDSU	NBC	Sat. 10:00-10:30	35.5	88.4	40.2	Feature Boxing	WJMR	4.7
9. Superman (Adv)	WDSU	Flamingo	Wed. 5:00-5:30	35.1	85.4	41.1	Mickey Mouse Club	WJMR	6.0
10. Celebrity Playhouse (Dr)	WDSU	Screen Gems	Tues. 10:00-10:30	34.6	99.8	34.8	Million Dollar Movie	WJMR	0.2

KIDVID COIN ADULT HEADACHE

OF & John Bull's $4,400,000 Mating

With a total of $4,400,000 in non-syndicated business in the past three weeks, Official Films has emerged as a new power among the telepix distribution houses, to say nothing of making a strong contribution to the restoration of England's dollar balance. That $4,400,000 is accounted for by four British-made series to which Official has representation (and some ownership), with the business coming in the form of two new network deals, a network renewal and new business and renewals in Canada, England and Australia.

Business was racked up in the following manner: "Robin Hood," renewal on CBS by Johnson & Johnson and Wildroot; "Adventures of Sir Launcelot," bought by NBC-TV for undisclosed client in Monday 8 p.m. slot; "The Buccaneer," bought by Sylvania as "Beat the Clock" replacement on CBS; "The Scarlet Pimpernel" (only 18 shows) sold in Canada to the CBC, also sold in Australia for Sydney and Melbourne; and all four shows either sold or renewed in England.

Vidpix Crisis in North Africa

Cues a Change of Scenery on 'Gallant of Foreign Legion' Series

If the backgrounds in the new series of 26 "Captain Gallant of the Foreign Legion" telefilms going before the cameras May 21 look different from the current series, blame it on the crisis in North Africa. First batch, currently playing NBC-TV for Heinz, were filmed around Marakesh in French Morocco year before last. However, producer Harry Saltzman, who turns out the pix for Television Programs of America, was unable to get back into Morocco for exterior shooting for the new bunch and has had to settle for Lybya instead, where he'll shoot outside Tripoli.

Interiors for the series, which was renewed recently for another year, will be shot in Rome instead of Paris, as previously. New cycle, which takes to the air in October, will be directed by Steve Previn, who directed "Foreign Intrigue" and "Sherlock Holmes" for Sheldon Reynolds. Buster Crabbe and his son Cuffy continue to star in the series.

Boyardee Buys 'Stage 7' Series

Chef Boyardee, the line of Italian foods manufactured by the American Foods Division of American Home Products, is moving into its first major regional spread in the telepix sponsorship sweepstakes. Boyardee has purchased the new "Stage Seven" series for double exposure in New York and throughout New England from Television Programs of America, which distribs and coproduces the series with Four Star Films.

Via Young & Rubicam, Boyardee has picked up Boston, Providence, New Haven, Portland and Springfield on the New England end, while in New York it will bankroll the series both on WPIX and WABD, in line with the "double-exposure" trend begun by the breweries. "Stage S ven" is not to be confused with the earlier series of the same name that had a network span but is now owned for reruns by Official Films. Four Star, which had produced the original series, sold the negatives to Official but retained rights to the title and entered a coproduction deal with TPA for a new series of 39 for syndication. Earlier, the new series had been sold to Standard Oil of California for the entire west coast, where it's played under the name "Chevron Hall of Fame." Standard also added Hawaii to its market list recently.

"Stage Seven" replaces WPIX's "Public Defender" in the Monday at 8 slot. However, station is not dropping latter skein, since syndication pact allows several hiatuses and manager Fred Thrower plans to use the police stanza next fall. Most of the 69 "Defenders" WPIX contracted for have yet to be run off.

'Winnie Winkle' Series

Hollywood, May 1.

Scripts are being written in N.Y. for a "Winnie Winkle" telepix series, based on the cartoon strip, with June Havoc sought as lead.

Deal is being talked for Screen Gems to produce the series in conjunction with Martin Branner, creator of the series.

Matty Fox-C&C Set New Pattern On 'Barter' Spots

Much of the $10,000,000 in "barter" spots originally accumulated by Matty Fox via the sale of his Motion Pictures for Television feature library won't be used by C&C Super Corp. as originally envisioned. Instead, Fox is selling the spots to other advertisers through Western Television Corp., the film holding company which C&C purchased from Fox last year, with C&C using only "some of the spot time" for its own products "whenever it seems desirable."

This and other additional information on the operations of Western and also of C&C Television Corp., the subsidiary which took over the RKO feature library, are contained in the C&C annual report and proxy statement mailed last week. Prez Walter Mack revealed that Western had reduced its indebtedness to banks from $1,900,000 to $650,000 during the past fiscal year, and the statement of income showed television revenues, less distribution fees and participation expenses, of $662,097 for the fiscal year ended last Sept. 30 and $339,170 for the three months ended Dec. 31.

Report also revealed the existence of three subsidiaries handling the RKO product, these being C&C Television Corp., C&C Atlantic TV Co. and C&C International Film Corp., with Fox head-

(Continued on page 40)

SPANISH DUBBINGS ON 4 TPA SERIES

Television Programs of America, which a few weeks back set up an international division under Paul Talbot, is digging into its dubbing task in earnest. Company has set four series for conversion into Spanish, three of them in the works in Mexico City and a fourth in Madrid.

Mexican operation has "Count of Monte Cristo" already completed in the Espanol version, while "Ramar of the Jungle" and "Stage Seven" are in the works. Ken Smith and Peliculas Candianes, S. A., are handling the dubbing. In Madrid, Larry Corcoran is turning out Latino versions of the "Adventures of Ellery Queen" group.

AREN'T ENOUGH SPONSORS HANDY

By ART WOODSTONE

There just aren't enough kidvid bankrollers to go around. Syndicators are left with two choices as a result: Either convince adult sponsors that so-called juve vidfilm attracts grownups or else find the type of syndicated package that is obviously tailored for mature merchandising yet able to hold the kiddie dial-bosses during those transitional early evening hours.

Situation has also affected tv station revenue. The confectioners, breakfast cereal manufacturers and soft drink firms—which do the bulk of kid video financing—are almost entirely committed to their network and national spot purchases. And they're so satisfied with the hotshot ratings they pull in, mostly via cartoons but also from packages such as "Little Rascals", and the firmly established half-hour telefilms on network and in syndication, that they're unwilling to change. There doesn't even appear to be sufficient new kiddie underwriting about to handle the flood of new cartoon material that Hollywood has supplied tv of late.)

Overbought

Stations have either overbought the programming that they intended for kid sponsors or else they have nothing to put in the key 100% station revenue area from 6 to 7:30 p.m. It's a troubling fact that a lot of stations, according to their N. Y. reps, are actually earmarking the station breaks during this time for pubserv announcements.

A handful of adult sponsors have been convinced by Syndicators and owners of network tv film that kidvid can also hold grownups, but the number of "converts" among the sponsors is too small to be of significance in the current problem. There are Morton Salt, Minnesota Mining, etc., which ABC-TV made way for

(Continued on page 40)

Finding Co-Sponsor For 'Science Fiction Theatre' A Headache for Bromo

The managerial level of Emerson Drug has gotten itself classed among vidfilm salesmen, since the Rx execs frequently get themselves directly involved in pitching cosponsorships for their "Science Fiction Theatre." Of late, toppers of the Baltimore-based company have taken on new headaches by seeking a half-sponsor for "Science" in Boston.

Bankroller has the Ziv telefilm half-hour in 24 markets on a cosponsorship basis. Since these two dozen cities sell about three-quarters of all the Bromo Seltzer that Emerson makes, the outfit doesn't find it feasible buying a network lineup any larger than 50 stations wide (as per "Chance of a Lifetime" via ABC-TV). It also seems likely that the headache pill-maker can't afford the full price of package plus time in the 24 markets, all of which are major markets.

Emerson is in something of a squeeze. While their merchandising problem is not unique, there really aren't too many other bankrollers who have product distribution problems that limit them to big cities. It takes Emerson's own research facilities and those of its agency, Lennen & Newell, to come up with the angles on a co-sponsorship "sales pitch."

Incidentally, Bromo is laying out a tv budget (network, national spot programming and announcements) of approximately $2,000,000 this year.

More TV-Film News On Page 44

Telefilmeries Find It Necessary To Plan 16 Months in Advance; Too Many Caught With Pilots Down

Tea Fee

In the now-it-can-be-told department is the fact that the week after he won his Oscar for directing "Marty," Delbert Mann got one of the fattest deals ever awarded a video director, a flat $5,000 for devoting four hours to the production of a series of color commercials for the Tea Council. Leo Burnett agency, handling the Tea Council business, agreed to the $5,000 fee for the two-day, four-hour job as consultant-director the morning after Mann got his Oscar; he did the job the following week at ATV Studios in Long Island City, with no one less than Norman Felton handling the actual direction of the blurbs. Official Films agented the deal for Mann.

He didn't get a credit line on the blurbs for all that dough, either.

Television has been aptly termed "show business in a hurry," but for the telefilm industry, it has become a medium of careful planning that's now reached the 16-months-in-advance stage for the development of new properties for the video market. Such is the time limit officially pegged on production-development planning by Screen Gems, one of the top telefilm outfits, while others are working on the same basis, though not on so formal a schedule.

In the latter part of this month, Screen Gems general manager-v.p. Ralph Cohn and sales veep John H. Mitchell take off for the Coast for their annual program meetings. These meets will cover new programs for the '57-'58 season. By way of contrast, Cohn & Mitchell had their '56-'57 Coast sessions in September of '55, only a year ahead of time, while the previous year the time lapse between plans meetings and the new season was even slimmer.

One reason for the longer-in-advance sessions is the fact that Screen Gems, like virtually every other telefilm producer, got caught with its pilots down this spring. Out of a hoped-for round dozen new properties it had planned, the Columbia pix subsidiary was able to complete pilots on only three ("Mystery Writers Theatre," "The Web" and "First Nighter"). Among the problems were production difficulties (what with nine or more series going on the Columbia lot) and the strange selling season this has become, with bankrollers shopping early for new shows but few pilots available for audition.

The meetings this month, therefore, will assure the completion of all new pilot properties by January of next year, according to Mitchell. "We just aren't going to take any chances; we'll have every-

(Continued on page 40)

Official Films In Major Expansion; Pact Ray Benson

Official Films, which has been piling up a tidy sideline net via representation of such names as Paddy Chayefsky, Delbert Mann, Fredric March and Burgess Meredith, is planning a wide expansion of its agenting-packaging activities that will embrace representation in all fields including literary, plus packaging for the stage, motion pictures and live and film television series. First step in the new expansion program was the signing of Ray Benson, formerly an associate of John Gibbs and before that an MCA vet, to head up a new Coast office.

Benson will operate in N. Y. with Official exec v.p. Herb Jaffe, who's now turned all his attention to national sales and agentry-packaging, and v.p. Bobby Sanford, who originally started the agency sideline for Official by bringing in his own stable. After a couple of months, Benson takes off for the Coast to get the new branch started by September. First new piece of business in the house since Benson's advent is a representation deal with the Aubrey Schenck-Howard W. Koch Bel-Air Productions, which has been turning out 12 western features a year for United Artists, on a new hourlong western telefilm series titled "Fort Courageous," which starts making the agency rounds next week.

Areas of expansion include increasing the stable of writers and directors—mystery novelists Bill & Audrey Roos have already been added. In the works are packaging arrangements for a couple of Broadway plays next fall, plus packaging deals on motion pictures, along with normal representation for one-shot teleplays and assignments, etc. Also involved will be literary representation. Jaffe, who has moved out of the syndication operation entirely at Official, and Sanford, who is devoting full time to the agency, will continue to head up N. Y. operations while Benson is on the Coast.

Santley's 78 Patti Segs

Joseph Santley flew back to the Coast Monday night (30) upon completion of 78 quarter-hour filmed Patti Page stanzas representing a season's run. Films were shot at the Fox studios in N. Y.

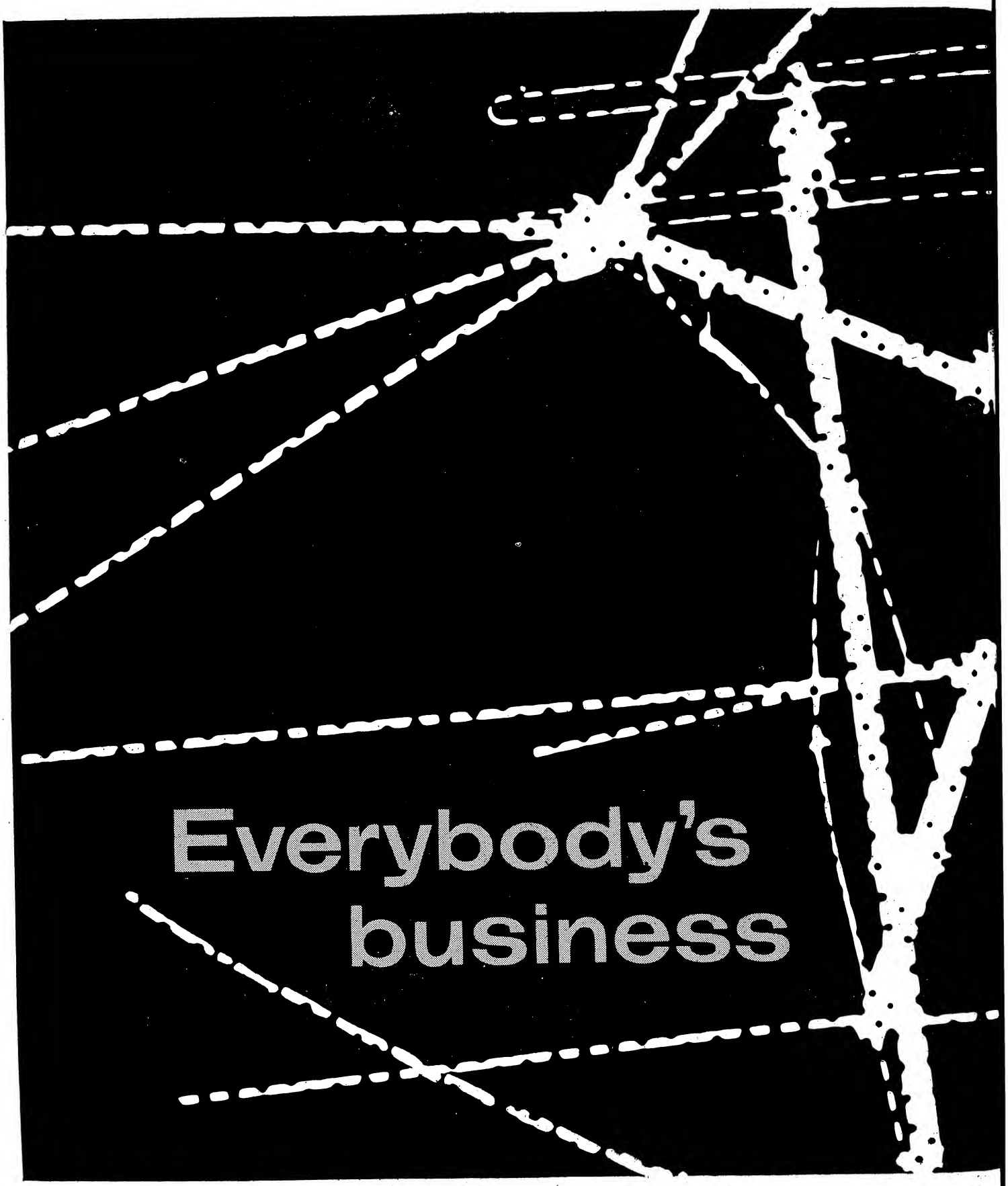
Program, seen on NBC-TV, has been sold for Canada, England and Australia showcasing as well.

Ziv Scouts Ampex On Vidpix Savings

Possible applications to the telefilm industry of the newly developed Ampex video tape recorder will be the subject of a month-long study by Ziv Television Programs, starting next week. Ziv prez John Sinn is in the process of naming a five-man Ziv committee to undertake the study from the standpoints of production, distribution and field applications, with color use another key aspect. Five-man group will comprise two studio execs, two homeoffice distribution chiefs and one field salesman.

Of perhaps chief interest to Ziv in particular is the potential applications of the new tape to color. Ziv has a huge backlog of color negatives (last year's new footage was 72% tint) but hasn't made many tint prints because the cost of the initial release print in color runs as high as $4,000 per half-hour. If the tape can eliminate this high print cost by virtue of an electronic camera setup plus multiple tape playbacks to simulate prints, Ziv would enjoy a huge savings when it's ready to start selling tint.

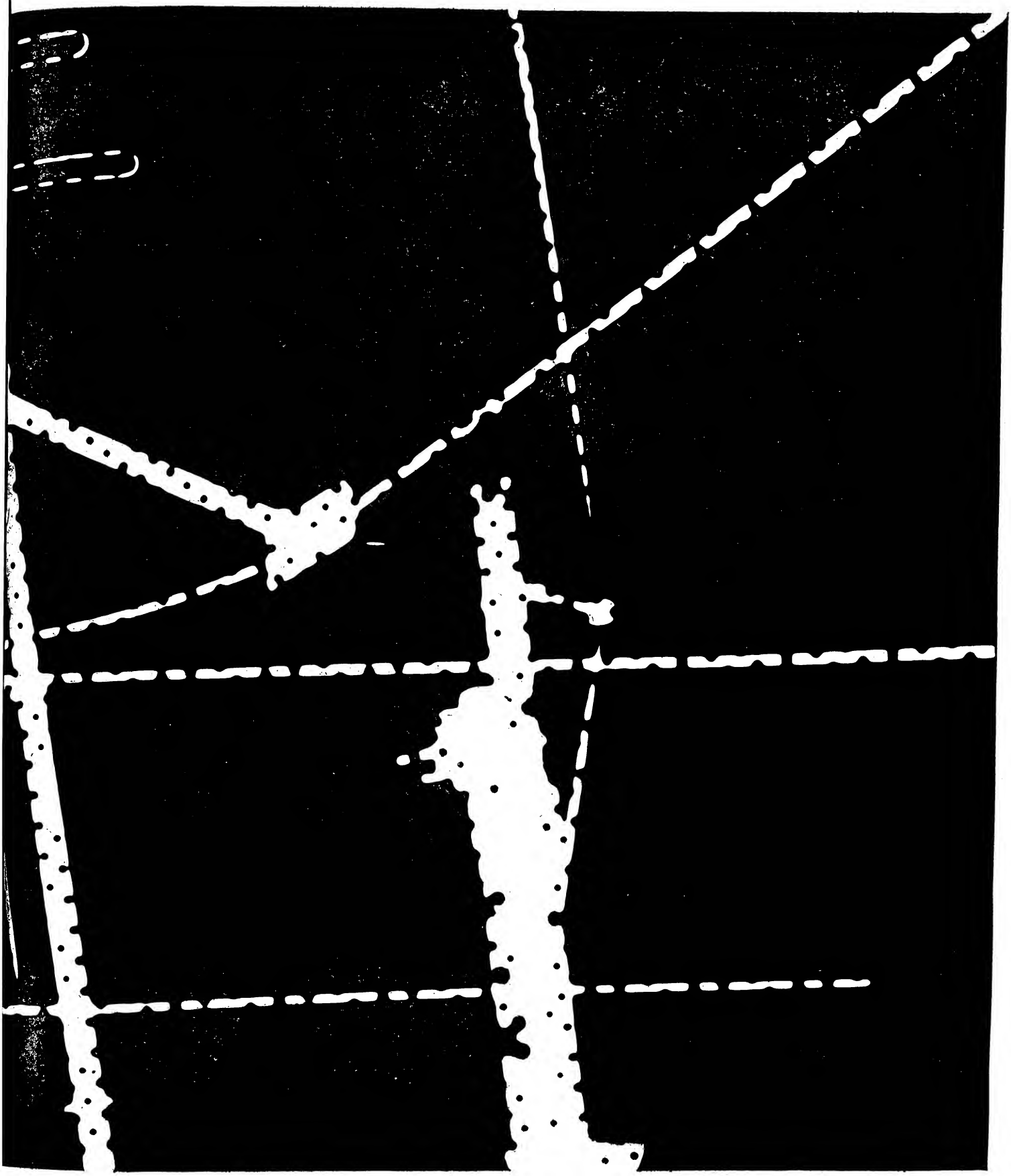
Other areas of the survey will cover the possible effect of the tape in easing time availability problems on the local level. Ziv is hopeful that with the high-quality tape, stations may feel more disposed to the use of delayed broadcasts of network entries, thereby creating better and more time slots for syndicated shows. Another area of exploration would be that of print life, an examination of whether the more expensive but longer-lasting tape would be more economical than the cheaper but shorter-lived celluloid motion picture prints.



Ironing board covers are just as much at home on network television as automobiles. A small-budget manufacturer of lawn seed thinks of it as a basic medium just as readily as a big-budget manufacturer of refrigerators.

New sales patterns developed by NBC have placed network television within the reach of every category of business. And as these sales patterns continue to free network television from the rigid system of sponsorship inherited from radio, more and more advertisers will be able to profit from its unparalleled impact.

There are more advertisers on TODAY alone than there were on the leading radio *network* a decade ago. The



widely applied TODAY pattern of participation has opened television to many new advertisers looking for flexible, economical, highly merchandisable ways to use the medium. And the Color Spectaculars offer new ways for more sponsors to capitalize on the audience appeal of big 90-minute shows and to begin reaping the benefits of displaying their products in Color.

With programming aimed at attracting *all* the American publics, and with it pioneering sales patterns, NBC places network television at the service of *everybody's* business.

exciting things are happening on

NBC Television

a service of RCA

TV's Quieting Influence on Mental Patients Seen in Hosp Test; News Low

Washington, May 1.

Television has a quieting influence on patients in a mental institution.

This is the conclusion of the survey just made at St. Elizabeth's, the huge Federal hospital in Washington for mentally disturbed. Comments Dr. Winfred Overholzer, superintendent of the institution:

"It is sometimes difficult to say just what patients think about radio, although, in general, they appear to enjoy musical programs.

"There is no question, however, about their reaction to tv. Young and old, disturbed and quiet, confused and clear alike, take great pleasure in watching tv. It has been noticed that on wards where patients are active, a temporary interruption in tv service is likely to mean an increase in the number of minor altercations and arguments, a fact which would illustrate the value of tv on the wards of a mental hospital."

St. Elizabeth's has 21-inch screen sets scattered throughout the sitting rooms of its wards. Its brand new Dorothea Dix Pavilion provides a television set for each 12 patients, indicating the importance attached to the medium by the institution.

The St. Elizabeth's survey showed that male patients prefer sports events of all kinds, with prizefights and races topping the list, and quiz shows. The women's top choices are People's Theatre, Arthur Godfrey and quiz programs.

St. Elizabeth's has many Negro patients and it is interesting that the most popular single radio show is Elder Micheaux's Sunday broadcasts, among both men and women patients.

The poll takers were surprised to learn that news—on both radio and tv—stood at the bottom of the popularity list. It was explained that patients are interested in news but have plenty of time to read the daily papers—and prefer to have their news that way.

Sponsor identification was virtually nil among the hospital patients. Physicians speculated that since they can't go out and purchase the merchandise anyway, they never bothered with the commercials.

While women shows on both radio and television received few votes among the patients, veteran D. C. telecaster Ruth Crane, who helped with the poll, was recognized by quite a number of the men and women interviewed as "the Ruth Crane on tv."

16-Month Planning

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thing ready by January," he said. Then, if sponsors start their shopping for the fall season in February or March, Screen Gems will be able to come up with the pilots even if nobody else is ready.

What with the accent these days on network sale, Screen Gems isn't alone in its Operation Longrange. Time was when a telefilm distrib could throw a new show on the market via syndication any time of the year. But now with every property first being offered up for national sale and then, if it misses, going into syndication, the timing has become vital. Television Programs of America offers another example; its "Tugboat Annie" pilot, just being completed, has been in the works for two years, ever since board chairman Ed Small acquired the rights from author Norman Reilly Raine. Its "Grand Hotel" is a next-year project, though TPA has had the rights for over a year. A newly announced sea-adventure series, "Shark Malone," hasn't even got a production schedule yet, though scripts are being worked on.

Other examples abound: Ziv has had its "I Love a Mystery" and its husband-and-wife dramatic series on the lists since last summer; Official Films (via Hannah-Weinstein in England) has "Tangier" and "Mr. Pastry" on the drawingboards for months; CBS Television Film Sales is still in the researching stage on its "Sir Francis Drake," which is tentatively set to start shooting this summer.

The vidpix pundits aren't entirely happy about this state of affairs, for competitive reasons. It requires them, for one thing, to be able to call programming trends long in advance, a real toughie for anybody from a network president down. For another, when a certain type of program fare clicks, they can't get in fast enough with their own version. Case in point was "Robin Hood," which Official brought in while already planning two other costumers. Because of the "Robin Hood" click, everyone was high on costume drama, but Official, with its "Sir Launcelot" and "Buccaneer" already in the works, was able to get in first. That's not to say that there isn't some flexibility or that a pilot can't be pushed out in a couple of months if deemed top priority, but in the normal course of business this is becoming tougher and tougher.

Kidvid Coin

Continued from page 37

in "Mickey Mouse Club," when the web ran short on kid underwriters. A few of this genre have also bought into syndicated shows.

And back to network, CBS-TV took cognizance of the dearth of kidvid sponsors rather early in the game, when it established its 7:30 to 8 p.m. strip as a kid-and-adult mutation, and with partial results among sponsors and in ratings.

One of the sourest situations any syndicator has had to face has been MCA on the Autry-Rogers pix. While the ex-theatrical features have connected neatly in many markets, areas such as N. Y. (via WOR-TV) offer a perfect example of what the lack of kid sponsors has done. WOR ratings are okay in comparison to other syndicated product in or around that time, but the station has had a rough time convincing sponsors that Autry and Rogers or anything like them have a permanent appeal among adults. Carry the whole affair one step further, there are even those sponsors (cigs, beers primarily) which firmly reject adjacencies to kid shows, both because they feel kid show tieups don't provide the audience they want and because of viewer objections to the likes of a cig pitch being alongside a kid show.

Big Adult Audience

Syndicators insist — and ratings bear them out—that many kid stanzas garner a large adult audience, even larger at times than the kid audience for which a particular show is primarily intended. One source, striking an average, said that kidvid gets 30 to 40% of its audience after supper from the kids while the rest of the viewership is adult. In middle-sized tv markets, as noted by ARB in March, sample stanzas from 6 to 7:30 show these audience composition results: "Ramar of the Jungle," Seattle-Tacoma, 26% of total audience are men, 32% women; for adventure shows in the "Soldiers of Fortune" class (which many in the trade consider to be more for adults than "Ramar"), the proportion of adults to kid viewers is about the same. Thirty-percent of the "Superman" audience in Detroit is made up of adults; "Sgt. Preston" a network show has 69% of its viewers in the grownup category. No less than 36%of "Little Rascal" audience in Washington is adult; and for the networked "My Friend Flicka" 68% of the D. C. audience is beyond the gradeschool age. ARB shows that the breakdown pictures in Atlanta and Cincy are comparable.

In the days of "Abbott and Costello" on the syndication mart from MCA, the situation comedy grabbed off some of the finest mixed adult-kid audiences around. Though some syndicators believe that comedy is the vidfilm answer to getting the adult sponsors and at the same time offering enough appeal to kids so that they don't force a tuneout, agencies and advertisers still aren't buying the idea to wholeheartedly. Cowboy series have done pretty well in the mix-'em-up regard too, but, again, the number of for-adult sponsorships remain limited. If neither of those show types is the answer, syndicators are asking: "What type is?"

Tele Followup

Continued from page 33

stationed in various parts of town with cut ins at the appropriate time, was a good scenic and musical item. Camera work was excellent and imaginative and further enhanced the reputation of New York as a nice place to visit.

Jose.

U. S. Steel Hour

Reports have it that Rod Serling's play on the "United States Steel Hour" last Wednesday night (25) was watered down by the sponsor anxious not to offend any potential customers, presumably in the south. As presented, however, the drama did not seem to suffer from the dilution. In fact, the major defect of the drama was its insistence on driving home its message with a sledgehammer.

Serling had a good message against provincialism, against prejudice and for fair play to all. "Noon On Doomsday" underlined the case for justice with considerable force in a piece that was as much soapbox as drama. The whole thing, however, was carried off effectively by virtue of a pungently dialoged script and excellent performances, notably by Albert Salmi and Everett Sloane.

The locale of the play, New England, was an initial improbability. (Here, an ironic hand must have been responsible for turning the small N.E. town, the cradle of American democracy, into a festering bed of hate and prejudice.) The action involved a town bully who is acquitted of murdering a "foreigner" because the townspeople resent outsiders. Sloane, playing an elderly judge whose son defended the killer, is revolted by the spectacle and finally succeeds in awakening the conscience of his neighbors. Salmi was superb as the drunken brawler. Jack Warden skillfully played a N. Y. newspaperman although the role was farfetched. Other cast members, including Philip Abbott and Lois Smith, also contributed good bits.

Herm.

Denny Vaughan Show (Canada)

As guestar on "The Denny Vaughan Show," Gracie Fields made her Canadian tv debut on Tuesday (24) via CBS-TV, Toronto, for the full network treatment. From her opening "We're All for One," a marching son, Miss Fields immediately generated on her falsetto and flute-like soprano, plus salesmanship that showed up the rest of the program. Miss Fields, generous with some 15 mins. of the half-hour Lever Bros. sponsorship, instantly revealed why she is a darling of the British music halls, then belting across a medley of new songs that included "All at Once You Love Him," a ballad, and "Don't be Angry with Me, Sergeant," this a rollicking Army song with plenty of purple but inoffensive lyrics.

Her other medley included such oldtime, trademarked faves as "Now Is the Hour," "Walter" and "Biggest Aspidastra," with a finale of "Love Is a Many-Splendored Thing" and "September Song." Throughout the style and tempo switches, Miss Fields had no difficulty in demonstrating why she is an experienced songstress, comedienne and actress. She was backed by Rudy Toth's 19-man orch. Other commendables on the first half were Denny Vaughan, current singing craze of Canadian teenagers; Joan Fairfax for a couple of ballads; The Bobolinks, three boys and two girls, for choral work; The Cynthia Barrett Dancers (3).

McStay.

Matty Fox

Continued from page 37

ing all of them as president. C&C Television will handle sale of the library for television in the U. S. Pan Atlantic will ditto for South and Central America for tv and theatres and Canada for tv, while International holds theatrical and tv rights for the rest of the world. These three subsids and Western, it's revealed, entered into the $9,994,541 loan agreement which raised the coin for purchase of the RKO library. Proxy statement further discloses that Fox, who had sold Western for 1,000,000 shares plus options on an additional 600,000, now holds a total of 875,000 shares, or in excess of 10% of the outstanding C&C Super stock as of March 31.

From the Production Centres

IN NEW YORK CITY . . .

Judy Fremont, former producer of "Tex & Jinx" on radio, joined the "Weekday" staff on NBC . . . **Robert C. Wilson Jr.**, ex-Weed & Co., joined ABC Radio as an account exec . . . **Robert Rounseville**, who subbed for **Jane Pickens** on her NBC Radio stint a couple of weeks back, returns for a longer spell this week while Miss Pickens vacations in Europe, with **Dorothy Sarnoff** as his musical vis-a-vis . . . ABC handed out roses to its 140 secretaries last week in observance of National Secretaries Week.

CBS exploitation chief **Sid Garfield** to Evanston, Ill., in connection with Northwestern U. S. honorary award to **Edgar Bergen** . . . WRCA's "Pulse" staff gifted producer **Draper Lewis** with attache case as he left to become writer of **Eddie Fisher** show in H'wood . . . **Dwight Weist** and non-pro **Avery Hathaway** honeymooning in Bermuda . . . **Arthur Hughes**, star of "Just Plain Bill" for 23 years, into CBS-"This Is Nora Drake" . . . **Robert Arthur** and actor **Ronald Dawson** sold "Masters of Mystery" package to ABC for Wed. night at 7:30 starting May 2, with **Clark Andrews** directing . . . **Johnny Andrews** originated his WRCA show at Union Sq. yesterday (Tues.) . . . **Buddy Jones, Jack Sterling's** bass fiddler at WCBS, going to Jones family reunion in Arkansas next month . . . **Joan Alexander** joins CBS-"Backstage Wife" . . . Roving reporter **Ray Owens** of WRCA vacationing in Miami Beach . . . **Murry Salberg**, mgr. of CBS program promotion, on four weeks' European vacation . . . **Singer Stuart Foster** was soloist with Queens Symph in Forest Hills (28).

Corn Products bought following daytime sudser segs on CBS: "Road of Life" (Wed.), "Young Dr. Malone" (Thurs.) and "Helen Trent" (Fri.), via C. L. Miller . . . **Jack Sterling's** foray as an actor into "Lightnin' " at Stamford struck SRO . . . **John McTigue**, ex-NBC publicist, now blurbing for N. Y. Convention and Visitors Bureau annual Summer Festival with discount books for hotels, theatres, boatrides, sports, etc. Runs June 21 to Labor Day . . . **"Tiger" Lee**, model, waterskier and York Harbor (Me.) fire dept. lieutenant, guests on CBS-**Galen Drake** show Sat. (5). She's the gal who lived in Orhbach's window on Union Sq. for nine days last Oct. . . . CBS prexy **Art Hayes** moved into his new Greenwich, Conn., home this week.

John (Jack) Beecher to WOV sales, after John H. Perry Associates . . . WMGM sportsgabber **Jim Gordon** is third-time father—son, Brian, born last week in Queens . . . **Marty Bergman**, of WMGM traffic staff, wedded Sabbath (29) to Loretta Sitowitz . . . **Herbert Mayer** to Radio Ad Bureau as senior sales presentation scribe; was with NBC Spot for two-and-half years . . . **Laura Hall**, chief telephone operator and her staff at WQR-Mutual, get thankyous by way of a picture spread in the current American Tel&Tel house mag . . . WQXR engineer **Robert Cobaugh** and wife to Europe for five-weeker . . . **Barry Sullivan** into tonight's (Wed.) "Family Theatre" via Mutual . . . **Jo Ranson**, WMGM flack, and pubserv director, is delegate to the President's Committee for Traffic Safety Regional Conference in Atlantic City this week. . . .

IN HOLLYWOOD . . .

G. W. "Johnny" Johnstone in town on his annual call to keep alive station interest in NAM's "Industry on Parade." Quarter hour documentary film on American industry now airs weekly on 262 stations and dubbed in 20 languages for overseas tv . . . **Al Kaye**, who heads up the Hollywood office for Benton & Bowles, viewed 35 pilots in a week but could recommend three to his N. Y. office . . . **Robert Mamby**, General Teleradio veepee, skipped up the Coast to Redwood City for a closer look at the Ampex tape recording operation. For the O'Neils to buy? . . . "Queen for a Day" will be extended to 45 minutes if and when emcee **Jack Bailey** feels up to it. Five 45's and one 30 (Truth or Consequence) is too weighty for one man, he allows, and who is to gainsay him . . . After knocking off a half-dozen teleplays and a screen treatment, **Milton Geiger** took off for N. Y. to set up summer production for the stage play, "Everywhere Chick-Chick," which he wrote with **Max Wylie** . . . **Cam Pierce** resigned as chief engineer at ABC to head up Ling Electronics. His successor is **Theodore Grenier** . . . **Don Norman**, former manager of NBC telestation here, set up his own company with a high kick for reforestation.

IN CHICAGO . . .

Now that the WNBQ colorbandwagon is rolling, veep **Jules Herbuveaux** is catching his breath under the Florida sun . . . Bankers Life & Casualty has renewed **Paul Harvey's** ABC Sunday newscasts for 39 weeks . . . **Rudy Perz**, ex-Grant, new at J. Walter Thompson's tv commercial department . . . ABC prexy **Robert Kintner** slated to speak at the Broadcasting Advertising Club luncheon May 16 . . . **Fred Niles** Productions lensed a pilot Monday (30) on a projected variety series helmed by deejay **Sam Evans** and aimed at the Negro market . . . **George Gobel**, into plug his "Birds and the Bees" picture, paying a return visit today (Wed.), to WLS where he broke into show biz back in '31 as a boy soprano . . . WGN-TV program manager **Jay Faraghan** speaking at the Illinois Federation of Women's Clubs confab here next Wednesday (9) . . . **Edgar Bergen** being feted today (Wed.) by Northwestern U, his alma mater. Bergen bankrolls a scholarship fund for Northwestern's School of Speech . . . Goldblatt Bros. backing WNBQ's tinted "Windows," daily five-minute shopping strip bowing Monday (7) . . . **Vince Lloyd** working a late evening 10-minute sports wrapup on WGN-TV . . . **Wally Pfister**, ex-CBS, added to Chet Hagen's Chi NBC network and special events crew . . . **Frank Duggan** and **John Fogarty** from the disbanded Duggan-Phelps ad agency have joined the Gordon Best shop . . . **John Dragomier**, formerly promotion chief at WOOD and WOOD-TV in Grand Rapids, signed on with **Hal Smith's** NBC network sales promotion staff . . . **Dorothy Hamilton**, WGN public relations topper **Jim Hanlon's** secretary, off to the Jacksonville Naval Air Station for two weeks of Naval Reserve training.

IN BOSTON . . .

Hub distaffers in radio and tv hosting AWRT delegates 600 strong at Hotel Somerset for four days (26-29) . . . **Del Castillo**, former program director of WEEI who has been in Hollywood as musical director for several CBS network programs originating there, flew in visiting his mother just before her death. He brought greetings to WEEItes here from former WEEI staffers now in Hollywood: **Roland Winter**, who plays the role of the father in "Meet Millie," and **Jim Pollard**, now property manager at CBS-TV in Hollywood. **Jeanne McKeon** of "Beantown Matinee" cast, who worked with Castillo when she was in Hollywood, chatted about mutual friends . . . **Charles "Chuck" Romine**, producer of the CBS-TV "Adventure" series, was taken on a guided tour of Peabody Museum in Salem by **Charles Ashley**, WEEI news-

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Inside Stuff—Radio-TV

Under Milton Berle's NBC pact he gets $300,000 next season for the four spectaculars he plans doing, instead of a regular series.

Death of Sen. Alben Barkley Monday (30) caught a couple of CBS Newsfilm cameramen with their magazines down, but the web alertly made up for the mishap with some exclusive tapes of the circumstances. Web had two of its cameramen covering Barkley's speech at Washington & Lee U. in Lexington, Va., but they were loading new magazines into their cameras just when Barkley slumped over in the middle of the speech.

Not to be caught entirely without material, they looked for covering items and learned that John Jennings, a journalism senior at the university, had been taping Barkley's speech, and they purchased exclusive rights to the tapes. The tapes included his last words, the sound of the fall, the subsequent hush and the off-mike cries of "get a doctor!" CBS piped the tapes into N. Y., where they were used for audio on the Ron Cochran "Late News" on WCBS-TV (video was merely a still of Barkley), after spotting on CBS Radio. "The Morning Show" on CBS-TV yesterday (Tues.) used the tapes too, as did a couple of radio newscasts.

Harry Feeney, who moved over this week from CBS Radio trade press editor to a ditto chore at CBS-TV, was given a gold desk calendar clock from the press staff he departed. An inscription created by Ed Reynolds, manager of the press dept., and which Feeney has not yet seen because the clock is at the engraver's, reads: "To Harry Feeney, who never watched a clock in his life."

Aaron Beckwith, veep and eastern sales chief for MCA-TV Ltd., has been a gratis "consultant" for his alma mater for the past several years, and tomorrow (Thurs.) Syracuse U. is taking official note of the fact. A regular twice-yearly lecturer on radio and tv at the upstate N. Y. college and active in job placement for alumni, the syndication exec (Class of '35) is getting the Syracuse Radio-TV Center award for "outstanding contribution."

Phil Dean Associates has been retained as national consumer and trade press handler for WTOP-plus-tv, Washington, and WMBR-plus-tv, Jacksonville, owned by the Washington Post. Dean, vet network and station publicist, was tapped for the chore by John S. Hayes, prez of the newspaper's broadcast division.

Dean, who'll work out of New York, was formerly exploitation manager of NBC and later its N. Y. owned & operated, WRCA-plus-tv, thence establishing his own p.r. company. He also reps WINS, N. Y.; WVEC-TV, Norfolk, Va.; WWLP (tv), Springfield, Mass., and WTRI (tv) Albany.

A vidfilm in the Christophers series, done by Ray Bolger, will be seen in N. Y. on WABC-TV next Sunday (6). Particular stanza in the regular Father James Keller-emceed series has occasioned extra-heavy fan mail in its playdates elsewhere on video.

In it, Bolger adlibs an explanation of the U. S.'s "Great American Seal."

WCBS, N. Y. flagship of CBS Radio, has latched on to tomorrow's (Thurs.) Broadway opening of "Most Happy Fella" by inaugurating a letter writing contest under the name of the legiter, pegged on which personality the contestants consider "The Most Happy Fella" on the station. Contest will run three weeks, with letters addressed to "Most Happy Station."

Television Chatter

Lynda Lynch of "Pajama Game" on **Ed Sullivan** show (5), and ditto the **Four Lovers**, new rock 'n' roll group in teledebut . . . **NBC's Al Rylander** to Miami for 10 days of rest . . . Pressagent **Jack Perlis** on a safari contacting tv eds-columnists . . . WRCA-TV sales secr'y **Mardy Palmer** leaving to become research aide in personnel relations of AT&T . . . CBS-TV's **Phil Cowan** into his new White Plains home . . . A girl to **Mr. and Mrs. Dick Manley**, the father being WRCA-TV unit supervisor . . . **George Lowther's** "Bend to the Wind" adaptation on "Star Stage" Fri. (4) . . . **Marilyn Roth** (nee Rosenberg), WRCA-TV publicity secr'y, to become a mother in Oct. Station vacationeers are director **Mike Gargiulo** and asst. director **Walt Gerrity** . . . **Frank Goodman** named as successor to **Dave Tebet** to handle public relations for Max Liebman Productions . . . **John Gay's** "The Sentry" on "Goodyear Playhouse" (6) . . . **Shirley Grandin** of Tex & Jinx office promoted to fashion coordinator of WRCA-TVs' "Jinx Diary." . . . **Beth Mollinger** assuming production chores on new **Faye Emerson** weekly tv show, "Women Want to Know," starting May 15 on ABC-TV . . . Television Snapshots Inc., one of the pioneer producers of pubservice films for television, is changing its name to Editorial Films Inc. Firm, headed by **Babette J. Doniger**, will continue to produce both the "editorial" films and tv commercials.

Ed Grossman, onetime comptroller of Guild Films, joined Cinema-Vue Corp. in the same capacity . . . **Erberto Landi** celebrates the sixth anni of his "Italian Film Festival" on WATV Saturday (5) with a new-on-tv Anna Magnani starrer, "Angelina" . . . **Bernice J. Kerman**, former scripter for "The World of Mr. Sweeney" on NBC-TV, wrote the "Date With Life" story for next week (7-11) on the same web . . . **Jules Schwerin**, former CBS director with a host of feature film credits and commercials as well as programs, joined **Robert Davis Associates** as creative supervisor of tv commercials . . . "Moment of Courage," preempted by President Eisenhower's "I'll run" speech, rescheduled for "U.S. Steel Hour" June 20 with **Kim Hunter** starring . . . **Marion Marlowe**, having done 10 guest shots on the Ed Sullivan show, signed for five additional appearances scheduled through August . . . CBS Television Film Sales moved to new Madison Ave. quarters . . . **Hedda Hopper** guest-celebs on "I've Got a Secret" tonight (Wed.) . . . Four Pals, a singing-waiter quartet from the Composer Restaurant (N.Y.), make their first pro appearance on the Robert Q. Lewis show Friday (4) . . . **Jean Lubas**, ex-Newark News, joined ABC-TV as secretary to sales development manager **Bert Briller.**

Robert Rowe Paddock, CBS-TV staff designer and president of the United Scenic Artists, will lecture at West New York (N. J.) High School today (Wed.) on the practical application of scenic designs in television.

Michael Landon into part on Telephone Hour's "Mystery of Kasper Hauser" . . . **Herman Edel**, head of publicity and promotion for Sterling Television, back in N.Y. and on the job, after emergency appendectomy in Chi during NARTB conclave . . . **Crew Cuts**, song quartet, signed by Budweiser for film commercials, with United World Television as producer at initial $60,000 outlay . . . CBS inked **Howard Magwood** as a director of upcoming cartoon cross-boarder . . . **Max Ehrlich** on May 3 flies down to Miami, and then, with two others, picks up a 42-foot cruiser, sails it up the Inland Waterway to New York. Back around May 18.

WCKT—It's All NBC

WCKT, Miami, which will start telecasting July 1, has named NBC Spot Sales to represent it. S'tation is an NBC basic affiliate of which Niles Trammell, former president of the network, is prexy and general manager.

The national sales representation was one of the first major deals made by John H. Reber since his recent elevation to NBC director of spot sales.

ADVERTISERS ROMANCE AGENCIES WITH A FLAIR FOR TV SPOT BIZ

Honeymoon With Pay

Hal March is off on a delayed honeymoon-with-pay today (Wed.), spending three days in Miami, m.c. of chain druggists' convention, then to Louisville to attend Ky. Derby as guests of Bill Corum and back to N. Y. for his 64G chore.

Also emceed show for the Boston Jewish Hospital Sunday (29).

AFTRA-SAG Row Coming to Boil In Tape Emergence

Chicago, May 1.

The arrival of the television tape era, as heralded by the premier showing of the Ampex Corp.'s videotaper at the NARTB convention here two weeks ago, is expected to bring to a fast boil the jurisdictional squabble between the American Federation of Radio-Television Artists and the Screen Actors Guild.

With both unions adopting a "no-retreat" stance, the alarm has been sounded that there's trouble ahead until the AFTRA-SAG boundry lines are clearly spelled out.

It's considered likely the issue of which union has jurisdiction over which television "reproduction" process will end up in the lap of the National Labor Relations Board. And there's always the threat that one or the other union will use the strike weapon to backstop its claims.

SAG has already lodged protests with CBS-TV over the recently negotiated "clarification" of the AFTRA network codes which, in effect, gives the latter union control over such electronic filming devices as DuMont's Electronicam used on the Jackie Gleason "Honeymooners." Meanwhile, AFTRA is mapping an appeal to an American Arbitration Assn. ruling which held that that particular show was done in the "motion picture manner" and therefore not subject to the "live" union's claims.

It appears obvious that SAG is ready to do battle over what it considers encroachments in its field in the "rider" recently attached to the AFTRA web codes which gives the radio-tv union jurisdiction over shows "produced or recorded by means of any electronic video equipment (including a combination electronic and motion picture or 'slave' camera) used in connection with live broadcasting or in connection with electronic video recording . . ."

SAG points to its contracts with the Alliance of Television Film Producers and the Assn. of Motion Picture Producers which it claims gives it control over motion pictures "including those made with tape or other electronic devices." Initial Screen Actors' complaint was aimed at CBS as a signatory to the '55 Memorandum of Agreement to the tele supplement of the SAG-Producers Basic Agreement. Union has started a series of high level discussions with the network over the "conflict" in the two pacts with the warning the issue must be resolved soon "to avoid a most serious controversy."

By the same token, now that video tape is a reality opening up a whole new range for the medium, AFTRA assuredly will go all out to "protect" its interests in the "recording" area as laid out in the "clarifications" to the network codes.

At the moment CBS, as a signatory of both the SAG-Producers memorandum and the "clarified" AFTRA code and also involved as the showcasing network of the Electronicam process via Gleason's "Honeymooners," is feeling the first heat thrown off by the intra-union tiff. But with both labor organizations seemingly ready to go to the mat over what each considers a "fundamental principle," the wrangle can be expected to touch other fronts unless a peaceful AFTRA-SAG modus vivendi is found quickly.

Reunion at 30 Rock

It was exactly 10 years ago that Columbia Pictures released its "Tars and Spars" film. In the cast, along with Alfred Drake, were Sid Caesar and Janet Blair. Heading up exploitation on the pic was Al Rylander.

Now they're all, with the exception of Drake, permanently reunited at NBC's 30 Rockefeller Plaza, with Caesar only last week pacting Miss Blair as his femme vis-a-vis next season as successor to Nanette Fabray. Rylander has meanwhile transferred his exploitation allegiance to NBC with the Caesar show as one of his major "babies."

Chi's Hopes High On ABC-TV's Ayem

Chicago, May 1.

Revelation that ABC-TV is prepping a fullscale programming invasion of the morning hours next fall has prompted some hopes here that the Windy City may be repped in the a.m. lineup. It's believed not beyond the realm of possibility, that the web toppers may work Don McNeill, possibly with his "Breakfast Club" vehicle currently SRO on the radio net, into the autumn pulans, especially in view of the fact ABC-TV plans to stress personality "salesmen."

McNeill and his biz partner Ralph Bergsten will be in New York, May 23, when the toastmaster subs for Garry Moore on CBS-TV's "I've Got a Secret," and they have a conference scheduled with ABC prez Robert Kintner. Fact that McNeill is still anxious to "prove his point" in tv after a couple of abortive trial heats leads to the supposition that the subject of his role in the web's tele future will be broached.

McNeill's "Breakfast Club" was simulcasted on the tv network for a year until it ran out of sponsorship gas in February '55. At that time, however, is was ABC-TV's only daytime venture and was "isolated" in its early morning location.

Chevillat & Singer's European Junket As Hypo for 'Great Life'

Dick Chevillat and Ray Singer took off for Europe on a six-week junket to unearth locales for the NBC-TV "It's a Great Life" series. They're writers-producers of the telepix situationer slotted 7 p.m. Sunday, opposite CBS-TV's high-rated "Lassie," and with Chrysler dumping "Life," the job of coming up with another underwriter has been tossed into the network's lap. Chevillat and Singer are under contract to NBC and they'll work up another series while in Europe.

The overseas jaunt by the duo follows by a few days the "go Euroye" trip of producer-writer, Nat Hiken, who's looking over military bases (notably Rome and Naples) for some of next season's installments of the CBS Phil Silvers vidpixer. In the case of "Life," the season's windup on June 3 will be titled "Passport for Amy" with that character headed for the Continent, thus leaving the way open for the show to resume the European thread next season.

Mull 'Down You Go' As NBC-TV Summer Sub

"Down You Go," ABC-TV Thursday night quizzer, is being looked over by NBC-TV as a summer replacement for the Saturday "Big Surprise." Latter's sponsors, Purex and Speidel, are interested in retaining the time franchise via "Go."

Only last week Purex bought a couple of other hot weather niches on NBC, Friday night at 10:30 and Saturday night at 9:30, latter optioned for six alternating shows. No formats are set as yet.

More agency hopping is anticipated along Madison Ave.—and because of something that was hardly an important consideration to bluechippers until recently. Lacking confidence in their present agencies to handle adequately tv spot's growing importance, some advertisers are known to be looking around for percenteries hep to this complex half of video.

Apart from maybe a dozen to 15 key agencies in national spot, most of the rest are accused of sloughing off that part of video. Irony is that many agencies go hog wild arranging grandiose network purchases when the work that goes into buying via coaxial doesn't require anywhere near the attention to detail, the knowhow or the manpower that national spot does, say observers. (It was only a few weeks ago that bankrollers made public their gripes about having to pay 15% to agencies for network shows, since this kind of agency function require little effort.)

National spot expenditures were rapidly gaining ground on the $119,000,000 grossed by network tv in the last quarter of 1955, with nearly $104,000,000 of its own, according to Television Advertising Bureau. So literally millions of dollars have been disbursed recently by agencies in behalf of clients, yet the majority of hucksters turn handling of national spot biz over to $5,000 to $9,000 a year employees, while the veeps and other key agency personnel devote practically all of their time to the glamor side—networking. Media executives range from occasionally intense to mostly casual in their attention to time buying. Regular buyers, it's believed, are generally left to their own wiles in implementing spot purchases.

Two basic reasons are felt to be the cause of the weakness of most agencies in fulfilling national spot needs of their accounts. Restless advertisers are after agencies strong in their ability to find good spot vacancies on tv stations and in their ability to devise palatable commercials which will "sell" on a local level for as long as a month or two at a stretch, since it's less feasible to change the content of a spot commercial as often as with a network pitch.

Overhaul Traffic Depts.

The agencies with the smooth-functioning traffic departments, able to get the tiny commercial reels to stations on time and certifying that the pitch is destined for the right slot, is in demand. Also a key factor in the imminent reshuffling of agencies is that most of them have failed to develop their own version of a "station relations department." Two years ago, agencies such as Ted Bates and Y&R began organizing internal groups to romance tele stations, in order to get clearances for spot advertising; even today, when national spot time is supposed to be so tightly bound up, it's unequivocally stated by insiders that if you're on topflight terms with station management excellent spot time can be cleared with no trouble.

The fallibility of depending on ratings along in determining where to place national spot coin is well known, so the agency "station relations" serve another function besides buttering up the station boys for a better deal. In their travels, these roving "good will ambassadors" also get a chance to look in first-hand on which stanzas are clicking where.

A point in the argument that so few agencies are equipped to turn out an entertaining and influential spot commercial is the observation that of late so many agencies have been plagiarizing the much-talked-about Harry and Bert commercial for Piels out of Young & Rubicam. Until lately, national spot commercials were generally given little original treatment and the copycatting is taken as a sign that Madison Ave needs an overhaul in the creative copy departments. The percenteries with the spot plusses are the very ones the unhappy underwriters are after.

here comes another thoroughbred . . .

CHAMPION!

Make a list of the fastest-moving Westerns in television, and you're bound to include Annie Oakley, Range Rider, Gene Autry and Buffalo Bill, Jr.– all produced by Flying A Pictures. And now there's another Flying A thoroughbred– The Adventures of Champion, starring Champion the Wonder Horse... the story of a wild stallion, a boy and his dog in lawless cattle country.

One of the best-known animal heroes in showbusiness, Champion has been featured in more than 100 television programs, 85 motion pictures, all of Gene Autry's tours and Championship Rodeos... and in Champion comic books with annual sales of more than three million copies!

On the CBS Television Network, The Adventures of Champion clocked a 17.9 rating at 7:30 pm*– a neatly balanced audience of 26% men, 29% women and 45% children.** Which bears out Billboard's evaluation: "Champion is solid entertainment... excellent production... over all, the kind of fare that parents can sit down with their children to watch!"

The kind of fare you'd do well to look into... by calling CBS Television Film Sales, distributor of the fastest-moving films in television.

CBS TELEVISION FILM SALES, INC.

New York, Chicago, Los Angeles, Detroit, San Francisco, Boston, Atlanta, Dallas and St. Louis. Distributor in Canada: S.W. Caldwell, Ltd.

*Nielsen– Nov. 1955 (first report) **ARB– Nov. 1955

Filmways Sets Own 'Tailored for TV' Opticals Dept.; See Wide Tint Use

First New York producer of television commercials to sport its own fullscale, made-for-television special effects department is Filmways Inc., which has purchased the first new Oxberry Optical Printer. New machine, which costs about $25,000 and can provide up to 100 different special effects plus new accomplishments in color opticals, will be used by Filmways for its own production but may also be employed by Filmways for an optical service for the industry.

Up to now, virtually all commercial producers have used the half-dozen or so major optical houses in N. Y. to create their special effects in commercials. A couple of producers have some equipment of their own. But Filmways, with the purchase of the new Oxberry unit from Animation Equipment Co.—machine gets its first public display at the Society of Motion Picture Engineers convention this week at the Statler, N. Y.—becomes the first fully equipped producer with optical facilities under its own roof. Moreover, most present optical equipment is tailored for motion picture use, with the special effects running two feet or more, often too long for the quickie 30-second or 60-second commercial. Aside from the variety of different opticals, Filmways will be making shorter—one and one-and-a-half-foot opticals. Moreover, opticals have a growing importance in television because many commercials use them extensively, since the blurb itself is supposed to be an attention-getter.

Machine's greatest possibilities, however, lie in the field of color, according to Filmways exec v.p. Martin Ransohoff, and Sid Greene, who recently jointed Filmways as head of animation and special effects after a 25-year span in the field that started with Warner Bros. and has embraced several top firms in the lab and special effect fields. They point out that the new Oxberry unit is the first which is able to provide enough light intensity to permit the use of the variety and effectiveness in special effects for color that is already available for black and white. Because special effects essentially involves taking another picture of a positive print, light loss sometimes makes opticals impossible and always makes them difficult in color. New machine has a lamp housing unit and a lens combination that provides enough light to overcome this obstacle, they say.

Filmways is currently negotiating an agreement under which it will provide optical service to a limited group of other producers. It would provide the optical "mats" either on a library basis or on a rental arrangement. Filmways, incidentally, has claimed other "firsts" to its credit: the first specially-built camera car in the east, the first new rear-screen projection unit in the east, and the first N. Y. producer to set a reciprocal servicing arrangement with a Coast production outfit, in this case McCadden Productions.

Sterling Expands Vidfilm Catalog

Sterling Television now has distribution rights to the George Raft vidfilm skein, "I Am the Law," which MCA-TV has handled for the past couple of semesters. "Hollywood Preview," the Halsan Production, also goes over to Sterling. It was formerly distributed by Flamingo Films.

There are 26 half-hours in the "Law" package. "Preview," with Conrad Nagel hosting, is produced on a weekly basis.

Sterling has made the first sale of its complete package of short subjects to WABD, N.Y. Labeling the 2,000 shorties as the "largest library" of its kind for video, Sterling wrapped up the entire list in a new catalog, to kick off the "one-big-package" sales scheme.

'Code 3' Regional Sales

With signing of National Biscuit Co. to a regional alternate-week buy in the northwest, ABC Film Syndication put its new "Code 3" series on the regional syndicated market on a national basis. ABC enters the field with about 30 markets already sold, via Liebmann Brewery, Signal Oil and Nabisco sales, all in the west except for a couple of eastern cities taken by Liebmann. Opening of the series for sale followed last week's annual sales meeting in N. Y. of ABC Syndication's field force.

Nabisco took on the series alternating with Signal in Seattle, Spokane and Sacremento, but is clearing time in additional markets for the show, which is produced for ABC by Hal Roach Jr. and Ben Fox.

Ziv's Down Under 8-Show Upbeat

Ziv's International Division invaded Australia with a vengeance last week, selling a total of eight shows Down Under, six of them to commercial telecasters and two to government-owned channels. International chief Ed Stern then proceeded to the Philippines where he sold three Spanish-dubbed series to DZAQ-TV in Manila.

Six-show deal, covering "Man Called X," "Highway Patrol," "Mr. District Attorney," "Cisco Kid," "Boston Blackie" and "Times Sq. Playhouses," was set with Amalgamated Television Services Pty. Ltd. for Sydney and Melbourne. Australian Broadcasting Commission deal for two shows covered "Science Fiction Theatre" and "Favorite Story." Three Philippine entries are "Highway Patrol," "Science Fiction" and "Favorite Story."

JAY SMOLIN EXITS NBC TO JOIN HYMAN

Next week Jay H. Smolin ankles NBC Television Films to take over as overall chief of promotion, publicity and advertising for Eliot Hyman's Associated Artists Productions, company with video rights to the Warner Bros. feature film backlog. Smolin was director of sales promotion for the NBC arm.

Paul Kwartin, who a few weeks ago was scheduled to take the new Smolin post, will continue as head of AAP's national sales unit instead. Carol Levine continues as director of publicity under Smolin.

NBC's Coast Telepix Facilities Expanded

Hollywood, May 1.

In move to concentrate production of pilots and series under his own aegis, NBC is taking over four stages at California Studios on a yearly rental. Thomas Sarnoff, NBC-TV director of production and biz affairs here, closed the deal. Film department manager Fenton Coe will supervise the studio activity.

As yet, it hasn't been determined which of the net's filmed shows will move to California lot at Melrose and Bronson, but Sarnoff indicated that "Life of Riley" and "Medic" may be among them. NBC-TV's telepixing activities are currently scattered among Goldwyn, Roach and General Service studios. Sarnoff added that other of California's nine stages may be acquired on a rental basis, if available and needed for future series, should pilots sell.

ALAN LADD'S 'BOX 13'

Hollywood, May 1.

Alan Ladd's Jaguar Productions, which produced the "Box 13" radio series three years ago, is planning to make a telefilm series from the property. While Ladd will produce, but not appear in the video version, he starred in the pilot film, already in the can. He'll seek an unknown for the continuing role of "Dan Holiday."

ABC-TV is reported interested

12-Market Sale Of 'Crusade in Europe'

Unity, the Jerry Hyams vidfilmery which reactivated "Crusade in Europe," the series which played on ABC-TV about five years ago, has sold the skein of 26 20-minute pix in a dozen markets in the past three weeks. Produced by March of Time for 20th Fox, vidfilms were based on the Eisenhower book of the same name.

Hyams released the package at the NARTB convention. Unique-lengthed show has been picked up by WABD, N. Y., and XETV, San Diego, among others.

Gotham's 'Battle Of the Features'

With NBC-TV cutting away the "Howdy Doody" show 5:30 weekdays and returning the 5:30-6 p.m. half-hour to the stations, its N. Y. flagship, WRCA-TV, is moving into a feature film operation that will cut across rival WCBS-TV's two feature shows, "Late Matinee" and "The Early Show." New feature showcaser, airing cross-the-board at 5:30-6:45, will be called "Movie Show Time" and will have deejay Johnny Andrews as host.

Station isn't contemplating the acquisition of any new feature product for the segment at this point, but will use product it already has under contract, mostly Motion Pictures for Television features. If more product is needed, it will go into the market for it at a later date. "Movie Time" replaces "Howdy," along with syndicated film and some live audience-participationers. It cuts directly across the WCBS feature shows, since "Matinee" runs 5 to 6 and "Early Show" 6:15 to 7:10 p.m., with news in between. New WRCA-TV show starts June 4.

WPIX BUYS 112 'FOUR-STAR' SEGS

In a deal with Official Films, WPIX has pacted for 112 half-hour "Four-Star Playhouse" reruns in N. Y., beginning next fall on the Daily News-owned outlet. Actually, Official acquired 153 "Playhouse" pix in its recent Four Star Productions deal, but Fred Thrower, boss of the tv station, is only taking those in the series that star Dick Powell, David Niven, Ida Lupino and Charles Boyer.

Thrower doesn't plan to pick a time for the series until later in the semester.

'Secret Mission' Into Syndication for NTA

National Telefilm Associates has acquired distribution rights to "Secret Mission," series of 13 half-hour adventure dramas based on incidents in World War II and is placing this series, together with its new Lilli Palmer-hosted "Theatre" drama series, on the syndication market for regional and local sale.

"Mission" had been produced on the Coast by Films for Television of Hollywood Inc. and been taken over by producer Jack Skirball, who made the deal with NTA. "Theatre" is the anthology series produced in Britain by Harry Alan Towers, with Miss Palmer hosting what are for the most part plays based on classic stories. Stars in the latter series include Flora Robson, Wendy Hiller, Marius Goring, Margaret Leighton and Eric Portman.

'Kid Alley' Series Set

Hollywood, May 1.

Thirty-nine stanza comedy teleseries featuring an all-moppet cast, "Kid Alley," will be the first project of the newly-formed Joyce International Picture Inc., with Al Joyce and scripter Jay Ingram co-producing.

Shooting on three half-hour pilots will tentatively get underway within three weeks, according to Joyce, with Jodie Copelan, who recently finished directing the "Sky King" teleseries, essaying like duties on "Alley." Joyce disclosed a nationwide search for moppet talent between six and twelve-year-old age bracket, for the series.

From the Production Centres

Continued from page 40

man and collaborator with CBS-TV Boston originations. Romine was looking for data on African bushmen to be used in forthcoming episode of "Adventure" . . . WBZ-WBZA radio's documentary on rock 'n' roll, presented Sunday (22), with **Duke Ellington,** disk jocks **Alan Dary** and **Norm Prescott, Anthony LaCamera** and **Bill Buchanan,** radio-tv editors of the Boston Record-American, **Cecil Stein** of Records, Inc. and a panel of four teenagers and Mons. John P. Carroll, director of the Catholic Youth Organization of the Archdiocese of Boston and Rev. Norman J. O'Connor, C.S.P., jazz authority, received such a heavy deluge of mail that a rebroadcast is planned . . . Traveling WEEI reporter **Priscilla Fortescue** taped several interviews at the AWRT convention . . . **Duncan MacDonald,** hostess-director of WNAC and the Yankee Network's Monday through Friday "Home and Food Show," had Archduchess Alexandra of Austria, daughter of Princess Ileana of Rumania, as guest Tuesday (24) and on-the-spot interviews with visiting delegates of the AWRT convention.

IN SAN FRANCISCO . . .

AFTRA's local board and exec secretary **Charlotte Cohelan** have "reconciled disagreements on operating procedures," according to local President **Wanda Ramey,** and board has voted unanimously to rehire the exec on a one-year agreement . . . Good break for Logos Films, spotting its first commercial just in front of "$64,000 Question" in Western markets . . . ABC brass from New York—Don Coe of news and special events, **Bill Trevarthen** of engineering and director **Don Diskind**—due in next week to huddle with KGO personnel on GOP convention problems . . . **Chet Rhodes** is new radio-tv production boss at Bascom & Bonfigi . . . KRON has placed orders for two tv tape recorders with the Ampex Corp. of suburban Redwood City . . . **Lucille Lando's** taking on a new chore—an 11-p.m.-to-midnight deejay show at KLX, Oakland . . . Director **Gerry Marans** of KQED is teaching two courses in phases of television at San Francisco State College . . . Hearst Metrotone News has hired Leo Diner Films, Frisco, to produce telefilms of the Republican convention here in August.

IN CLEVELAND . . .

John J. Richards named WEWS film director . . . **Jay Miller** left KYW for NBC-TV production spot and Charles Lloyd succeeds him . . . **Frank Gilhooley** of Toledo signed for baseball tv commercials . . . **"Snuffy" Smith** appointed KYW radio sales service manager . . . **Ken Armstrong,** WJW-TV, named banquet chairman for Akron Sports Car Races . . . **Herman Spero** exited local broadcasting scene for Raleigh . . . **Diane Bacon** is new WHK flack . . . **Bud Wendell** returns to radio scene with nightly WDOK disk show . . . WJW-TV's **Doris Spoth** is music editor of new mag Office Gal . . . Plain Dealer President **Sterling Graham** reelected to Mutual Board.

IN DALLAS . . .

KIXL launched a "Voice Your Choice" contest, with phoned requests taped and played back on Saturdays, with lush prizes as a lure . . . **Bob Mitchell,** KGKO, d.j., quit his slot to help hypo the new Dallas Jazz org . . . **Don Keyes,** KLIF was sinner, shifted to sister station KTSA, San Antonio, and **Sid Knight** replaced here . . . **Wm. S. Morgan** upped to general manager at KLIF, taking over **Cecil Hobbs'** job, with the latter staying in the sales dept. . . . **Alphonse Simon** is new head of KRLD's photog section, now equipped to produce color slides for KRLD-TV . . . KFJZ-TV, Fort Worth, Saturday (5), will do live pickups from five local bowling alleys, with bowlers in for merchants' prizes. May 8 tv'er starts a live weekly half-hour kids' western show, "The Bar Hi-C," with **Don Mahoney** as emcee . . . WFAA-TV adds two live segments, with daylight saving time sked. "Open House" and "Juke Box"—afternoon musicals—both will feature Ray Plagens Trio.

IN MINNEAPOLIS . . .

KSTP-TV inked Kellogg Co. for "Superman" sponsorship . . . **Gene Godt,** WCCO-TV public relations head, attended NARTB convention in Chicago . . . WTCN feeding its play-by-play radio broadcasts of Minneapolis American Association baseball games to 16 other out-state radio stations, first time there ever has been such a network here. WLOL is broadcasting St. Paul contests this season for first time, while 42 Minneapolis and St. Paul games will be televised over KEYD-TV during the season . . . Minnesota Optometric convention here warned eye strain results from watching tv in a darkened room and suggested room should be lighted to about half of brightness needed for reading and light should be evenly diffused . . . **Vern Morrissette** an addition to the KSTP art department . . . **Rolf Hartsgaard,** WCCO newscaster-announcer, named National Lutheran Council's new radio and tv departments' secretary out of New York and, resigning from his WCCO post, will coordinate radio and tv activity for five of the eight particpating church bodies . . . **Don O'Brien,** veteran sportscaster, switched from WDGY to WCCO . . . KSTP-TV has a "Karnival Karousel" available for advertisers. It includes a merry-go-round and tilt-a-wheel.

IN PITTSBURGH . . .

Nancy Young has left the KDKA-TV staff to marry Don Blanchard of Cleveland . . . **Harold C. Lund,** WBC veep and g.m. of Channel 2, named to the board of directors of the Community Chest of Allegheny County . . . **Hillary Bogden,** WJAS deejay, and his wife have dated the stork . . . **Ray Downey** will pinchhit for **Bob Prince** on daily WCAE sports show when Prince is out-of-town broadcasting the Pirates games . . . **Bill Jewett,** of KDKA-TV traffic department, nad his wife celebrated their 11th wedding anni . . . **Carl Stasko** elected president of the KDKA (radio) Club . . . **Cyrilla Mansmann's** Saturday morning Story Chest program on WJAS has chalked off five years . . . **Josie Carey-Fred Rogers** "Children's Corner," which airs daily on WQED, the educational channel, has lost its Saturday morning half-hour on the NBC net . . . **Jan Andree** has resigned from WPIT announcing staff to go with Packard, Inc., in a sales-promotion berth.

IN PHILADELPHIA . . .

Stan Lee Broza, WRCA-TV program director, to speak at WTTM (Trenton, N. J.) Radio Workshop and clinic (7). **Fred Walker,** WTTM's general manager was formerly publicity director at WRCA-TV . . .

Herb Carneal, WRCV sportscaster, made tv debut on WRCV-TV with "Baseball Preview," session preceding Phillies Sunday games . . . **Julio Galino,** of the radio-tv dept. of J. Walter Thompson in Mexico City, spending 12 weeks at WCAU-TV observing techniques and operations . . . **Molly Goldberg** at Lits Dept. Store (April 30) to plug her plus size dress line . . . **Donald W. Thornburgh,** WCAU president and general manager elected to board of directors of the Chamber of Commerce . . . **George Gobel** due here (8) to tout "Birds and Bees" in the four segments of WRCV-TV's 11-11:30 p.m. slot . . . **Ralph Collier** exiting produeer's post on "Morning Show" to give full efforts to his newly extended (60 mins.) "Wonderful Town" series . . . **Claire D. McMullan,** assistant director of advertising and promotion at the WFIL stations, resigned to become advertising director of a real estate firm and bank.

John Crosby—
Herald Tribune Syndicate

"A show to remember . . . marvelous attention to detail and flawless technical direction. Far and away the most complex production in television history."

Variety

"If any show to date rated the 'spectacular' tag, it was . . .'A Night to Remember.' "

Chicago Sun Times

"Television at its best."

Motion Picture Daily

". . . contributed one of the major highlights of the season."

Pittsburgh Press

". . . it's highly possible we saw the Emmy dramatic show of 1956 . . ."

Virginian Pilot

"One of TV's masterpieces . . . a triumph well worth repeating."

N. Y. Daily News

"TV occasionally can rise to great heights . . . as it did in . . . 'A Night to Remember.' "

The 31 sets for "A Night to Remember" were the most ever used for a single "live" television show. Ranging from the lifeboat decks to the steam-filled boiler room to the Titanic's Grand Staircase, they were reproduced from original ship's plans. Similar attention to detail marked the script, written by Director George Roy Hill and John Whedon, and edited by Edmund Rice

TONIGHT— SEE IT AGAIN

"A Night to Remember"... *Indeed!*

Washington Star

". . . a stupendous television achievement . . . many times superior to the Hollywood movie . . ."

Billboard

". . . impressively displayed the full potential inherent in the production of dramas on live TV."

Jack Gould—*New York Times*

"Technically brilliant . . . an extraordinary demonstration of staging technique."

Cleveland Press

"TV Triumph."

Detroit News

"Television reached a new plateau of achievement last night . . . possibly the most exacting direction and camera work on record."

TONIGHT A SHIP WILL SINK in the icy waters of the North Atlantic.

She will go down by the bow—with a gaping wound in her side—the most luxurious of all luxury liners.

Tonight, it is again—April 14, 1912. It is "A Night to Remember," the night the Titanic went down. And you will see it happen.

The response to this epic drama . . . as performed on the Kraft Television Theater 5 weeks ago . . . was unique in television history. *Within five minutes of the end of the show,* telephone switchboards at NBC network stations around the country were jammed with calls demanding a repeat performance.

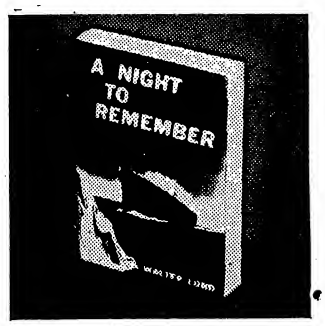
The book, "A Night to Remember," was written by a member of the J. Walter Thompson Company. It was adapted, cast, produced and directed by the J. Walter Thompson Company for the Kraft Television Theater.

Bringing the Titanic's last hours, *live,* to TV was a task of almost unbelievable complexity. In the hour-long show were 133 episodes. There were 100 camera cues in the first act alone. There were 107 actors—almost all of them had lines.

You can see it again—tonight—on the Kraft Television Theater. NBC Channel 4 at 9 o'clock.

J. WALTER THOMPSON COMPANY

New York, Chicago, Detroit, San Francisco, Los Angeles, Washington, D. C., Miami



The script was adapted by our Television Department from the current best-selling book by a member of the J. Walter Thompson Company, Walter Lord

The distinguished Mr. Claude Rains narrates the show, which was cast, produced and directed by the J. Walter Thompson Company Television Department

"A Night to Remember" has the largest cast ever assembled for a "live" TV drama. It is Producer Maury Holland's 144th Kraft Theater production

European TV

Continued from page 26

pily, this is not so. By screening audition episodes, one soon learns that 'Life of Riley' may be liked in Switzerland but be a total loss in France; that 'The Falcon' may be rejected in Switzerland but be well received in Belgium. Practically speaking, it would seem necessary to cover one's cost of dubbing in one market, and perhaps make a small profit; and then rely on picking up such additional revenue as might be possible in other countries having the same language."

Documentaries

On markets for special programs:

There definitely would be a market in Europe for documentary series like "Victory at Sea" or for special shows like "Assignment: India" or the recent NBC show of the Antarctic, provided these could be supplied with natural sound and music, plus a written script capable of translation into the language of the country.

None of the European tv services can afford big undertakings like "Assignment: India" or other shows of this type. But they would be anxious to include such documentaries in their program schedules if they could be made available by someone like NBC. It is recommended that consideration be given to the cost of supplying 16m reduction prints in black-and-white, plus written scripts, for use in Europe.

Program Exchange

On exchange of programs:

For a number of years, NBC has been an associate member of the European Broadcasting Union, the only U. S. network so identified. This has created enormous good will toward NBC and has opened the way for cordial reception of any proposals for exchanging programs. One possibility, already being explored, is that of originating a "Wide Wide World" show on Eurovision in the autumn of 1956. There is no reason why this should not be pursued further; and any ideas along these lines would be well received by members of the EBU.

It is thought probable that live pickups from the Soviet Union and elsewhere behind the Iron Curtain may be feasible within a year or 18 months. The Russians are understood to have extended their network to Polish frontier, and it only requires a link across Poland to make Eurovision as East-West affair.

Iron Curtain

On the Iron Curtain:

Eastern Germany is busily pumping Communist tv programs over the border into Western Germany, and in some areas of Western Germany no other programs can be received. However, the Communists are preparing to block any regular flow of tv programs in the opposite direction. Executives of West German TV Service report that wooden towers with jamming equipment are springing up all along the frontier, like an electronic picket fence. These jammers have not yet been used, but they appear to be ready when needed.

Commercial TV

Breakdown of commercial tv:

Because most countries prohibit telecasting except by their national services, it has been necessary to establish commercial stations in principalities like Luxembourg and Monaco or in the autonomous Saar. Hence we have: 1. Tele-Luxembourg, reaching 20,000 sets in France, Belgium and Luxembourg; 2. Tele-Saar, reaching 2,000 sets in the Saar and French Lorraine; and 3. Tele-Monte Carlo, reaching 5,000 sets, mostly in the south of France.

It is likely that the Dutch Parliament will authorize commercial tv in Holland on the pattern now existing in Great Britain. If affirmative action is taken within the next few months, Holland may have a commercial station on the air by the middle of 1957.

Some possibility also exists for commercial tv in Germany. What form this will take is yet uncertain. It may begin experimentally with one hour daily of commercial programming on the existing German TV Network.

Elsewhere, the likelihood of commercial tv is too remote to be worth discussing. (Wheeler breaks down Tele-Luxembourg minutely as to power, set ownership and distribution, weekly programming hours (32) and composition, rates for spots and sponsorship, etc., as he does also on Tele-Saar and Tele-Monte Carlo.)

Belgium

There's a section devoted to each country. This begins with Belgium, of which the main values are:

About 85,000 sets and increasing at about 7,000-8,000 per month. Eventually, 1,000,000 receivers, against current 2,000,000 radio sets. Three transmitters, at Brussels, Liege and Antwerp, with others to follow but dates uncertain due to controversy on high or low power. Two national tv services in effect, one for French, the other for Flemish. No tax on sets, which cost between $250 and $300 for 14-inchers. License fee may be imposed. No commercial tv and no visible agitation for a competitive service. The two national services program about four hours a day, six days a week, but with overlapping on the other's day off, operation spans seven days. About 50% of French service piped in from Paris live. Three film features every fortnight — French films or dubbed into French. So far, only two U. S. tv film series, "Kit Carson" and "Captain Gallant," both dubbed into French.

Flemish programs about 40% on film, including two feature-length movies per week, and has used several U. S. tv series. They are happy with subtitles, since the Flemish-speaking people have grown used to them at their local theatres. Among series televised have been "I Am the Law," "Soldiers of Fortune," "Ramar of Jungle," "All Star Theatre" and "Fabian of the Yard." They are buying 26 episodes of "Steve Donovan, Western Marshal." Standard price paid by each of the Belgian TV Services is $3 per minute of screen time. They have agreed to pay $100 per episode, however, for "Steve Donovan," plus all costs of subtitling. Policy is one run only. Reaction to such programming is favorable. Remittances to U. S. are not limited and there are no currency controls. Usually possible to arrange quarterly remittances, as the films are used. No taxes imposed on contracts made payable in New York.

Denmark

Danish tv seems likely to expand rapidly in the next few years. Sets, about 18,000, but increasing at 2,000 per month, with expected maximum 350,000 in about eight years, against 1,300,000 radio sets. Viewers pay $7 for tv license. Sets —all built in Denmark—cost about $280, of which roughly one-fifth is tax. Program schedule is 10 hours weekly, consisting of three live, three home-grown film and balance live remotes or film acquired from external sources. Program composition divided about equally between artistic, discussion, actualities and light entertainment. Foreign films never used unless dubbed into Danish. Subtitling unsatisfactory. No. U. S. tv films have yet been shown, but havev taken specimen episodes from Screen Gems on "Rin Tin Tin" and "Ford Theatre" for experimental dubbing. Will run on closed circuit first. No currency restrictions. Likelihood of sales in Denmark not great.

France

Rapidly expanding but firmly in a government mould. Operated by Radiodiffusion-Television Francaise (RTF), which in turn is controlled by Ministry of Justice and other departments. About 350,000 sets licensed at $12.85 annually, with monthly rate of increase pegged at 10,000. By end of this year, 450,000, and by end of 1957, 700,000, with 1,000,000 mark expected in 1958. Eleven more stations being built this year, six more next year, eight in 1958 and nine in 1959, for eventual total of 45. Large number of "television clubs"—single sets that serve a whole village.

Programming, about 44 hours weekly, with about 12½% on film, from six studios, two in Paris and the others at Lille, Lyon, Marseilles and Strasbourg. Where film used, dialog must be in French. Few U. S. films aired, largely on dubbing problem. "Kit Carson" fairly successful last year. Also bought "Captain Gallant," but decided this was unsuitable for use in France because of locale and plot. Understood that prices of these films dubbed in French were between $750 and $1,000 per episode, for one run. Columbia Pictures dubbing 13 of "Rin Tin Tin" into French, for about $1,120 per episode. There would be little remittance in U. S. dollars, since dubbing costs now run about $1,000.

Western Germany

Probably the most rapidly-expanding tv service in Europe is that of West German Republic and eventually may also be the wealthiest. Tv license $20 a year. About 350,000 sets, 800,000 by year's end, 1,000,000 by Easter of 1957. Thirty transmitters authorized, 21 in operation. Hamburg produces 46% of network programming, Munich 18%. Each station organizes its programs independently. Strong emphasis on live, and films almost invariably old German movies, documentaries or foreign pix dubbed into German. In Northwest Germany, only two U. S. films have been shown, one on Nevada, the other on the Grand Canyon. No anxiety to increase use of film or hours of programming, latter averaging three hours weekdays, four Sundays.

Said a German executive: "We do not want our people wasting as much time as you do in the United States. Television has a place in showing sporting events, cultural programs and educational activities. But presently we do not plan more than about four hours of television transmission daily."

Church and educational groups are powerful in curbing broadcast time. German tv executives tend to discourage potential film suppliers by quoting standard rate of $370 for one network showing of a 26-minute film. However, Screen Gems recently sold a number of dubbed "Rin Tin to Sender Freis Berlin (for network use) on experimental basis. Understood price about $1,800, but costs of dubbing (done in Berlin) borne by Screen Gems. Dubbing high, generally between $1,425 and $2,380 for half-hour. Some station managers interested in American films, if dubbed, particularly Berlin and Baden-Baden, but most executives argue that it is uneconomic.

Programming tends to be heavy stuff—over a week a viewer may see four plays, an opera, five lectures combining instruction, talks and cultural movies; several light talks, a ballet, two puppet plays and a newsreel televised every other day. Numerous features on Germanslet themselves go with German customs and folklore. On Saturday evenings, the Germans let themselves go with two hours of light entertainment.

Asked if tv might not eventually reduce the number of radio listeners, a German tv executive replied, "Oh, no! We have considered that. When we have something on the radio which we think people ought to hear, we simply won't program an alternative on television."

There's agitation for commercial competition, but some officials of the German Service believe that by the time competition arrives the present service will be so strong financially that they can crush the upstart by outbidding on talent and program material.

Sale of film held to be on a regional basis, by contacting managers of individual stations; but sale to one would be equivalent to a sale to all since that station would network the series.

The world's most complicated system of operating a tv service exists in Holland, outgrowth of even more complicated pair of radio services. Basic programming setup of two and a half hours daily, four days a week. Apart from full-length movie, only about 10% of programs are film, including children's newsreel in which material is obtained by exchange with other Eurovision countries. This kind of programming has won little from the average viewer. About 70,000 sets, increasing at 1,000 a month. There's a real prospect of commercial tv, with application being made for network charter similar to that of Great Britain. No taxation of remittance problems on contracts made with foreign firms.

Switzerland

Still on experimental basis here. About 12,000 sets, 60% in German-speaking area, 30% in French-speaking and 10% in Italian-speaking. Despite language difficulties and most mountainous terrain of Europe, sets growing at between 600 and 900 a month. There may be as many as 400,000 eventually. Swiss TV Service programs about 14 hours a week, with no service on Tuesdays. A few U.S. telepix series have been sold, but only those dubbed into French. Swiss liked "Mr. District Attorney" but cancelled "Favorite Story" as "too American." Now running "Rin Tin," dubbed into French. Payment at rate of $390 for 26-minute film.

Swiss don't like sentimental films, westerns or films of violence like "Dragnet." Children's programs are expected to be purely educational. Any suggestion of programs like "Hopalong Cassidy" in afternoon time are met with grim laughter. (Swiss children are forbidden to go to any movie house until they are 16.) Possibility of commercial tv discussed occasionally, but not regarded as likely development, largely because of agitation from newspaper owners. No taxation or currency problems.

Cooperating with Wheeler in the survey were these from NBC: Leif Eid, Paul Archinard, Frank Bourgholtzer and Gary Stindt.

Parisians Still Refuse to Take Their TV Seriously Despite Big Set Sales

Paris, May 1.

Last week a strike kept the leading Gallic video program, Jean Nohain's "Trente Six Chandelles," off the air. It's long been held as being responsible for theatrical patronage slackness. A check showed that even without this program the theatregoing was still low. All this may be coincidence and statistical error, but it again points up the fact that tv is still not the monster to other adjuncts of show biz as yet. The French still like to go out and prefer cafe gab and live shows to the little screen, but the climbing set sales and operations by the state controlled Radiodiffusion-Television Francaise, plus the privately owned periphery stations beaming into the border territories, denote that within a year tv will be something to be reckoned with.

At present the RTF tv output is centered in Paris in one building at Rue Cognacq-Jay with six studios and nine cars for traveling outside programs. Twenty transmitters now service about 50% of France tied up by 38 relay stations with 42 hours transmission per week. The RTF hopes to cover all of France by the end of 1957 when the true impact and effect of tv should be known and felt. Number of sets are up to about 700,000 and are expanding rapidly. RTF recently had its leading animators refraining from doing any programs for competing outside tv setups as Tele-Monte Carlo, Tele Saar and Tele-Luxembourg.

The French, with their 819 line screen, probably have the best definition extant but still have a long way to go in the filling in of these lines with taking programming. The aforementioned "Trente Six Chandelles" is a biweekly feature in variety format that has caught on, but its production values and sight and sound timing still need plenty of proper handling before it is really a highgrade entry. Other biggie is Henri Spade's three-hour biweekly "Joie De Vivre" which takes one star or personality and delves into his life and feeling in mixing it up with production numbers and visiting friends of the personality. Spade has a feeling for bringing out the character of his visitors and this is unusally a spontaneous-seeming show.

Many other variety shows, live plays, interviews, news vidpix and films fill out the rest of the time on tv here. Other enterprises, such as Eurovision linking up eight Continental countries, also attest to the building aspects of tv which in the next few years should become a big "something for nothing" spec entry even though State controlled. Talk of commercial television is a long way off here, if ever. Experiments have been made in color but this too is still unsatisfactory in output and the difficulties of converting present sets or replacing them is also a main problem.

Video sets are still somewhat too expensive for the average worker and many tele clubs have been set up in smaller towns where tv is shared since it is usually put in the local schoolhouse for the children during the day and for the adults at night. Cultural and educational programs, since it is state controlled, are also very important factors of video here. However, the advances and the mounting sales of sets, plus the approaching complete saturation of Gallic territory by tv beamings, will soon tell the story of its place in the show biz hierarchy. So far most other forms of entertainment are not worried yet and feel sure that it will never bring about the far-reaching effects it produced in America on the film industry. This is conjecture and 1957 should begin to shed light on this.

TV Pedagogs Have Their Problems

Not every good teacher can become a Dr. Frank Baxter with a comfortable network tv berth as well as regular classroom chores, but there are a lot of pedagogs who divide their time between straight educational tv and schoolroom duties, and they're having their troubles. "Talent" has become a problem for the academicians since more and more schools and colleges get involved in educational video, so the Educational Television and Radio Center, in Ann Arbor, surveyed management of 10 educational tv stations for answers to these questions:

How much time should teachers spend working in tv? Should they also try to carry a normal work load? How should they be paid for their video efforts?

First off, the schools serving the 10 tv educationalers involved in the poll believe they're responsible for supplying teachers for tv courses and lecture series. Faculty performers are not paid by their schools in either time off or money for guest one-shotters on tv'ers. But, as a rule, a teacher's classroom load is reduced proportionately to the time he devotes to rehearsals and on-air exposure when he's a tv regular. Or at least that is the case at seven of the 10 schools polled.

Ten managers also report that when teaching loads cannot be reduced, tv "talent" is paid above regular salaries. Two exceptions were found where schools pay regular tv salaries rather than first try to cut work loads. A third institution reported no fixed policy, and that its faculty "performed" on a purely voluntary basis in spare time.

Big point is that "educational stardom" for a tv teacher may influence promotions for faculty members at one of the schools.

More coin for teachers on video is being applied for via Ford Foundation. It recently stated on this aspect of educational tv by opening grants of $37,000 over three years to alleviate the double-duty problem.

Set Regional Auditions On 'Mickey Mouse Club'

First of about 10 regional auditions for kid talent for Walt Disney's "Mickey Mouse Club" series gets underway this Saturday (5) in Newark, with Bamberger's Dept. Store handling the auditions. A second series of auditions has been set for the Hecht Co. in Washington, date still to be announced.

In-store auditions will be followed next Saturday (12) by a "junior spectacular" on WABC-TV, the ABC-TV flagship in N. Y., with eight to 12 of the moppet finalists participating on the show, to be emceed by Jimmy Dodd, leader of the "MMC" juve group, the Mouseketeers. Same pattern will be used by ABC affiliates around the country, each of them kinescoping its local show and sending the prints to the Disney studios for final selections of winning talent. Winners get a trip to California and a guest shot on the show.

Jo Stafford: OUR FAIR LADY!

Her world-wide record receipts top all these money-makers combined!

The wonderful sound that is Jo Stafford's voice is known on every continent... to almost half-a-billion people.
Her world record receipts are rapidly reaching a staggering $50,000,000.
The Gallup Poll rates her among the handful of television's most admired women.
Her fabulous following assures the fact that virtually any new record she puts out is an automatic best-seller.
She is, perhaps, the most listened-to female singer in history.
Jo Stafford is *our* fair lady... and we're proud that she has chosen to record exclusively for COLUMBIA RECORDS

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MYSTERYTIME
(Mike Malloy, Private Eye)
With Steve Brodie, Betty Lou Gerson, Bobby Jordan, Sam Edwards, Tom Hubbard
Producer: Al Gannaway
25 Mins., Mon.-thru-Fri., 7:30 p.m.
ABC, from Hollywood (transcribed)

In a retreat from the unsuccessful "New Sounds" pattern, ABC copped a page from Mutual Broadcasting's workbook by stripping a quintet of mystery shows. The technique has been one of Mutual's more successful participation advertising gimmicks. It might work for ABC too, but the network marred its chances by beginning the 7:30 entry on Monday (30) with a bad "Mike Malloy, Private Eye."

Steve Brodie, as Malloy, in a live production from the Coast, simply didn't adjust to current whodunit tastes, sharpened and sophisticated by the Jack Webb-"Dragnet" quasi-realistic school. The Malloy character, the hard-boiled-with-heart-of-gold type grunted out long monologs in monotone, occasionally exchanging whiplash remarks, such as "Well, what's up?" and "This trip's homicide," with other characters in search of a plot. Nobody got upset in this stanza: even as this sexy-voiced gal phonied up a casual murder confession, she was making love to Malloy; after Malloy escaped death by a hair's breath, he had time for easy contemplation about the effects of a lighted cigaret thrown in a gasoline drum.

The network, establishing Clark Andrews as exec producer of the five-night-a-week layout, has picked "Adventures of Sherlock Holmes," as the Tuesday nighter (with John Gielgud and Ralph Richardson), "Masters of Mystery" (live N. Y. production with help of Ronald Dawson and Robert Alan Aurthur) on Wednesday; "Mystery Classics" (Harry Alan Towers production) for Thursday, and "Police Blotter" (live N. Y. show scribed by Ira Marion and Sheldon Stark). *Art.*

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TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's New Dimension CHANNEL 13 Basic ABC

Radio Followup

CBS Radio Workshop

Music presented on "The Record Collectors" Friday (27) via the CBS Radio Workshop was well worth dialers' attention but the accompanying commentary left much to be desired. Obviously script writers William Woodson, Larry Thor and Lou Houston thought they had a fresh approach to an old subject when they concocted two pompous windbags who professed to be experts on oldtime disks.

"Dr. Vincent Arbogast," described as a breeder of giant frogs, and "Titus McFatridge" waxed eloquently on the merits of the platters of yesteryear as contrasted to today's hi-fi recordings. But their silly comments served to intrude upon the musical portion of the airer instead of enhancing it. "Arbogast" was portrayed by Howard McNear while Houston essayed "McFatridge."

Fortunately, "Record Collector" partially redeemed itself with such fine bits of recording memorabilia as Nora Bayes' 1919 waxing of "The Village Vamp" and Margaret Young's 1922 platter of "Way Down Yonder in New Orleans." Miss Young was on hand to intro her niece, Margaret Whiting, who provided a contemporary touch with her cutting of "I've Told Every Little Star" from "a recent LP album I did for Capitol" (plug, plug). Another interesting guester was composer-conductor Lyn Murray. *Gilb.*

Pauline Frederick Show

Henry Cabot Lodge Jr., U. S. delegate to United Nations, said that radio and television are doing "a good job" on covering the UN, in a transcribed broadcast with Sylvester L. Weaver Jr., NBC board chairman, and Pauline Frederick, over the network Wednesday (25). Quarter-hour opened with the reading by Weaver of the citation awarding Miss Frederick McCall's "Golden Mike" for 1956, as the outstanding woman in radio and television.

The trio engaged in an interesting round-table on how the United Nations—which Miss Frederick called "the world's No. 1 story"—could be more effectively presented to the public. Networks' only woman commentator raised the specific question; what can be done to make the non-controversial and often unanimous actions of the UN reportable on an equal-position basis with murders, fires and other news-arresting developments? After commenting that no editor would want murder or arson committed to accelerate the sales of papers, Lodge praised present UN radio and video coverage. Weaver revealed that he had attended the first UN meeting, at San Francisco, "as a sailor." He was so impressed with its potentials that he made a trip around the world after discharge. *Jaco.*

'Make Up Your Mind' Going Off CBS Radio

Art Henley's "Make Up Your Mind" morning show on CBS Radio goes off after the May 18 broadcast after a three-year run on the web.

Henley says show is moving to another web but is withholding further details until finalization of plans.

JIM HILL REPORTS
Producer-director-writer: Hill
25 Mins.; Sun. (22), 9:05 a.m.
JACUZZI PUMP
WCCO, Minneapolis

Jim Hill, WCCO farm director, was delegated by the U.S. Agricultural department to accompany Ruth Marie Peterson, Minnesota dairy queen, to Japan's World Trade Fair to help promote American dairy products sales as its exhibit there and throughout the nation. His trip was the subject of this interesting audio report that engrossingly and trenchantly included his observations, experiences and viewpoints.

WCCO prides itself on the size of its farm audience and the services which it performs for agriculture, and this program proved to be right in that groove. While Hill described the Japanese scene and customs in some detail, giving general interest to his recital, he particularly elaborated on Nipponese dairy farming. This latter undoubtedly struck a responsive chord with rural listeners in this big dairy belt.

Hill emphasized that Japanese dairying and plants are largely obsolete in comparison to American standards, that the Japanese were eager to learn of this country's methods and that Miss Peterson was received and treated regally. He commented on the people's friendliness and the shame still felt because of their leaders' attack on Pearl Harbor.

Among other things, Hill brought out that Japanese cows and dairy plants are kept scrupulously clean, but that the milk goes into dirty pails exposed to the sun for hours. Because of the resultant high bacterial count the milk is pasteurized at an extremely high temperature and emerges with a cooked taste.

There's much poverty, farms are as small as two acres, herds comprise as few as two cows, a prosperous farm family's income is $1,500 a year, diets are extremely simple and no people probably work harder, Hill related. *Rees.*

CONVENTION DIGEST
With Allen Gray, others
Producer-director: Val Linder
Writer: Gray
30 Mins.; Thurs. (19), 8 p.m.
WCCO, Minneapolis

Probably for the first time, a digest of a trade convention, in this instance the Minnesota Food Retailers Association's 60th annual meeting, was made into a transcribed radio program. And because it concerned the handling and selling of food and was presented in the well-organized staffer Allen Gray manner, it undoubtedly held considerable interest for the average consumer tuner-in as well as those storekeepers who didn't attend the convention, but obtained helpful tips thusly.

In tape recording the entire convention, attended by 2,500 grocers, and then compressing the highlights into the 30-minute show, WCCO achieved something out of the ordinary that stood on its documentary entertainment feet, thanks mainly, perhaps, to Gray who conducts the station's Housewives' Protective League which is sponsored by products sold to housewives. For many dialers who have never attended a trade convention it must have been enlightening. And for the average householders there were shopping hints.

Included in the digest were excerpts from various talks on merchandising, promotions, inventory controls, pricing, turnover, ways to make stores more attractive and successful storekeeping generally. There also were snatches of convention routine otherwise. All was put together neatly. *Rees.*

Bricker

Continued from page 25

eliminate present numerical restrictions on station ownership and substitute a "more realistic" control, based on population served, by a group or chain of stations under single ownership. This would open the door to competing networks and small market stations, said Bricker.

In a chapter devoted to "superstations" with large area coverage, the report stated that the leading tv station in New York made $8,206,000 profits, before Federal taxes, in 1954 which was more than 16 times its reported net investment as of that year. The second N. Y. station, it said, had $6,086,000 profits, or more than 16 times its net investment.

Highlights of the report:

1. CBS and NBC and their eight owned and operated tv stations realized profits, before taxes, in 1954 equivalent to 46% of the profits of the entire tv industry with its four networks and 410 stations.

2. CBS and its three o & o outlets had profits equivalent to over 28% of the entire industry profits.

3. NBC and its five o & o stations had profits equivalent to more than 17% of the industry.

4. The two webs and their o & o stations had profits in 1954 equivalent to 99% of their reported investment. CBS profits were equivalent to 108% of its investment, NBC's to 87%.

5. Profits of CBS o & o stations in 1954 were equal to 370% of their total investment; profits of NBC's five o & o outlets were equal to 297% of their investment.

6. Network operations alone of CBS, exclusive of its stations, earned $13,101 in 1954, before taxes, or 65% of its investment. NBC's network operations, exclusive of stations, earned $4,017,000 or 28% of its investment.

7. CBS and NBC networks, together with 73 of their affiliate stations in Zone 1 (northeastern U. S.), had profits, before taxes, in 1954 of $90,600,000, "an amount exceeding the total $90,300,000 net income for the entire industry."

8. Profits of large network affiliated stations in 1954 alone ran as high as 1,834% of their reported investment.

Unless Congress acts "forthwith and forthrightly" to correct this "unhealthy" situation, the report concluded, the possibilities of developing a nationwide competitive tv system in the U. S. will be seriously hindered.

Robt. Sarnoff

Continued from page 29

Magic Flute," Sadler's Wells Ballet, etc., Sarnoff said they showed what could be done only by a network in carrying quality programs to the mass audience.

"Yet," he said, "this nationwide network service is less than a decade old. Considering its youth, its record of progress, I believe, is impressive. No other program source and no other medium can approach the scope, variety and volume of daily services provided by networks.

"Television as a national communications system cannot advance by aping Hollywood, nor by confining itself to stereotype programming. Its greatest strides have come through the development of its own techniques. Networks have also pioneered in the technical development which has advanced the broadcasting art and industry.

"With color ahead, with scores of new and fine programs in the planning stage, with increasing public acceptance of our product, I believe the future of network television is immeasurable."

Harold E. Fellows, NARTB prexy, emceed for the speakers including the late Sen. Alben Barkley and Sen. William E. Knowland, Lawrence Spivak, poet Robert Frost, and NBC vice president Frank M. Russell.

Also offered were a film on highlights of "Meet the Press" over the year, and a gagged-up show, with a double talk guest who was introduced as Prof. Farnsworth, of Harvard, a foreign affairs expert.

In the audience were 31 Senators, 150 Representatives and numerous ambassadors and others who have been on the show one time or more.

Jane Pickens' Taped Reports From Abroad

Jane Pickens, like Buff Cobb a couple of weeks back, is going to make with a European jaunt with a proviso for some pocket money along the way. She and her husband, William C. Langley, set for a tour of Europe via the Continent's inland waterways, have set a deal with NBC's "Weekday" and "Monitor" for a series of taped reports plus whatever spot news they pick up.

Reports, which start on the two AM'ers May 21, are Miss Pickens' first husband-and-wife try. Pair are to tour the waterways of Holland, France, Belgium, Switzerland, Germany and Sweden on their own yacht, Cotton. They planed to Amsterdam over the weekend to board the yacht, first making arrangements with foreign legations here for government cooperation abroad. Also in the works are interviews with top government officials in each country.

San Antonio — Ray Miller has been named news and program director of KTSA here. He comes here from KELP, El Paso. Miller will assume his new duties when Gordon McClendon formally takes over KTSA. The sale is pending FCC approval. McClendon also owns KELP.

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Clair McCollough, Pres.

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IN 2-STATION OMAHA

beating Dragnet, George Gobel, Disneyland, What's My Line and many others.

ARB—Feb. '56

ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

Television Reviews

Continued from page 33

uled as a political showcase. Harris kept the politics to a minimum, tossing in only one or two references to his—the Liberal—party and staying well in his role as the federal cabinet's finance boss. With less vital topics, production will have to work in more showmanship although how a dry gab session can be prodded to life will be a problem.

CBC is keeping as far away from production on these shows as it can, confining itself to technical matters such as camera movement and selection, lighting and studio facilities and leaving the rest to the party officials. Conlon, for example, was not a CBC choice as interviewer and is not a CBC staffer. He was selected by the Liberal party office from an advertising agency (Cockfield Brown) for the chore. CBC set down basic rules for the series including speakers, interviewers, discussion, quizzing is okay if the party takes responsibility for them, what they say and how they are identified; films, slides, music, animation and photographs are not allowed; all shows must be live. The Canadian Broadcasting Act bans dramatized political airers.

This series may turn out to be the 1956 version of the old political oratory meeting, sans shouting, free meals and dramatic buildup. It's tame fare, but it gets the facts across briefly and relatively painlessly. There will be 10 shows, ending Aug. 10. *Gorm.*

THE OHIO STORY
With Nelson Olmstead, others
Producer: Stuart Buchanin
Director: Ray Cully, Cinecraft
10 Mins.: Sun., 3:20 p.m.
OHIO BELL TELEPHONE
WJW-TV, Cleveland
(McCann-Erickson)

For an educational-entertainment offering, this 10-minute weekly segment packs a healthy wallop of information and production. Woven around incidents and events on the Ohio scene, and with Nelson Olmstead scoring as the narrator, the filmed package can also be tagged a "public service" presentation in its exposure of significant happenings on the Buckeye scene.

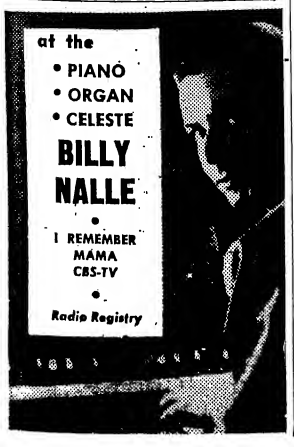
In the last two stanzas caught, "The Ohio Story" presented a film report of a trip aboard a lakes freighter, thus highlighting a vital avenue of Ohio industry, while in the previous week the show told the story of Tom Ewing, who started as county prosecutor and eventually became U. S. Secretary of the Treasury. An all-star cast of professionals from the Play House added to the dramatic effectiveness of "The Prosecutor." The filmed commercial, voiced by Ted Malone, was neatly integrated into package production by Stu Buchanan. *Mark.*

DESIGN IN EVERYDAY THINGS
With Bob Anderson, Tom Kines
Writer: Ed Rollins
Producer-Director: Michael Hind-Smith
30 Mins.; Fri. (20), 1:45 p.m.
CBC, from Ottawa

First in Canadian Broadcasting Corp.'s new series of live telecasts to grade schools came off very well, despite cramped studio. Michael Hind-Smith's direction was skilled and perceptive, and production generally effective. Ed Rollins provided him a very good script, but it might have had a touch more humor.

Show, done in collab with the Canadian capital's Design Centre, aimed at interesting students in using their brains and taste when making and buying things. A pair of teenagers—quite well played by Kay McBurney and George Bloom, local high-school students with some acting experience—are choosing a wedding gift for their teacher. They meet an understanding salesman, who steers them off some bum choices—using the boy's football as an example of good design—and introduces them to a designer. He gets them thinking and talking, eventually tells them they've helped influence his ideas. They wind up buying a well-designed vase and still have enough money left to fill it with roses. Then a brief blackboard-style sum-up with commentary.

Bob Anderson, local indie film producer, and Tom Kines, pro singer-actor, played salesman and designer with moderate warmth and ease. Former was occasionally unctuous, though, and latter a bit stiff in movement. Miss McBurney appeared to have no makeup whatever, and therefore looked drab. *Gard.*



Bergen

Continued from page 26

ting that he wasn't repped on the sound medium any more.

Short and snappy were the speeches of Red Barber and Ed Murrow, as befitting their pro attainments. Barber thought radio might go into a big spurt as tv tapered off. Murrow opined that dummies are "funnier and more interesting than people." Silvers was doing his chore by ear, saying that tv was a "wonderful function and I'll try to enjoy it soon." Peter Lind Hayes (& Mary Healy) reminisced about Bergen and Vallee, terming the latter the "mentor" and said that his seven-year-old son thinks radio is the new medium since for him radio "came out at the same time as tv." Another speaker was Arthur Hull Hayes, prexy of CBS Radio.

Robert J. Burton, president of RTES, served as toastmaster and did a runthrough of the dais for the bow-taking—J. L. Van Volkenburg, prez of CBS-TV; Howard G. Barnes, program v.p. of CBS; Don Durgin, veep-in-charge of ABC; Hubbell Robinson, CBS-TV exec v.p.; Robert A. Schmid, v.p.-director of Mutual; David A. (Sonny) Werblin, v.p. of Music Corp. of America; Morton Werner, NBC v.p.

Bergen wound it up with snappy one-liners, going into high gear after bringing on McCarthy. Bergen said CBS calls Silvers' show "You'll Never Get Rich" but that NBC "calls it by the next line." McCarthy kept hurling payoff insults at the photog up front to bring the howls. Bergen wound up with an RTES plaque reading: "This award is presented to Edgar Bergen upon the occasion of his 20th anniversary as a star in radio broadcasting. His varied and creative talents have made a permanent contribution to the development and advancement of radio. By bringing wholesome entertainment to the American public for two decades he has made his name and those of his 'associates,' Charlie McCarthy and Mortimer Snerd, beloved in every household."

Mpls. TV

Continued from page 26

the purchase of KEYD radio for $35,000. And WCOW, a daylight operation, has taken over the MBS programs relinquished by WDGY.

Under their new Crowell-Collier ownership, WTCN-TV and Radio will continue their ABC affiliation. Also, Bitner, who sold his interests to CC, and Miller Robertson will remain as president and general manager, respectively. Few, if any, other personnel changes are anticipated. However, Dan Menard comes on from Pittsburgh to be the new KEYD-TV general manager, replacing Robert Pursell.

Pursell was brought here from California last year. He'll head the group buying the KEYD-TV radio end.

While all these upheavals have stirred up much local conversation there's no gainsaying that KSTP and WCCO, local NBC and CBS affiliates, respectively, continue to be highly profitable operations.

Galveston—Les Hunt, of KGUL-TV here has been elected first vice president of the Houston Advertising Club at its recent election.

'Discussion' Series Set for WRCA-TV Bow

"Discussion," roundtable program dealing with subjects of current interest, will be aired on WRCA, N. Y., starting Sunday (6) at 6-6:30 p.m. Participants will be those closely involved in the subjects. Preemer will have Jimmy Powers, sports columnist and commentator, Al Schacht and other sports authorities giving opinions on "Has Baseball Gone Theatrical?" Leon Pearson will be the moderator.

Other topics to be discussed include: "Should I send my child to a private school?" "Will we ever solve the traffic mess?", "What's wrong with Broadway?", "Is rock 'n' roll' a musical menace?", and "Is New York a good place to visit but a poor place to live?"

"Discussion" will be directed by Cal Darnell. Steve White is producer.

Plattsburg, N.Y.—Since George BarenBregge left sales at WABD, N.Y.C., to take over as topper at WIRI-TV here, plans have been underway to change the NBC-ABC affil call letters. As of yesterday (Tues.) station became WPTZ.

Political Pressures on Pay-TV

Continued from page 29

and the opposition got in its licks, Pastore's political instincts began to regis'er. While Marcus Cohn, counsel for the exhibitors' Committee Against Pay-to-See, was testifying, he interrupted to say, "I tell you very frankly I don't know whether this thing will be allowed but if it is it will have to be regulated."

Later, during Salant's testimony for CBS, he interrupted again. "The impression I'm beginning to get," he observed, "is that the best programs will drift to pay-tv and that the public will get (free) what's left over."

Afterward, when he was questioned by reporters, Pastore said he would reserve his opinion as to whe'her he would recommend to the Committee that it request the FCC to issue an immediate decision on the pending subscription proceeding, as urged by the proponents.

Politically, the opposi ion to subscription seems to carry a case of potential dynamite which members of Congress can sniff. Among the anti-forces were the AFL-CIO, the vast organization of radio-tv dealers throughout the country, various women's groups, the National Catholic Rural Life Conference, the National Federation of Music Clubs, etc.

Under the circumstances, it appears highly doubtful that Congress will take affirma'ive action on the subscription issue. But in view of the allocation situation, it is unlikely that the legislators would interfere with an FCC au'horization to try out the service in a selected market, as proposed by Ray Kohn of Allentown, Pa., to determine whether pay tv can provide the economic base for new stations to establish themselves.

Grand Junction, Colo. — KFXJ, operated by Rex Howell, will get a new set of call letters on the celebration of its 30th anni, May 1. New tag will be KREX and the companion tele station, in operation two years, will be known as KREX-TV. Old call letters will be retained by Howell. They'll be affixed to the new station firm is opening at Montrose, Colo.

We forecast it . . . advertisers and agencies substantiated it . . .

NOW VARIETY has presented KLZ its national showmanship award for the

Re-BIRTH of RADIO

Radio broadcasting and radio advertising is big business! Radio today is just as good as the individual's station management, showmanship and product selling abilities. We appreciate Variety's recognition—already confirmed by hundreds of national and local advertisers. Call Lee Fondren, KLZ sales manager, or your KATZman, today. KLZ's "Re-Birth of Radio" can produce results for you, too!

Step UP to KLZ in Denver!

CBS FOR THE ROCKY MOUNTAIN AREA
KLZ RADIO 560 k.c.
DENVER
REPRESENTED BY THE KATZ AGENCY

Swezey Raps 'Quick-Buck' Boys

Continued from page 25

obviously making a mockery of ur licensing procedure.

"It distresses all of us who have known radio in its good days, and its glorious moments, to think of its being debased, and to see it sink into the blaring, senseless mediocrity of the juke box. For the quick-buck boys who have never thought much ahead of the next spot announcement, this may be hunky-dory. They had just as soon sell old bones as fresh flowers. But to the rest of us, this does make a difference, and only as we make a determined and intelligent effort can radio have any significant future. I am absolutely convinced that this job is ours, and ours alone. I think that for the most part the public and the advertisers have developed an almost apathetic attitude toward radio. They will accept it as long as it is not offensive to them, but they have not sufficient inherent interest in it to initiate or enthusiastically support any attempt to revive or improve it."

"So with this situation staring us in the face, "what do women need to keep pace?" I should say, first of all, a completely realistic approach—the intelligence to realize that radio, as a medium and as a business, has changed materially, and the courage to face up the full facts of that change.

I think that secondly you will need the confidence that although radio is not the glamour business it was twenty years ago, it can still be a well-balanced service for the public and an excellent buy for advertisers.

Thirdly, I think you will need the determination and the ingenuity to keep this great medium lovely and useful."

Fellows' Address

Women broadcasters have special virtues and talents which "commend them for duty in the general area of public relations," Harold E. Fellows, president and chairman of the board, National Assn. of Radio and Television Broadcasters, told the 600 delegates.

Fellows said: "In the first place, they are intelligent and persuasive —or they wouldn't hold the jobs to which they have been assigned. I know it is popular for the average male executive, particularly when making a public appearance before a group like this to say: 'I don't draw any distinction between men and women when they apply for a job. I base my entire judgment upon their native and acquired ability.' Well, I'm not going to say that's a lot of malarkey—because it isn't always true that it is malarkey—but on more occasions than not, it certainly isn't the full truth.

"Let's acknowledge it — it's tougher for a woman to get a job, and harder for her to keep it, in any business or profession today that she may select, with minor exceptions, than it is for a man.

"The situation has been changing over the years, since the time when women were franchised—but it has been an evolutionary thing and not a revolutionary thing — and we have not yet reached that point where equal rights in this respect do truly exist. Therefore, those women who have managed to advance themselves—through sheer determination and application and ability—to positions, such as those held by many of you here in this room, have acquired, along the way, whether they realize it or not, many of the arts and skills of the public relations practitioner.

"These are arts and skills which are badly needed in the broadcasting business today—and I believe you should be no more reticent in volunteering your abilities in this respect to the management of your respective organizations than you are in volunteering such other abilities as you have—in the field of writing, broadcasting, beauty curture, home economics, and the like."

Fellows told the AWRT members that some 400 women comprise approximately 37% of the total FCC personnel. "This is the kind of statistic that has meaning to a station operator," he said.

He pointed out: "Recently, as you know, there have been public utterances to the effect that there should be a nation-wide monitoring system sponsored by government to check up on the program and advertising content of radio and television networks and stations. When responsible people in high places make such proposals, I am sure they do it with a sense of alarm. So, in addition to telling the positive story about broadcasting's great contributions, each of us must bend every effort, day by day and hour by hour, toward making it a greater medium of information and entertainment for the American people."

Gordon Davis' Advice

"Don't be a carbon copy and merely funnel information to your audience," Gordon Davis, general manager KYW, Cleveland, O., told the BMI program clinic at the AWRT convention.

"The station which forges ahead on its own newsbeat far outdistances the ones which just depend on wire services," he said, referring to the latter as "mere electronic channels."

"One can always tell the station that is 'digging' on its own inspiring listeners with dynamic vitality," he said. Davis advised a three-dimensional approach to attain programming depth as the primary key to success.

Emphasizing the basic necessity for warmth of personality for good listenership, he told the distaffers to "Consider yourself human beings.

"Although the broadcaster must be an expert and ahead of the aud, she should not get too far ahead as to leave them behind."

Setting a top-interest showmanship goal, designed for all listeners, rather than a specific group, was advised as the keynote of successful radio programming," Ralf Brent, vice president, WIP, Philadelphia, speaking on "Program and Station Promotion—Public Service," he said.

TEXACO STAR THEATRE
Guest Star: Peter Lawford
Saturday Night, May 5, N.B.C.-TV
Mgt.: William Morris Agency

ABC Radio Sales

ABC Radio's morning sked continues to roll business-wise, with two new 52-week pacts signed this week. Bristol-Myers signed for three five-minute segments of "Breakfast Club" weekly, while Union Pharmacal inked for three weekly five-minute capsules on "Whispering Streets," effective June 4. Bristol-Myers sponsorship starts July 2.

Deals were set via Young & Rubicam for B-M and Grey Advertising for Union.

McCall Awards To Femme B'casters

Boston, May 1.

Seven women received McCall's annual mike awards at the McCall's award dinner at the AWRT convention in Hotel Somerset Saturday night (28).

Pauline Frederick, NBC, New York, was named "the outstanding woman" in radio and television for 1955." Only woman network news commentator in the U. S., Miss Frederick is w.k. for her Monday through Friday NBC radio program, "Pauline Frederick Reporting."

Otis Lee Wiese, editor and publisher of McCall's, presented the mike awards, established in 1951 to focus nationwide attention on public service accomplishments of women in the broadcasting industry.

Two San Francisco women, Dorothy Lee Hansen, KGO-TV, and Majorie King, KNBC, were winners of award honors; Mrs. Hansen for "outstanding service for youth" in the broadcaster category; Miss King as the "Executive performing the greatest service for women."

Other winners were: Vi Stokesberry, WQAM, Miami, Fla., "Executive service to the community;" Lillian Lee, WABE, Atlanta, Ga., "Executive service to youth" for a project submitted by the Atlanta Chapter of AWRT; Maggi Byrne, WNKB, Cleveland, "Broadcaster, service for women;" Joan Crowther, WNHC-TV, New Haven, Conn., "Broadcaster, service to community."

Miss Crowther was the first New England winner in the five years the awards have been in existence.

Miss Frederick, daily NBC news analyst and correspondent to the United Nations, was named for the top award for her "ingenious and competent reporting and more important, for possessing the courage to say what she believes."

Nancy's 'Count Sheep' Mated With 'Asleep'

Nancy Berg's "Count Sheep" crossboarder on WRCA-TV, N. Y., at 1 a.m. will be mated starting Monday (7) with another capsule lullaby, "When the Children Are Asleep." It'll run to 1:10 under psychiatrist Gerald J. Taylor, who'll deal with viewer questions on problems of modern living and child rearing.

"Asleep" will be sound recording over still and motion pictures. Producer is Ted Nathanson and director is Jim Elson.

WGN

Continued from page 27

into the neighborhoods and 'shout it from the housetops.'

"Through the project, we can associate ourselves with a particular area, work with the people in the community and showcase their amateur talent side by side with our WGN performers."

In this instance ticket distribution will be handled through the high schools in the Yards area, tied in with the Council's campaign spotlighting the positive side of the teenage picture. Thus the "good will" angles for WGN are many-sided with plenty of opportunities for productive two-way promotional hookups with the various neighborhood groups around the town.

Taking part in the kickoff party will be WGN sportscaster Jack Brickhouse, deejays Ernie Simon, Saxie Dowell, Pat McCaffrie, Jim Lounsbury, Buddy Black, Howard Dorsey, George Bauer, Paul Salinger, Pierre Andre and Bob Trendler's new staff orch.

FBI Looks Into TV 'Monopoly,' Too

Hollywood, May 1.

Federal Bureau of Investigation agents have begun a probe in Hollywood of charges made recently before a U. S. Senate Committee that the tv networks are "monopolistic" in their practices. The charge was made by KTTV boss Richard Moore when he testified before the Senate group, and echoed later here by Dick Powell, owner-producer-star of "Four Star Productions."

Powell's angry charge that the networks are courting antitrust action came after his vidfilmer's Four-Star Playhouse was taken off CBS-TV, to be replaced next season by the web's new "Playhouse 90" series. FBI agent John Cashel questioned Powell regarding the network violations of monopoly laws, and Powell reports "I told him I only knew for fact that our show, Four-Star Playhouse was taken away for the show CBS wanted to put in. I told him I thought the networks were courting monopoly suits with such actions.

"FBI agents are around-town talking to everybody, I understand. They are gathering what evidence they can regarding the truth of charges of monopolistic practices, checking to see if monopoly actually exists in network operations," said Powell.

Contacted for details, John F. Malone, special agent in charge FBI office Los Angeles, commented "the Bureau not in a position to confirm or deny" details of investigations underway.

Divorcement

Continued from page 25

ton, comes the day when they can dust off their "back in business" shingle, it remains a moot point whether the agencies will welcome any such restoration of program control. Strictly from a standpoint of economics, there will have to be a radical upgrading of that 15% commission from the client to justify the added creative manpower burden. Just bringing in those commercial "productions" alone, they'll testify, is a man's sized job and a drain on all existing creative personnel. A lot of the % houses frankly concede they'd just as soon let well enough alone, even though it means foregoing control.

That any such divorcement will create an unprecedented upheaval and realignment (not to mention a whole new way of life, bookkeeping and otherwise) for the networks is a foregone conclusion. What it will mean in terms of maintaining programming standards is anybody's guess. Even staunch pro-agency champions readily concede that, with the networks' know-how, coin and talent and creative manpower availabilities, it's NBC and CBS primarily who deserve the major credit for sparking the spectrum with tv's most provocative and entertaining shows.

Frank Cooper

Continued from page 26

sold an original to CBS-TV for its "Playhouse 90" for next fall, reportedly for some high coin. New in the Cooper stable are Dave Greggory and Milton Pascal, with their first new scripting chore being the Johnny Carson daytimer on CBS-TV.

Just signed for representation on the writing-producing-directing end are Walter & Peg McGraw, who just completed the pilot of "New York Confidential" for Television Programs of America; Ray Allen and Harvey Bullock, scripters for Robert Q. Lewis for the past five years; and Paul Tripp, the "Mr. I-Magination," who is currently doing production-scripting chores on the WCBS-TV, N. Y. "On the Carousel." Cooper office has also optioned Metopera basso Cesari Siepi for a projected series being developed by Lou Salamon of the "Wide Wide World" production team and Henry Meyer, author of "Signora," novel slated for Broadway production by Rodgers & Hammerstein. Also new to the Cooper writer stable are Lester White and Johnny Rapp, writers for Bob Hope.

New clients at the talent end, for video representation, include Phil Spitalny and the Hour of Charm, the comedy team of Gene Wesson & Gordon Polk (currently at Ruban Bleu, N. Y.), Robert Strauss, Donald Cook and Bill Stern. New producer client is Irving Pincus.

Loretta's New Cycle

Hollywood, May 1.

Filming on next season's NBC-TV "Loretta Young Show" is slated to get under way again at Goldwyn studios on June 11, with Miss Young, currently vacationing, returning to the lot in mid-May to start preparations.

In new pact with sponsoring Procter & Gamble, the anthology series has been extended to 45 weeks, from present 39.

ABC-TV Sets Granik's 'Women Want to Know'

Theodore Granik, long associated with NBC-TV with his pubservice packages, has set a deal with ABC-TV for a new political paneller, "Women Want to Know," an obvious followup to his "Youth Wants to Know." New series has been signed by Coty for sponsorship and is set for a Tuesday night 10:30-11 ride on the network starting May 15.

Faye Emerson will moderate the series, with Toni Gillman and Virgilia Peterson likely to be permanent panelists.

WATV's Nightly Sports Show from Al Schacht's

WATV, the video station across the river from N.Y. in Newark, is contemplating an hour-long nighttime sports show as a remote from Al Schacht's eatery in Manhattan. Irv Rosenhaus, boss of WATV, is understood to be on the verge of a deal with producer Joe Roberts, who is also an executive for International Boxing Club.

Roberts, it's reported, has signed Journal-American sports editor Max Kase to emcee the nightly participating stanza. Aside from live guest shots and gab, sports film will be included in the Monday-through-Friday program. If the deal is inked, it'll be the first nightly remote done from across the river by the Jersey-based operation. Time tentatively set for "Sports in Review" is 11 to midnight.

Froug Named on Coast

As indicated last week, William Froug has stepped into Guy della Cioppa's shoes as CBS Radio's programming director on the Coast, along with the v.p. stripes held by Cioppa. Latter moved into the tv sphere as Hollywood programming chief in the shuffle involving Jack Rayel (named exec producer of "Ford Star Jubilee") and Harry Ackerman, who departs "Jubilee" as special projects chieftain to incept his Ticonderoga Productions.

NEW!!!

A NEW TV SHOW FOR CHILDREN

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Clever and Different—

Low budgeted and produced by top talent of the industry incorporating exceptional promotion values for product tie-ins.

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SO MY PROGRAM WENT OFF THE AIR...

with a show on top T.V. network for 3 years. No complaint except that I'm out of job. Experienced producer or assistant who also writes. Troubleshooter with ability to create clever ideas and see them through. Still young, healthy and willing to undertake *challenging* job.

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DISKS' LONG-PLAY SECURITY

Copyright Office Into DeSylva Case Vs. Widow, See Early High Ct. Ruling

Washington, May 1.

Affecting a key copyright problem in the music business, the U.S. Supreme Court is expected to hand down a decision sometime in June in the George G. (Buddy) DeSylva case. Hearings before the court were concluded last Thursday (26) after lawyers for the opposing sides presented verbal arguments, each lasting about one hour. In addition, organized segments of the music and motion picture business offered briefs as amicus curiae (friends of the court) in an effort to reverse a lower court decision which affected the entire show biz pattern of dealing with the heirs of authors. The Copyright office, however, also filed a brief with a contrary stand.

Case is the involved legal tangle between Marie DeSylva, widow of the late DeSylva, and Stephen William Ballentine, DeSylva's illegitimate son. Action originally was brought by the boy's mother and guardian, Marie Ballentine, in Los Angeles in 1952.

High Court has been hearing an appeal, taken by Mrs. DeSylva, of a Court of Appeals ruling last year which granted the boy equal rights with Mrs. DeSylva in the vast copyrights now held in the name of the estate.

Ramifications of the action are so widespread that the Motion Picture Assn., the Music Publishers Protective Assn., the American Society of Composers, Authors & Publishers and Songwriters Protective Assn. contending that any change in the presently established procedure would be unworkable. Defense, however, has been strongly aided by a brief filed by the Copyright Office, which recites

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New Wave Of TV Plug Tunes

A new wave of tunes getting the video plug treatment has now begun. Johnny Desmond, who starred in the "Robert Montgomery Presents" show Monday night (30), plugged a tune, "Please Don't Forget Me, Dear," which he also wrote and published. Coming up Sunday (6), on the NBC-TV "Frontier" series will be an oatune, "A Somewhere Voice," after which the half-hour drama is titled. Tune was written by Peter Cadby and is published by Lou Levy's BMI firm, Duchess Music. The flip of the above Desmond number, "A Little Love Can Go a Long, Long Way," also from a tv show on the "Goodyear Playhouse," is also showing up strong.

Another disk company-tv promotion tieup has been worked out by MGM Records and ABC-TV's "Star Time" for the Rosalind Paige waxing "Have Faith and Have Patience."

Thrush will star in the series' May 24 stanza in a teleplay based on the song. Diskery will have the platter on release around the country in time to cash in on the plug.

Ben Grauer, Riverside, Into Spoken Word Wax

Bill Grauer Jr. and Orrin Keepnews, head of Riverside Records, are setting up a new firm, Modern Voices Inc., together with Ben Grauer, the radio-tv announcer, who will be exec producer of the new operation. New firm will specialize in LP versions of important literary and dramatic works, including voices of writers. Platters will be distributed through Riverside, which specializes in jazz and folk music.

The two Grauers are cousins. Bill Grauer and Keepnews also have produced "an encyclopedia of jazz" platter series for supermarket merchandising.

Advertising Pays

Irwin Luck, the 19-year-old Miami student who rented a billboard on 42d Street, N.Y., to get one of his songs auditioned and recorded by Perry Como, has finally come up with a disk. But not by Como.

Luck's tune, "The Whistle Song," was cut by Stan Rubin's Tigertown Five last week. The young cleffer paid $850 for the billboard space. In order to recoup that coin from the sale of disks at the writer's share of 1c. per copy, Rubin will have to sell 85,000 disks of Luck's number.

Paxton Sets New Co. With Estate Of Dick Whiting

Publisher George Paxton has wrapped up the renewals on the late Richard Whiting's tunes. In a deal firmed last week on the Coast with the Whiting estate, Paxton formed Richard Music to hold the renewal copyrights as they come in. Paxton and the estate will partner in the new firm. The estate comprises songstress Margaret Whiting, her sister Barbara and their mother. A previously reported dicker via Hill & Range apparently fell through. It is also not made clear if the lyric writers' rights have been cleared by Paxon.

The new firm will kick off with 13 Whiting tunes. Among them are "Sleepy Time Gal," "Horses, Horses," "Ukulele Lady," "Honey" and "Precious." A flock of other Whiting tunes will be available to Richard Music within the next five years. All the Whiting songs will automatically go into Richard except those that are in litigation and those with other contractural obligations.

Also available to Paxton for the Richard Music operation will be several Whiting melodies never before published. Paxton plans to assign lyricists for the various tunes.

Whiting died in 1938.

Victor Repackages Toscy's Beethoven Set; More Stereo Tapes Out

Arturo Toscanini's limited edition album of the nine Beethoven symphonies, which sold originally for $52.40, is now being repackaged in a general trade edition tagged at $28. Set comprises seven 12-inch LPS.

Victor's longhair department also rushing into release the first recordings of the Russian cellist Mstislav Rostropovich made outside the Soviet Union. He recently debuted in Carnegie Hall. The Victor disks were taped in London.

In the tape field, meantime, Victor is releasing works by Fritz Reiner and the Chicago Symphony. The tape, in stereophonic form, is being issued before the regular disk version. Four pop tapes, including one jazz set and vocals by Kay Starr, Perry Como and Harry Bellafonte, are also due.

MGM IN DISTRIB REVAMP

In a distributor realignment at MGM Records last week, Sandel Co. was named Minneapolis distrib, replacing Lew Bonn Co.

Other distrib changes are Jack Cannon replacing Marvin Townsend as sales manager for the Cincinnati branch of Sanborn Music, a country singer from Nashville.

BOOST PKGES. AS MONEY-IN-BANK

Record company album production is gaining momentum. Most of the diskeries have already stepped up their release schedules and some are even hitting the market with new packages almost at the same rate as new pop singles.

More erratic state of the pop singles biz is sparking the big swing over to albums. Another important factor in the diskeries' upped album release schedule is the new spinning spotlight they've been getting from the disk jockeys around the country. The platter spinners are giving the new LP product more spinning time than ever before and on some stations, the albums are starting to take the play away from the pop singles.

In line with this deejay concentration on album product, the disk companies are expanding their album service operation and broadening their cuffo lists to the disk spinners. A few years ago, the companies sent cuffo albums to no more than 50 key jockeys, now it's expected that the list will go as high as 1,800.

Many diskery execs figure that albums are a safer money-making

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Decca Earnings At 890G for Qtr.

Decca Records' profits are continuing to climb. For the first three months of this year, ending March 31, the diskery net earnings amounted to $890,444, including the company's share in the undistributed earnings of its subsidiary Universal Pictures. Net was equal to 55c per share on the 1,602,501 shares outstanding.

In the same period last year, Decca's earnings were $816,339, equal to 50c per share on the same number of shares.

GLEN GRAY TO RESUME BATONING FOR CAPITOL

Hollywood, May 1.

Capitol Records is bringing Glen Gray out of retirement to resume on disks. Vet batoneer has signed a term contract and will come to the Coast shortly for the first recording sessions, which will be made under his old billing of Glen Gray and the Casa Loma orchestra.

At one time one of the best known pop leaders in the business, Gray has been living in the east for several years. His sessions for Capitol will be produced by Dave Cavanaugh.

Coast label also has signed Martha Lou Harp, vocalist, who'll work out of New York with recording sessions to be produced by Andy Wiswell.

Crosby Cuts Decca Set Under New, Unsigned Deal

Hollywood, May 1.

Although the contract has not been officially signed, Bing Crosby has completed the first album turned out under the terms of his new deal with Decca. Package probably will be for fall release. It consists of a dozen standards, woven together by a special idea which the label isn't discussing.

Crosby has continued to record for Decca despite the expiration of his old deal. All details of the new agreement are understood to have been settled and formal signing awaits only the drafting of the papers.

Decca Inks Two

Decca Records has augmented its artists roster with two new signings.

Diskery inked Bob Harman, a Virginia pianist, and Joan Hager

Judge Rips Billy Rose's Petition To O.O. Bourne's Books; No 'Good Cause'

Poll Me, Papa

Cleveland radio station WDOK is out to get listener reaction to rock 'n' roll. All day tomorrow (Thurs.), dialers will be asked to phone the station and say either "make it" or "break it."

Results will be tabulated and released the next day.

EMI, Lou Levy Split Rights To Russian Tapes

With a flock of topflight longhair instrumentalists, such as David Oistrakh and Emil Gilels, emerging from behind the Iron Curtain, interest in Soviet-made recordings has been perking recently. Lou Levy, who has had a deal with the Russians since 1950, has just renewed his pact with the Soviets for rights to Soviet-made tapes in the North American continent.

The British company, Electrical & Musical Industries (EMI), has, meantime, become the first major disk label to make a deal with the Russians for such tapes. EMI has wrapped up rights for Europe and Asia and will distribute the disks through their various foreign affiliates.

Levy, who pioneered the music operation with the Soviets via his Am-Russ catalog buy back in 1950, has been dealing with the Russians with the full approval of the U. S. State Department. All of the imported Russian tapes, incidentally, are closely listened to by Federal agents. Thus far, the Russians have not been discovered trying to import anything but music via this route.

Levy, who splits his take with the Russian authors and composers society, has sold over 200 tapes to U. S. diskeries. Most of the sales have gone to independent classical firms like Westminster, Concert Hall, Vanguard, Period, etc. More recently, Levy has sold a "Shostakovich Plays Shostakovich" package to Capitol.

Levy's extension of the deal with the Soviets was wrapped up last week by Sal Chiantia, Levy's English firm topper, and Mike Stillman, head of the Am-Russ catalog. Chiantia left Russia after a few days while Stillman remained in Moscow for further talks.

Antitrust Laws Are Factor in Splitup Of EMI, RCA Affiliation

London, May 1.

Three important factors which led to the severance of their "long and happy association with RCA" were outlined last week by J. F. Lockwood, chairman of EMI (Electric & Musical Industries). Firstly, EMI owns two subsidiaries in America, Capitol and Angel Records. It was very difficult, with the antitrust laws, for EMI to be a strong competitor of RCA in the U. S. and an ally in the UK.

Secondly, he said, "In view of our present strength in the U. S., it would be more profitable to exploit the HMV label ourselves in the American market, which is seven times the size of the UK market. Any sales, therefore, lost in the UK as a result of our not having RCA titles are much more than offset by our sales in the U. S. of HMV titles, he observed.

A third reason advanced by Lockwood was that RCA wants to have their titles issued in Britain under their own trademark. They did not consider a shortterm matrix agreement warranted their reducing the UK HMV catalog in order to promote the RCA trademark.

The legal effort of Billy Rose to get back his copyright on "That Old Gang of Mine" from Bourne Music was given a sharp setback in N. Y. Federal Court last week when Judge Thomas F. Murphy turned down a petition by Rose to examine the books of the publisher. Rose, who has been joined in the suit by co-writers Ray Henderson and the late Mort Dixon, has claimed that the original renewal assignment was not a valid contract. The case which has been pending for almost three years, comes to trial next Monday (7) in N. Y Federal Court.

Although Judge Murphy only ruled against Rose on his bid for a "sweeping discovery and inspection" of Bourne's books, the substance of his ruling was a flat rejection of Rose's claim to get the copyright back. The judge said that Rose did not show "good cause" in petitioning for the right of his accountants to audit Bourne's books and records covering a period from 1923 to the present time in an effort to ascertain the exact amount of coin received by Bourne as well as the amounts spent by Bourne on exploitation throughout these years.

Rose, Henderson and Dixon claim in their suit that Bourne did not have the right to continue publication of the song after its original copyright term had expired in 1951. Bourne, on the other hand, answered that the authors had assigned all copyrights including the right of renewal to the publisher. The cleffers admitted this, but said the renewal had been "unconscionable" because it had been made prior to the advent of sound film and television. Rose also claimed that Bourne had failed to exploit the song ade-

(Continued on page 58)

Jo Stafford Gets 60G Deal From Col

Jo Stafford has repacted with Columbia Records for another five years at a $60,000 annual guarantee. Thrush has been with the label for the past five and one-half years.

According to Col sales figures, Miss Stafford's disks have already passed the 33,000,000 mark. Her new pact stipulates that she makes several waxings a year with Col's foreign artists to cash in on her hefty overseas draw. First disk under the new pact will be cut on the Coast next week.

In an offbeat promotion for a pop artist, Col took out a full page ad in the news section of the New York Times Sunday (28) pointing up thrush's diskery affiliation and the coin grossed by her diskings. A similar ad is being set for the Wall St. Journal.

Meantime, her manager Mike Nidorf is in Gotham for huddles with General Artists Corp. on future television assignments. Miss Stafford had been out of action for close to five months to care for her new baby.

Meantime, Col's legalites are on the Coast wrapping up a new deal with Doris Day. Rumors that Miss Day would exit Col to form her own label or to join the indie Dot label have been scotched by Columbia.

Johnny Marks to Let Another Pub Pay Him

Publisher - tunesmith Johnny Marks pulled a novel switch last week in turning over his new tune, "Free," to a rival publisher. Tommy Valando picked up the tune for his Laurel Music firm.

It's the first song that Marks has placed outside of his St. Nicholas Music operation in eight years. Song his been recorded by Tommy Leonetti for Capitol Records.

Jocks, Jukes and Disks

By MIKE GROSS

Danny Knight: "The Searchers"-"The Somewhere Voice" (MGM). "The Searchers," title tune of the upcoming John Wayne starrer, is a stirring western-flavored item in the "High Noon" groove and packs as much punch. Danny Knight gives it a high voltage reading and makes the side a solid payoff bet on all levels. "The Somewhere Voice," on the flip side, is just a melancholy ballad.

Sarah Vaughan: "Hot and Cold Running Tears"-"That's Not The Kind of Love I Want" (Mercury). Sarah Vaughan is due for lots of spinning play with "Hot and Cold Running Tears." It's a brightly paced number which she belts out with hep beat. Should go especially well in the coinboxes. Ballad on the reverse never gets to mean much.

The Rover Boys: "Graduation Day"-"I Hear Music" (ABC-Paramount). Although the idea in "Graduation Day" is similar to The Four Lads' recent click, "Moments To Remember," it still is strong enough to make a dent on its own. With The Rover Boys giving it a flavorsome workover, side builds plenty of appeal for the coke set. The Boys are in high spirits on "I-Hear Music," giving it a bright lilt that will win spins.

David Whitfield: "My September Love"-"The Rudder and the Rock" (London). Once again David Whitfield has a big ballad in "My September Love" and he gives it all it's worth. Side is already a noise-maker in England and it should repeat in the U.S. market. Tune is a posh, romantic item aptly suited to Whitfield's vibrant attack. Sound effect gimmicks of thunder and sea-gulls are the only noteworthy parts of "The Rudder and the Rock."

Jerri Adams: "Walk Fast"-"If I Forget You" (Columbia). Jerri Adams' neat song-selling manner is shown to advantage on "Walk Fast." It's a tidy ballad entry that blends lyric and melody for good results. Her vocalizing tops it off in fine style. "If I Forget You" puts her in bigger-voiced groove and it, too, comes off as a good spinning bet.

Enzo Stuarti: "O, Madonna!"-"Yours Is My Heart Alone" (Jubilee). Enzo Stuarti is out of the Mario Lanza big-voiced tenor school and this debut slicing gets him off to a good start. He has a takeoff potential in "O, Madonna!" which sets his vibrant pipes against a lilting and frolicsome melodic background. Stuarti puts plenty of schmaltz into the oldie, "Yours Is My Heart Alone."

Lou Monte: "Ask Your Heart"-"Id've Baked A Cake" (RCA Victor). Bright and frisky flavor of "Ask Your Heart" is given added zest via Lou Monte's buoyant vocal attack. Beat and lyric idea is loaded with teenage appeal. Monte returns to the Italiano kick on "Id've Baked A Cake," but it doesn't come out too well.

Roberta Sherwood: "Lazy River"-"This Train" (Decca). This coupling has been culled from Decca's "Introducing Roberta Sherwood" album and will serve as an excellent shill for the package as well as get strong spinning attention on its own. Thrush is an interesting song stylist whose vocal attack commands attention. She sets a proper moody note to "Lazy River" and gets an exciting gospel feeling into "This Train."

Somethin' Smith & The Redheads: "In A Shanty In Old Stanty Town"-"Coal Dust on the Fiddle" (Epic). Somethin' Smith is at his best when he has a well-remembered oldie to play with. His banjo work and vocal combo arrangements bring an appealing shuffle beat quality to "Shanty" and should make it a coin machine fave. "Coal Dust on the Fiddle" is a light-hearted entry which Smith handles with a brisk melody flair.

Johnny Desmond: "A Little Love Can Go A Long, Long Way"-"Please Don't Forget Me, Dear" (Coral). "A Little Love" is a tender little ballad styled along the folk idiom lines and Desmond gives it the right vocal touch. Side doesn't shape as a world-beater but it is a pleasant programming bet. Back side is a slow and somewhat ineffectual ballad.

Alvy West: "Ya Ya Ya"-"Blue Bongo" (ABC-Paramount). This instrumental coupling by Alvy West should attract some deejay interest. Both sides are tasty and appealing and make for okay programming fodder. "Ya Ya Ya" is the more interesting side and West gets a nifty assist from a choral backing by the Rosyln Teen-Agers.

Dick Kuhn: "My Whistling Heart"-"Whistling The Blues" (Mercury). Working with a solid orch backing, Kuhn whistles across a happy item tagged "My Whistling Heart" and a slower paced "Whistling The Blues." "My Whistling Heart" has the better chance to nab some spinning play.

Best Bets

DANNY KNIGHT ..... **THE SEARCHERS**
(MGM) ..... *The Somewhere Voice*

SARAH VAUGHAN ..... **HOT AND COLD RUNNING TEARS**
(Mercury) ..... *That's Not the Kind of Love*

THE ROVER BOYS ..... **GRADUATION DAY**
(ABC-Paramount) ..... *I Hear Music*

DAVID WHITFIELD ..... **MY SEPTEMBER LOVE**
(London) ..... *The Rudder and the Rock*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
245th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Bally Inks Brit. Maestro

Reg Owen, English conductor-arranger, has been inked by Bally Records, Chicago label, to cut a dance album. He will record it in London.

Owen was formerly arranger for the Ted Heath orch.

Album Reviews

Columbia Records is on a Gallic kick with a "Paris in the Spring" promotion highlighted by four new French packages. The bright side of Paris and its melodies get excellent coverage by **Patachou** in "Patachou's Paris." With an assist from Michel Legrand's orch, she emerges as a cheery chanteuse with a flock of happy melodies to play with. The seamier side of life along the Seine is worked over by **Juliette Greco,** a thrush with a deep stylistic quality. Her song topics are pretty macabre but it hits with emotional impact. **Jacqueline Francois'** "April in Paris" set showcases her silky tones to advantage. Backed by orchs batoned by Michel Legrand and Paul Durand, Mme. Francois covers a variety of moods with taste and charm. **Henri Salvador,** French singer-comic, comes off excellently as a carefree troubador with a lilt and sparkle in his vocal styling. He gets a bright assist from Michel Legrand's orch.

Mantovani: "Waltzes of Irving Berlin" (London). The lush instrumental technique that Mantovani always puts into his musical fare is excellently suited to the rich melodic line that Irving Berlin has put into his waltzes. The Mantovani - Berlin teamup is a natural for deejay programming and shapes as a hot seller on the retail level. Included are "All Alone," "Always," "The Girl That I Marry" and "I Forgot to Remember" to name just four of the dozen in the set.

Carmen McRae: "Torchy" (Decca). Although Carmen McRae is still claimed by the jazz buffs, she's been steadily developing a pop appeal. The gap between jazz and pop vocalists has been narrowing over the years, of course, and Miss McRae has been partly instrumental in the move. This set, for example, will find fans on both sides of the fence. Her stylistic phrasing and her taste in repertoire is topgrade and will appeal to all. Another plus is the solid orch backing split between Jack Pleis and Ralph Burns.

Chris Connor: (Atlantic). Chris Connor is from the cool school but she never takes the standards to far afield to disturb the uninitiated. She has a hep understanding of the lyric as she brings in her modern jazz innovations. In her repertoire are such composers as Cole Porter, Duke Ellington, Rodgers & Hart, Frederick Loewe and Alan Jay Lerner, and Ralph Blaine and Hugh Martin among others. The instrumental backing ranges from a four-piece combo to a 19-piece orch.

Helen Forrest: "Voice of the Name Bands" (Capitol). During the heyday of the band business, Helen Forrest was associated with some of the top name orchs of the period. She held the femme vocalist's seat with Artie Shaw, Benny Goodman and Harry James and became associated with a flock of hits of that era. This set recaptures that period somewhat, although the band backings by Billy May and Dave Cavanaugh don't have the same vitality of the originals. Miss Forrest, however, still retains that lyric flair and she works her way through a dozen standards that stir up memories.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of April 20-26, 1956

Arriverderci Roma	H&R
Birds And The Bees—†"Birds And The Bees"	Gomalco
Blue Suede Shoes	Hi-Lo-H&R
Can You Find It In Your Heart	Witmark
Happy Whistler	Beechwood
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If You Wanna See Mamie Tonight	Miller
In a Little Spanish Town	Feist
Innamorata—† "Artists And Models"	Paramount
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Morris
Joey, Joey, Joey—*"Most Happy Fella"	Frank
Magic Touch	Panther
Moonglow	Mills
Mr. Wonderful—*"Mr. Wonderful"	Laurel
Never Let Me Go—†"Scarlet Hour"	Famous
On Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Pic
Poor People of Paris	Connelly
Port-au-Prince	Marks
Serenade—†"Serenade"	Harms
Somebody, Somewhere—*"Most Happy Fella"	Frank
Standing On the Corner—*"Most Happy Fella"	Frank
To Love Again—†"Eddy Duchin Story"	Columbia Pic
Too Close for Comfort—*"Mr. Wonderful"	Laurel
Too Young to Go Steady—*"Strip for Action"	Robbins
We All Need Love	Remick
When You're in Love—††"High Tor"	Chappell
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

After School Rock and Roll	Songsmiths
Arriverderci Roma	H&R
Birds And the Bees—†"Birds And the Bees"	Gomalco
Blue Suede Shoes	Hi-Lo-H&R
Dungaree Dan and Crino Sue	Rosemeadow
Dungaree Doll	Marks
Eddie, My Love	Mod-R'sevelt
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If You Wanna See Mamie Tonight	Miller
I'll Be Home	Arc
In a Little Spanish Town	Feist
Innamorata—†"Artists and Models"	Paramount
I've Grown Accustomed—*"My Fair Lady"	Chappell
Kiss Me Another	Marks
Lazy River	Peer
Lisbon Antigua	Southern
Moonglow	Mills
Moritat—*"Three Penny Opera"	Harms
No Not Much	Beaver
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Pic
Poor People of Paris	Connelly
Port-au-Prince	Marks
Rock and Roll Waltz	Sheldon
See You Later, Alligator	Arc
Walk Hand in Hand	Republic
Wayward Wind	Warman
What a Heavenly Night for Love	Tee Kaye
Why Do Fools Fall in Love	Patricia
Without You	Broadcast

VARIETY 10 Best Sellers on Coin-Machines

1.	**HEARTBREAK HOTEL (6)**	*Elvis Presley* ..... *Victor*
2.	**POOR PEOPLE OF PARIS (11)**	*Les Baxter* ..... *Capitol* *Lawrence Welk* ..... *Coral*
3.	**BLUE SUEDE SHOES (7)**	*Carl Perkins* ..... *Sun* *Elvis Presley* ..... *Victor*
4.	**HOT DIGGITY (4)**	*Perry Como* ..... *Victor*
5.	**IVORY TOWER (2)**	*Cathy Carr* ..... *Fraternity* *Otis Williams* ..... *DeLuxe* *Gale Storm* ..... *Dot*
6.	**MAGIC TOUCH (3)**	*Platters* ..... *Mercury*
7.	**LISBON ANTIGUA (16)**	*Nelson Riddle* ..... *Capitol* *Mitch Miller* ..... *Columbia*
8.	**MAN WITH THE GOLDEN ARM (1)**	*Richard Maltby* ..... *Vik* *Dick Jacobs* ..... *Coral* *Elmer Bernstein* ..... *Decca*
9.	**MOONGLOW-PICNIC THEME (1)**	*George Cates* ..... *Coral* *Morris Stoloff* ..... *Decca*
10.	**WHY DO FOOLS FALL IN LOVE (3)**	*Teen-Agers* ..... *Gee* *Diamonds* ..... *Mercury* *Gale Storm* ..... *Dot*

Second Group

ROCK AND ROLL WALTZ	*Kay Starr* ..... *Victor*
NO, NOT MUCH	*Four Lads* ..... *Columbia*
A TEAR FELL	*Teresa Brewer* ..... *Coral*
JUKE BOX BABY	*Perry Como* ..... *Victor*
BO WEEVIL	*Teresa Brewer* ..... *Coral* *Fats Domino* ..... *Imperial*
INNAMORATA	*Dean Martin* ..... *Capitol* *Jerry Vale* ..... *Columbia*
CHURCH BELLS MAY RING	*Diamonds* ..... *Mercury*
TO YOU, MY LOVE	*Nick Noble* ..... *Wing* *Georgie Shaw* ..... *Decca*
EDDIE, MY LOVE	*Fontane Sisters* ..... *Dot* *Chordettes* ..... *Cadence* *Teen Queens* ..... *RPM*
SAINTS ROCK AND ROLL	*Bill Haley's Comets* ..... *Decca*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Diskers Cool To MOA Convention

The Music Operators of America convention isn't stirring up major record company enthusiasm this year. Conclave is skedded for Chicago this weekend (6-8).

The diskeries aren't exactly brushing off the MOE meet this year but they are pulling in their outlay in exhibition and display. Several of the top companies are only making a token gesture toward the MOA by sending only a few sales and publicity staffers to represent them this year. At past conclaves, the diskeries went all out on representation and shelled out lots of coin for exhibition booths and displays.

Reason for the cool-off, according to one major company exec, is that the MOA's prime interest is no longer in merchandising of disks. Last year's meet set the tone of the confabs with a concentration on the Washington legislation to tax jukeboxes with a royalty rap. "It's their problem and not ours," the exec added.

Other MOA topics that run contrary to disk company interests are the conclave's concern with its own record company activities.

Jane Powell to Verve

Verve Records, Norman Granz recent entry into the pop field, has signed Jane Powell to an exclusive recording contract calling for eight singles and two LP albums per year. Deal is for a year with options for four more. Buddy Bregman, artists & repertory chief for the label, will act as musical conductor on all Miss Powell's dates. Initial session will be held next month.

Save for occasional one-shots and the MGM diskings of soundtracks via her former film studio contract, actress has not been under disk pact before.

Dandridge to Debut On Wax Via Brit. Label

Deal is in the works for Dorothy Dandridge to make her disk debut on a British label. Singer now is in London, appearing at the Savoy.

Miss Dandridge is accompanied by Marty Paich, top Coast jazz pianist, who would direct the album if the deal is concluded. Coincidentally, singer's only previous wax contact was in England five years ago when she cut several sides on an experimental basis and then, dissatisfied, refused to allow their release.

'Hit Parade' Lineup

(On April 28 NBC-TV Show)

1. Poor People Paris..Connelly
2. Hot Diggity.....Roncom
3. Suede Shoes...Hi-Lo-H&R
4. Mr. Wonderful.....Laurel
5. Heartbreak Hotel.....Tree
6. Lisbon Antigua...Southern
7. Rock & Roll Waltz..Sheldon

Scheck Asks $75,000 In Moppet Mgt. Suit

A $75,000 damage suit was filed in N. Y. Supreme Court last week by George Scheck against orch leader Art Mooney, Loew's Inc., and Samuel and Beatrice Gordon, parents of six-year old singer Barry Gordon.

Action asks that Mooney and Loew's (via its MGM Records subsid) be enjoined from interfering with plaintiff's contract with the juve. Scheck also asks that the court to direct Mooney and Loew's from entering any agreements on the management of the moppet singer and that previous contracts be nullified.

Scheck alleges that he has a firm five-year managerial pact with the juve, which began in 1953, and that Mooney and Loew's are inducing the parents to breach the contract.

Paul Cunningham, New ASCAP Prexy, Ups Pub Relations, Assures Juke Ops

Paul Cunningham, veteran songwriter who was elected as the seventh president of the American Society of Composers, Authors & Publishers, plans to step up public relations activity in telling "the ASCAP story" to the trade and to the public. Himself former chairman of the Society's public relations committee, Cunningham will continue to stage shows for various organizations in Washington, D. C., and other cities.

Cunningham, who has been ASCAP's rep in the nation's capitol for the past several years and has been active in furthering the revision of the Copyright Act to remove the exemption of jukeboxes from the licensing provision, again reiterated the Society's position that it wants to "do business" with the coin machine industry. "Their fears that ASCAP wants to impose fees that will put them out of business is completely unreasonable. We want to keep them in business and we are ready to sit down at any time to discuss an equitable settlement." Cunningham emphasized that numerous other organizations, besides ASCAP, have been supporting moves in Congress to amend the Copyright Act.

Cunningham, who has spent most of the past few years away from the Society's headquarters, said he intends to study the intra-organizational operations and problems. At the present time, he felt, he was not ready to state his attitude towards the question of network sustaining program plug values, a problem that has sparked considerable resentment in the ranks. Cunningham said he would do all in his power "to carry on the traditions of his predecessors in strengthening ASCAP for the benefit of all the members." Since its organization in 1914, ASCAP has had six other presidents: George Maxwell, the first president and only publisher who served in that post; Gene Buck, Deems Taylor, Fred E. Ahlert, Otto A. Harbach and Stanley Adams, Cunningham's immediate predecessor.

All other ASCAP officers were reelected at the board meeting last week when a new director Maurice (Mickey) Scopp, exec v.p. of the Big Three Music Corp., was named to fill the vacancy created by the exit of Abe Olman, previous Big Three topper. ASCAP officers reelected were Otto A. Harbach and Louis Bernstein, vice-prexies; John Tasker Howard, secretary; Saul H. Bourne, treasurer; George W. Meyer, assistant secretary; and Frank H. Connor, assistant treasurer.

Meantime, writers elected to the Society's board of appeals were Abel Baer, John Redmond and Douglas Moore. For the publishers, George Paxton, Joseph H. Santly and Joseph Fischer were named.

A Humming Business

Hollywood, May 1.

RCA Victor has a new approach to some standard and public domain material in a new album by the Voices of Walter Schumann, due for release in July.

Although it's a presentation of a vocal group, the package has no lyric content. Instead, the voices carry the melodic line, sometimes simulating instruments, in a choral effect. Approximately, the album will be called "Not a Word Was Spoken."

Auric to Clef Tunes For AA's Lollo Film

French composer Georges Auric has been tagged by Allied Artists to clef five numbers for the Gina Lollobrigida-Anthony Quinn starrer "Notre Dame de Paris."

The five tunes will be sung in the pic by Miss Lollobrigida.

WALT DISNEY ON WAX TO PLUG KIDDIE PARK

Hollywood, May 1.

Walt Disney will become a disk personality this summer—appearing as narrator of a projected new album, "A Musical Tour of Disneyland Park." Package will be produced and released by Disneyland Music. Album will cover, via original music, the highlights of the amusement park which has become the tourist attraction of Southern California. Label hopes to have it on the market before the tourist season is in full swing.

Disneyland Records, already in release with "Song of the South," will specialize in packaged goods, each of which will have some connection with a Disney project. Next to go is a soundtrack album from "Pinocchio," to be followed by a player piano album utilizing the oldtime instruments on display at Disneyland, and a "barbershop quartet" album of p.d. material as sung at Disneyland in the recreation of a small town of a few generations ago.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 20 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Drug Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) "Heartbreak Hotel"	1	2	1	6	1	6	2	1	10	6	1	1	2	..	1	1	8	4	1	1	153
2	3	PERRY COMO (Victor) "Hot Diggity"	3	1	4	10	4	2	..	4	..	..	2	2	4	4	6	..	4	6	5	4	111
3	2	LES BAXTER (Capitol) "Poor People of Paris"	2	9	6	..	2	1	..	3	..	..	8	3	7	..	10	..	..	..	2	2	77
4	9	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	..	4	3	1	7	7	..	7	..	4	3	6	..	1	5	3	..	..	..	..	81
5	4	CARL PERKINS (Sun) "Blue Suede Shoes"	..	..	8	..	..	10	..	2	..	3	..	4	6	..	3	5	6	5	..	5	64
6	7	PLATTERS (Mercury) "Magic Touch"	..	7	9	3	8	8	5	9	8	8	..	7	..	2	..	..	..	..	9	..	49
7	5	LONNIE DONEGAN (London) "Rock Island Line"	..	3	..	..	..	..	7	5	..	..	10	5	..	..	2	..	2	..	10	..	44
8	6	GEORGE CATES (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	3	..	..	..	..	..	1	..	4	..	3	1	..	..	43
9	10	RICHARD MALTBY (Vik) "Man With the Golden Arm"	7	..	5	..	..	..	..	6	..	..	..	9	5	..	..	2	1	..	..	..	42
10	8	NELSON RIDDLE (Capitol) "Lisbon Antigua"	4	..	..	..	..	3	..	8	..	..	7	8	8	..	9	..	..	..	7	6	39
11	12	LITTLE RICHARD (Specialty) "Long, Tall Sally"	..	..	2	..	..	9	..	..	3	1	..	..	..	..	..	4	9	..	..	..	38
12	..	FATS DOMINO (Imperial) "I'm in Love Again"	..	..	10	..	..	..	1	..	1	..	..	..	..	..	..	6	..	..	..	..	26
13	10	TEEN-AGERS (Gee) "Why Do Fools Fall in Love"	5	..	..	..	..	..	..	10	..	..	..	10	9	..	8	..	10	..	..	3	22
14	16	CATHY CARR (Fraternity) "Ivory Tower"	..	..	..	8	9	..	..	..	..	..	9	..	..	8	..	10	..	3	..	..	19
15A	17	PAT BOONE (Dot) "I'll Be Home"	6	..	..	..	..	..	..	..	..	..	4	..	10	..	7	..	..	..	..	..	17
15B	25	PEGGY LEE (Decca) "Mr. Wonderful"	..	..	..	..	5	5	..	..	..	..	6	..	..	..	..	..	..	..	..	..	17
17A	..	FOUR LADS (Columbia) "Standing on the Corner"	..	..	..	2	..	..	..	..	9	..	..	..	..	7	..	..	..	..	..	..	15
17B	15	DICK HYMAN TRIO (MGM) "Moritat"	..	..	..	..	6	4	..	..	..	..	..	..	..	..	..	..	..	..	..	8	15
17C	14	DICK JACOBS (Coral) "Man With the Golden Arm"	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	15
17D	..	OTIS WILLIAMS (DeLuxe) "Ivory Tower"	..	..	..	..	..	..	..	..	5	2	..	..	..	..	..	..	..	..	..	..	15
21A	13	TERESA BREWER (Coral) "A Tear Fell"	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	10	..	..	14
21B	22	DON ROBERTSON (Capitol) "Happy Whistler"	..	..	7	..	..	..	9	..	..	..	5	..	..	9	..	..	..	..	..	..	14
21C	..	McGUIRE SISTERS (Coral) "Picnic"	..	..	..	5	..	..	8	..	..	..	..	..	..	6	..	..	..	..	..	..	14
24	..	GOGI GRANT (Era) "Wayward Wind"	..	..	..	7	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	12
25	17	ELMER BERNSTEIN (Decca) "Man With the Golden Arm"	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	7	10

1	2	3	4	5	6	7	8	9	10
ELVIS PRESLEY	CAROUSEL	MY FAIR LADY	MUSIC FOR SWINGING LOVERS	HARRY BELAFONTE	MAN WITH THE GOLDEN ARM	PICNIC	SERENADE	BUBBLES IN THE WINE	OKLAHOMA!
Elvis Presley	Film Soundtrack	Broadway Cast	Frank Sinatra	Harry Belafonte	Film Soundtrack	Film Soundtrack	Mario Lanza	Lawrence Welk	Film Soundtrack
Victor	Capitol	Columbia	Capitol	Victor	Decca	Decca	Victor	Coral	Capitol
LPM 1254	W 694 EDM 694	OL 5090	W 653	LPM 1150	DL 8257 ED 2335-6-7	DL 8320 ED 846	LM 1996	57038	SOA 595 FDM 1, 2-595

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	Phil Goulding—WMGM—New York	Lou Dennis—WBRY—Waterbury	Jack Rowzie—WWDC—Washington	John Ademy—WCAO—Baltimore	Norm Prescott—WBZ—Boston	Lee O'Hara—WESX—Salem	Dick Smith—WORC—Worcester	Tom Durand—WTTM—Trenton	Larry Brownell—WKBW—Buffalo	Lou Barile—WKAL—Rome-Utica	Grady & Hurst—WPFH—Philadelphia	Dean Slack—WJOY—Burlington	Frank Tucker—WCOV—Montgomery	Pat Chambers—WFLA—Tampa	Rob Watson—WQXI—Atlanta	Don Sherman—WAFB—Baton Rouge	Don Wallace—KTUL—Tulsa	John Wrisley—WSAV—Savannah	Bob Larimer—WSIX—Nashville	Jim Lowe—WRR—Dallas	Mike Woloson—WNOR—Norfolk	Mal Bellairs—WBBM—Chicago	Sandy Singer—KCRG—Cedar Rapids	Frosty Mitchell—KWWL—Waterloo	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Art Blaske—KANO—Anoka	Robert Q. Lyons—KOWH—Omaha	Will Lenay—WSAI—Cincinnati	Norman Wain—WDOK—Cleveland	Dick Drury—WHHH—Warren	Jim Lewis—WEMP—Milwaukee	Dick Gilbert—KYL—Phoenix	Chuck Blore—KTKT—Tucson	Al Radka—KFRE—Fresno	Earl McDaniel—KPOP—Los Angeles	Bob Holmes—KSJO—San Jose	Ray Perkins—KIMN—Denver	Vince Braseia—KBMI—Las Vegas	Florien Wineriter—KALL—Salt Lake	TOTAL POINTS
						EAST												SOUTH									MIDWEST											FAR WEST								
1	1	9	Elvis Presley	Victor	†Heartbreak Hotel	6	1	1				3		2		2	1					1			3				4	1	1			1	2	1	3			1		2	1			172
2	2	9	Perry Como	Victor	*Hot Diggity	1		2					5	1			6			2			1	1	9		1		1		6		5	6	3	2	6	7		2			5	3	4	163
3	8	6	Cathy Carr	Fraternity	*Ivory Tower		2		3			4		7		5				4						2	6	3		7			7	3	6	3	4			7					1	113
4	3	14	Les Baxter	Capitol	*Poor People of Paris	9							2				4	7	1				2	9			2					3			9	9		3				1	2	1		101
5	4	6	Platters	Mercury	*Magic Touch	2	4	3				10		4	3	4						6			7					5	9				10	8		4					4		2	91
6	14	5	Tony Bennett	Columbia	*Can You Find It in Heart				4	7	1		8				10	6		5				3	6	6			7	4	10								7					6		75
7	7	5	Morris Stoloff	Decca	*Moonglow-Picnic Theme			4						3	5		3			1			8			1							3									5			3	74
8	6	10	Carl Perkins	Sun	†Blue Suede Shoes	3						7		5	6		9	4				3							3		2	10				5							6			69
9	5	7	Lonnie Donegan	London	†Rock Island Line	4	7					8										9					4	2			3			9			1	8	2	8						68
10	10	5	George Cates	Coral	*Moonglow-Picnic Theme		3				2		10					9							8			9	5	2				10	7	7	5	1	9							67
11	21	3	Four Lads	Columbia	*Standing on the Corner	8		8	8	2						8					3			4			9													3	1					56
12	14	3	Don Robertson	Capitol	*Happy Whistler		6	7		4						6			4				9		4		8			3	8										8					54
13	35	2	Gale Storm	Dot	*Ivory Tower										2			1											10									2				3	3			45
14	9	10	Teresa Brewer	Coral	†A Tear Fell	5	9						1									4		7	10		5					8								9		9				43
15	12	3	Gogi Grant	Era	†Wayward Wind									10		9					6				5	9		1											3			4				41
16	10	7	Dick Jacobs	Coral	*Man With the Golden Arm															6					2		3		9								8							7		31
17	..	6	Four Voices	Columbia	*Lovely One					6					1						1																								6	30
18A	..	1	Four Lads	Columbia	*My Little Angel		8																					6		6		7			1		9									29
18B	26	2	Pat Boone	Dot	†Long, Tall Sally													2				2									7			5		10										29
20A	18	12	Teen-Agers	Gee	†Why Do Fools Fall in Love										8							8						5			4						2									28
20B	..	7	Diamonds	Mercury	†Why Do Fools Fall in Love												5												2			1	8													28
20C	18	6	Peggy Lee	Decca	*Mr. Wonderful											1				3									6									6								28
23	21	6	Nelson Riddle	Capitol	†Port-au-Prince														5				3			3												10						9		25
24A	24	6	Eddie Fisher	Victor	†Without You			6												7				8				10												6	5					24
24B	14	6	Richard Maltby	Vik	*Man With the Golden Arm												7		2														1										10			24
24C	35	4	Elvis Presley	Victor	†I Was the One							2										5													2											24
27	23	12	Pat Boone	Dot	†I'll Be Home												2															5		4												22
28	..	1	Denny Vaughn	Kapp	†Walk Hand in Hand									6																					4						2					21
29A	29	3	Eydie Gorme	ABC-Par	*Too Close for Comfort					1				9		3																														20
29B	31	4	Otis Williams	DeLuxe	*Ivory Tower			5																	1					7																20
31A	..	1	Ames Bros	Victor	*Only Hurts for Awhile							6			9									2		8																				19
31B	..	1	Crew-Cuts	Mercury	†Out of the Picture						3										7															4										19
33A	..	1	Diamonds	Mercury	†Church Bells May Ring		5			10																									5	6										18
33B	13	17	Four Lads	Columbia	*No, Not Much				1								8																							10			7			18
33C	38	5	Vic Damone	Columbia	*On Street Where You Live																					4													4			7				18
36A	44	2	Teen-Agers	Gee	†I Want You to Be My Girl	10																						7		2					8											17
36B	..	3	Nat (King) Cole	Capitol	*Too Young to Go Steady										4											10																		2		17
36C	..	1	Willows	Melba	†Church Bells May Ring																2														5						9					17
39A	40	2	Joni James	MGM	*I Woke Up Crying						5	5																											8							15
39B	31	21	Nelson Riddle	Capitol	*Lisbon Antigua																			5																			8	5		15
39C	..	1	Elvis Presley	Victor	†Money, Honey							1																					6													15
42	38	3	Don Costa	ABC-Par	*Flamenco Love					3																						9						9								12
43A	18	7	Chordettes	Cadence	†Eddie, My Love								7																					8			7									11
43B	40	4	Patti Page	Mercury	*Too Young to Go Steady																					10													1							11
45	..	1	Four Aces	Decca	*To Love Again			9								7		8																												9

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Local 47 'Trial' Sparks Furor Re Basic U. S. Rights

Hollywood, May 1.

A new furor over whether union members "waive" certain Constitutional rights as a part of their union membership has erupted here in the wake of the American Federation of Musicians' "trial" of 13 Local 47 members. The issue has created another schism in the strife-ridden Local which has been engaged in a bitter dispute with AFM chief James Caesar Petrillo for some months.

Uproar was touched off with the release of a portion of transcripts of the "trial" of the local musicians, who were charged with violating federation by-laws, and advocating "dual unionism," as a result of their activities on behalf of the dissident faction which has voted president John te Groen and recording secretary Maury Paul out of office. A decision based on the "trial" is expected within the next few weeks, in advance of the AFM convention in Atlantic City in June to which the musicians may appeal if found guilty.

Transcript quoted Los Angeles attorney Michael G. Luddy, who represented te Groen and financial secretary G. R. Hennon—the "plaintiffs" in the action—as emphasizing that "there are rules of law which are applicable to unions that are not applicable to ordinary citizens as such."

Luddy, according to the transcript, added:

"It is unfortunate that there are people who belong to labor organizations that think that the constitutional rights which are provided for in the constitution of their own state or of the United States are equally applicable even after they have become a member of a labor organization and bind themselves by contract to obey and to respect any orders which may be entered by their local or by the parent organization.

Luddy emphasized that under general law, the Federal government derives its powers through those rights delegated by states or individuals. In a union, he contended, the locals (and the individual members) have only those rights which are delegated to them by the parent body. As an example, he cited the AFM structure, which he said is universal among unions, that a member may go to court against the union only after exhausting all remedies available under the by-law.

"Technically," said Luddy, "this infringes on his Constitutional right to go to court whenever he pleases. Similarly, a newspaperman has the right, in a free press, to write what he pleases. But if what he writes is libelous, he knows that he faces court action."

Other Los Angeles attorneys queried, however, questioned whether a union, or any organization, can hold an individual to regulations under which he waives his basic constitutional rights. The transcript, which has gained wide circulation in the last few days, has incensed members of the dissident faction.

Meanwhile, Cecil F. Read, leader of Local 47 insurgents, planed to Washington over the weekend for a series of conferences with Government copyright officials on proposed changes in the copyright law. Coast musicians have been contending that the copyright law should be revised to include some question of "property rights" in the music they record. At the height of the Local 47 strife, Read was asked by the Copyright Office to offer suggestions in view of pending official discussions regarding copyright changes.

As a result of an exchange of letters, Read departed for Washington with a series of recommendations embodying the viewpoint of the local members. He was accompanied by legal counsel Robert R. Rissman.

National Jazz and Rhythm & Blues Disk Jockey Assn. holds a meeting in Chicago May 18-20, the second since its inception in N. Y. last February when 30 deejays attended.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS FRESLEY** (Victor)	Heartbreak Hotel / Blue Suede Shoes / I Was the One
2	2	**PERRY COMO** (Victor)	Hot Diggity / Juke Box Baby
3	3	**LES BAXTER** (Capitol)	Poor People of Paris / Tango of the Drums
4	4	**CARL PERKINS** (Sun)	Blue Suede Shoes
5	5	**PLATTERS** (Mercury)	Magic Touch / Great Pretender
6	..	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
7	6	**NELSON RIDDLE** (Capitol)	Lisbon Antigua / Port-au-Prince
8	10	**GEORGE CATES** (Coral)	Moonglow-Picnic Theme
9	..	**RICHARD MALTBY** (Vik)	Man with the Golden Arm
10	7	**LONNIE DONEGAN** (London)	Rock Island Line

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	2	†**HEARTBREAK HOTEL**	Tree
2	3	***HOT DIGGITY**	Roncom
3	1	***POOR PEOPLE OF PARIS**	Connelly
4	4	†**BLUE SUEDE SHOES**	Hi-Lo-H&R
5	7	***MOONGLOW-PICNIC THEME**	Mills-Columbia Pics
6	5	***LISBON ANTIGUA**	Southern
7	9	***IVORY TOWER**	Melrose
8	10	***MAN WITH THE GOLDEN ARM**	Dena
9	8	***MAGIC TOUCH**	Panther
10	6	†**ROCK AND ROLL WALTZ**	Sheldon

DESPITE COL DEAL, NBC TO BALLY 'FELLA' PREEM

Frank Loesser's tuner, "The Most Happy Fella" is set for a five-hour promotion on NBC-Radio tomorrow (Thurs.), the day of its Broadway preem.

Net's "Weekday" stanza will bring its mikes backstage at the Imperial Theatre for interviews with the producers, the cast, the director and Loesser. Diskings of tunes from the score will be spotted throughout. Unusual aspect of the promotion is that the original cast album of the tuner has already been wrapped up by Columbia, a CBS affiliate.

Kenton Orch Draws Uneven B.O. in Berlin

Berlin, April 23.

Stan Kenton's second Berlin appearance (the first one was in 1953) was a moderate success. Critical reaction to his music was mixed as usual, but they all cheered him as an interesting personality and first-class showman.

Kenton gave two concerts at the Sporthalle am Funkturm, one in the afternoon with many seats empty, and a second one in the evening to near-capacity. The audience was well disciplined, this being in sharp contrast to many jazz concerts held in recent months at the Sportspalast.

Copyright Office In DeSylva Case

Continued from page 51

the history and administrative procedure of the Copyright law.

Basically, the problem is that the practice has been to regard the copyright law wording as setting up separate classes of heirs. Wording of the law vests the right to renew copyrights after the expiration of the original 28-year period, with the author or, in the event of his death, with "widow, widower or children." Common practice has been to regard this as establishing the widow as the primary recipient of the right, with children coming under the privilege only in the event the widow has also passed away.

Mrs. Ballentine's position, denied by Federal Judge Ernest A. Tolin but upheld by the Circuit Court, is that "widow or children" constitutes a complete class in itself and that both widow and children share equally in the renewal rights.

Copyright Office Brief

It was understood that the Copyright office brief underlines this viewpoint, contending that the legislative history and purpose of the statute, as well as available notes on legislative committee discussion of changes, did not intend to separate the widow from the children in sharing renewal rights.

In opposing this view, one of the briefs filed by show biz organizations accents the fact that the contender in this case is an illegitimate child. "It would be almost impossible," the brief states, "to be certain that a grant of exclusive rights for the renewal period had been secured since in clearing such rights there is no procedure available for ascertaining the identity of, or procuring a grant of right from, illegitimate children."

Case already has had one important legal aspect when Judge Tolin ruled the boy, now 12, is indeed the child of the late songwriter-producer. Testimony introduced at that time quoted DeSylva as acknowledging the youngster and declaring that he hoped the boy would regard him as his father.

Since ASCAP regards widows first and since virtually all contracts based on rights of this kind follow the same pattern, a Supreme Court ruling in favor of the youngster could cast a legal cloud on many existing contracts and force show biz into a completely new procedure for handling such situations in the future.

Max Fink is repping the Ballentines. Theodore Kiendl argued in the Supreme Court for Mrs. DeSylva, with Pat McCormick her regular attorney.

Palitz Joins Jubilee Setup Via 25% Buy-In

Morty Palitz has moved back into the record business via a 25% buy-in of Jubilee Records. Palitz, who's been freelancing disk assignments since leaving the pop artists & repertoire chief's post at Decca several years ago, will take over as Jubilee's veepee and general manager.

He'll helm all facets of the operation including a&r, sales and distribution. With the Palitz move-in, Jubilee topper Jerry Blaine, who announced last year that he sold the firm to a "syndicate," will gear for an expansion program for the diskery and its subsid label, Josie. Palitz expects to establish a regular single release schedule, issuing new platters at least twice a month and he plans to set up an album release pattern of at least two a month.

No changes in Jubilee's operational personnel are contemplated now but in line with the product expansion, Jubilee expects to add more distributors around the country to handle the line. Blaine expects that three more branches will be added within the next six months. Jubilee is distributed by Cosnat, also owned by Blaine but apart from his disk company operation.

As part of the Jubilee expansion program, Palitz plans to bring major artists on to the roster. He's currently dickering with diskers whose pacts with major companies are about to wind up.

Also in the offing is a plan to bring Cosnat and the Jubilee operation under one overall banner. It the works now is a plan to float a stock issue for Cosnat to finance the expansion. Blaine is also active in the music publishing field with Jubilee Music, an ASCAP firm in which he's partnered with Max Dreyfus, Chappell topper, and Bendel Music, a BMI firm.

BELAFONTE ACCOMPER PINCHED IN DOPE RAP

Philadelphia, May 1.

Millard Thomas, guitar accompanist of Harry Belafonte, was arrested by members of a Philadelphia police narcotics squad on the street here a few minutes before he was to appear in the musical, "Sing, Man, Sing," at the Academy of Music. The production, which was being given by the Philadelphia Forum (a branch of the Inquirer Charities, Inc.), was held up 20 minutes. Belafonte finally went on with the aid of a multiple piece unit in the wings.

Detectives allegedly found two jars of marijuana in Thomas' hotel room. An examination by a police surgeon for use proved negative. Thomas was booked for illegal possession of the dope. He also admitted an acquaintance with Carmen Phillips, of Chicago, a dancer at the Latin Casino, who had been picked up earlier by police for marijuana smoking.

Kapp Pushes Packages With Deal for Dealers

Kapp Records is stepping up its drive into the packaged goods market with the release of eight new 12-inch LP albums this week. Sparking the push will be a special promotion for dealers. Dealer promotion consists of one cuffo album for every 12 ordered during May. MGM Records worked out a similar "Baker's Dozen" promotion several months ago. Backing the cuffo album offer, will be special displays, direct mailings to dealers, catalogs for consumers and extensive radio promotion.

The LPs were grooved by Roger Williams, Jane Morgan, The Hi-Lo's, The Jackie Davis Trio, The Smooth Swinging Siravo Band, Johnny Holiday, Jerry Fielding's Orch and Russ Miller.

Thorpe Into Hospital

Jerry Thorpe, RCA Victor disk publicity chief, into the New York Eye & Ear Infirmary for a second operation on his eyes.

He'll be out about a month.

Jazz Festival To Exit Newport

Boston, May 1.

The American Jazz Festival kisses Newport, R. I. goodbye after this year's concerts July 5-7, and efforts are in the works to find a new site in a community approximately the size of the town where the jazz bash has been held for the past three years. George Wein, director of the jazz festival and operator of Storyville here, said the decision to exit Newport was made by Louis L. Lorillard, festival president, after the Rhode Island legislature failed to appropriate $10,000 to support the affair.

Last year there was a hassle over where the jazz festival would be presented in Newport. After the jazz org bought Bellecourt mansion, neighbors complained and the town refused to allow the concert on the grounds. The jazz festival moved into Freebody Park and used the mansion for conferences.

Lorillard and Wein said the money would be raised "somehow" for this year's festival and reported that "several places out of Rhode Island (among them Bridgeport) were bidding for it."

Foreshadowing the Rhode Island exit was the changing of the jazz bash name this year from "Newport Jazz Festival" to "American Jazz Festival." Headquarters for the jazz festival were opened this week at the Hotel Viking in Newport. Lineup for the fourth jazz session includes: Louis Armstrong, Count Basie, Dave Brubeck, Sarah Vaughan, Toshiko Akiyoshi, Japanese jazz pianist; Jutta Hipp, German jazz pianist; Dizzy Gillespie, Eddie Condon and Fredricka Gulda, classical pianist.

Decca Goes Electronic With Ad Dept. Machine

Decca has streamlined its advertising department with a new gadget called the "electronic messenger."

There are only two of these machines in operation in New York. The device, which transmits on regular telephone lines, sends copy and layouts to the label's typographer and receives the finished product back.

Hub Jazz Benefits

Boston, May 1.

A jazz bash in Lynn Sports Center on June 9, will star Woodie Herman crew in benefit for the child care services of the North Shore Children's Friend Society.

On June 29, the Castle Hill Foundation starts a season of eight week-end concerts in Ipswich with Count Basie and his orch in jazz and swing.

Inside Stuff—Music

Two generations ago the five-string banjo was the most popular American musical instrument and was generally considered the only one of native American origin. Today, the five-string has long been out of popular favor, but it has its devotees. An estimated 150 will gather this weekend at Lewisburg, Pa., for the semi-annual get-together of the National Assn. of Five-String Banjoists. Among the exponents will be 77-year-old Fred Van Eps of Plainfield, N. J. Van Eps, generally considered one of the top living banjoists is the subject of a recent four-part biographical series by Jim Walsh in Hobbies magazine. He began making home recorded cylinders 62 years ago, and graduated to professional playing for Edison in 1897. For the next 30 years he was among the most popular recording artists. Today, although a prosperous manufacturer of recording equipment, he still makes banjo records under his own Five-String Banjo label.

A detailed and illuminating study of ASCAP's operation within the structure of the antitrust laws is included in this year's publication of the "Copyright Law Symposium" (Columbia U. Press, $4), in an essay titled "Collecting Collectively: ASCAP's Perennial Dilemma," by J. Robert Shull, of the Duke Univ. School of Law. The annual tome, seventh in the series, is sponsored by ASCAP among law students in its "Nathan Burkan Memorial Competition." Top prize essay, which gets a $500 award, was "Publication and the British Copyright Law," by Raya S. Dreben of the Harvard Law School. Book includes a total of six essay covering various phases of American and international copyright law.

Robert Lissauer, who recently formed his own publishing company, Mode Music, and himself a songwriter, believes in giving top billing to cleffers on his sheet music. He's devoting the back cover of his sheet music to biographical data about the cleffers. First writers to get the treatment are Jack Heinz and Edward Thomas, who wrote "High Steel," a tune etched for Capitol by Lonnie Sattin. Latter gets the front cover picture.

Title for the new Joe (Fingers) Carr waxing of "Lucky Pierre" was inspired by a WERR (Buffalo) deejay using the nom-de-broadcast of Lucky Pierre. Tune, a French import, was originally tagged "La Saint Amour." George Lee, who publishes it in the U. S. via his Zodiac Music firm, was on a plugging trek through Buffalo when he came across the deejay Lucky Pierre and the idea for the new title.

Columbia Records has hopped on the Mozart bicentennial celebration with a special contest for eighth grade classes in U. S. schools. Classes are to submit any creative study related to Mozart. First prize will be 100 Columbia LPs and one Col hi-fi phonograph.

M-G-M Records

TOP HITS OF THE WEEK

JONI JAMES
I WOKE UP CRYING
— AND —
THE MAVERICK QUEEN
MGM 12213 K 12213

DICK HYMAN TRIO
HI-LILI, HI-LO
— AND —
JUNGLERO
MGM 12207 K 12207

DAVID ROSE AND ORCH.
THE SWAN
— AND —
FORBIDDEN PLANET
MGM 12243 K 12243

A NEW STAR! A NEW HIT!
DANNY KNIGHT
THE SEARCHERS
(Ride Away)
— AND —
THE SOMEWHERE VOICE
MGM 12252 K 12252

BARRY GORDON
SINGS
I CAN'T WHISTLE
MGM 12222
K 12222

JOHNNY OLIVER
SIX FEET OF HEAVEN
— AND —
A GOOD WOMAN'S LOVE
MGM 12230
K 12230

M-G-M RECORDS
THE GREATEST NAME IN ENTERTAINMENT

Cornell Cuts Brit. Tour Short for Video Series

London, May 1.

U. S. singer Don Cornell is cutting short his present British variety tour by four weeks. He has cancelled appearances at Nottingham, Chiswick, Cardiff and Manchester and flies back to the States on May 20, one month earlier than originally planned.

Reason is that he has been offered his own tv series for CBS in New York and wants to fly back to start rehearsals.

A. C. Maestro Carries Knife in Trumpet Case

Atlantic City, May 1.

Alfred (Pete) Miller, 38, bandleader at the 500 Club here, is free in $1,000 bail awaiting a hearing in Municipal Court on an atrocious assault and battery charge. Police accuse Miller of stabbing Frank Barone, a patron of the club, in the chest in the club early last week.

Police say that Miller admits using the knife, which he carried in his trumpet case.

Pincus Expands

George Pincus is expanding the operation of his three music firms, Pincus Music, Gil Music and George George Music.

Julie Losch has been tapped to represent the firms on the Coast while Saul Cohen will cover the New England area. Pincus' sons, Lee and Irwin, will continue to handle the eastern and midwestern territories.

Longplay Security

Continued from page 51

bet than the pop singles. One diskery artists & repertoire man put it this way: "We blow $4,000 on a single that never takes off. The same money invested in an album inevitably pays off its investment."

The diskery sales execs are in favor of the album upbeat because the selling pattern is more orthodox.

Many major company diskers believe that the indies have been able to move in on the pop singles field because they were able to peddle their disks at the distributor level for as little as 32c. The major companies, operating with a fixed overhead, don't have that maneuverability and their distributor price stayed about 10c higher. The indies can't wheel and deal the same way in the album market so the competition is on an equal level.

Five Big Records
SERENADE
MARIO LANZA
SLIM WHITMAN
DAVID ROSE
MARGARET WHITING
RAY HEINDORF
HARMS, Inc.

Another BMI "Pin Up" Hit
"HEARTBREAK HOTEL"
RECORDED BY
ELVIS PRESLEY.....Victor
THE CADETS.....Modern
Published by
TREE PUBLISHING CO., INC.

JOE ANGELLO
WOHO

RUDY ERTIS
WTOL

LOU FIELDER
WTOL

JACK GIBSON
WOHO

POP JENKINS
WOHO

PAUL KING
WOHO

DON MEYERS
WSPD

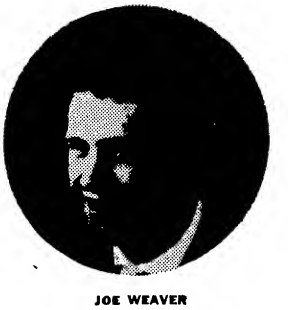
GEORGE MISHLER
WOHO

FRED MITCHELL
"HITCH WITH MITCH"
WOHO

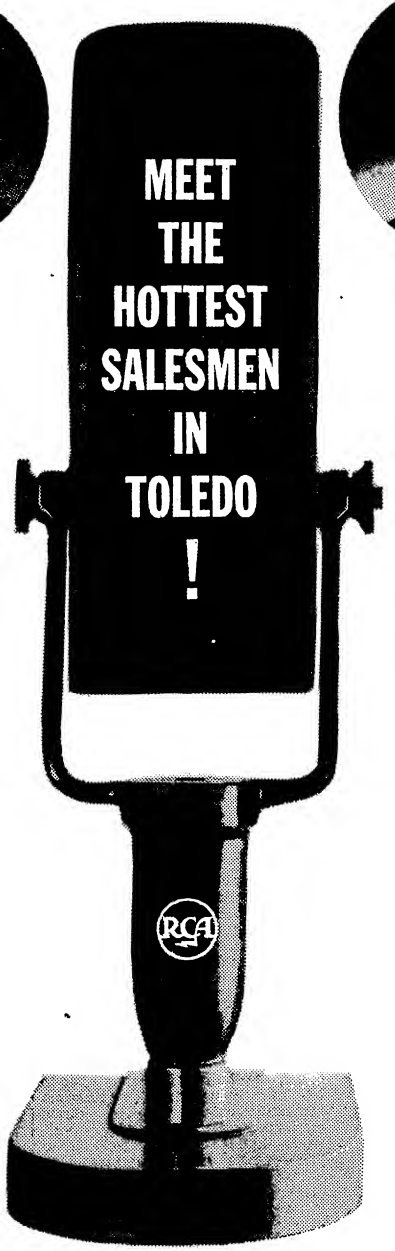
CHUCK PARMALEE
WSPD

PAUL POTOCKEY
WTOD

DICK RICE
WTOD



JOE WEAVER
WTOL



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*population rank in Sales Management "Survey of Buying Power", 1955.

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

Harry Meyerson, MGM's pop artists & repertoire chief, addressed 300 teenagers last week on "Romance of a Record" at the New York's Public Library's new Donnell branch . . . **Len Wolf** out on an eastern promotion hop for clients **Danny Kaye** and **Carole Richards** . . . Tunesmith **Linda Roberts** sails for Europe Friday (5) . . . **Delta Rhythm Boys** held over another four weeks at the Lauyeechai, Honolulu. Group then heads for Japan before returning home in August . . . **Sammy Kaye** orch took off on a two-month personal appearance tour yesterday (Tues.).

Miles Davis Quintet opens tomorrow (Thurs.) at Cafe Bohemia. **Charlie Mingus' Jazz Workshop** fills out the bill . . . **Don Elliott** returns to The Composer tomorrow (Thurs.) . . . **Randy Carlos'** mambo orch headlines at Roseland May 8 . . . **Meyer Davis**, orchestra contractor and bandleader, gifted a gold baton by members of his various orchs . . . **Betty Madigan** set for the American University Prom, Washington, May 26 . . . **Ed Bonner**, deejay at KMOX, St. Louis, launched his own publishing firm, Radoir Music . . . **Herbert Nelson**, professional manager of Panorama Music, off to New Orleans for The Voice of America.

Maurice Jackson switched to WTVN from WVKO, Columbus, O. . . . **Charlie Fuqua's Inkspots** open at the Silver Spur, Phoenix, May 18 . . . **Buck Ram's** rock 'n' roll groups, **The Platters** and **The Colts**, play the U. of Dayton's Field House, Dayton, O., May 7 . . . **Mello-Larks** set for a two-weeks stand at the Riverside Hotel, Reno, starting June 7.

Bobby Scott into the Seven Seas, Omaha, for two weeks beginning May 18 . . . **The Four Voices** start a two-weeker at Carl Liller's Club, New Orleans, May 11 . . . **Connie Francis'** new MGM etching, "Forgetting," will be kicked off on the NBC-TV daytime soap opera, "Modern Romances."

Hollywood

KHJ deejay **Jack Wagner** is making his thespic debut in two of "Ozzie & Harriet" telfilms . . . **Jim Ameche**, who ankled KLAC last Saturday (28) in a policy disagreement, starts an across-the-board deejay show on KDAY, Santa Monica . . . **Bob McLaughlin**, former L. A. deejay, in town from Honolulu where he is general manager of KHON.

Henry Howard, music operations director for CBS-TV, in town for confabs with local brass . . . **Les Baxter** invited to conduct Mexico's National Symph . . . **Sammy Davis Jr.** signed a new contract with Decca . . . **DeCastro Sisters** and **Billy Ward & His Dominoes** both inked with MCA . . . Bethlehem working on a "Porgy and Bess" album with **Mel Torme** and **Frances Faye.**

Chicago

Bill Haley's Comets head the rock 'n roll package set for a one-niter at Chi's International Amphitheatre May 11 . . . **Bill Russo**, comes to Chi's Easy Street May 13 with a jazz quintet for series of Sunday afternon concerts . . . **Bill Doggett** into the Crown Propeller Lounge, Chi, tonight (Wed.) . . . **Arthur Prysock** opened at the Stage Theatre Lounge, Chicago, last night (Tues.); the **Sarah McLawlor** Trio joins him there tonight (Wed.).

Pittsburgh

Stan Kenton booked for a one-nighter at West View Park's Danceland on May 31 . . . **Doc Bagby Trio** into the Midway Lounge, following the **Johnny Smith** combo . . . Carnegie Tech's Spring Carnival will feature **Claude Thornhill** Friday night and the **Sauter-Finegan** outfit on Saturday . . . **Tommy Carlyn** goes back to Oh Henry Ballroom in Chicago on July 24 for his annual summer stand there . . . **Key Boy** combo into Don Metz's Sky Vue, succeeding Walt Harper's orch . . . **Dan Mastri** and the Deuces Wild into the new musical lounge of the Blue Moon for an indefinite stay . . . **Rhythm Masters** set for dancing on Steamer Avalon for its nightly summer cruises here May 25-June 10.

Scotland

Leading British bands lined up for dates at Murrayfield Ice Rink this summer. **Ivor Kirchin** band tees-off for a week from May 14, with the **Carl Barriteau, Sid Phillips, Teddy Foster, Eric Delaney, Johnny Dankworth** and **Freddy Randall** orchs also pacted . . . **Winifred Atwell's** waxing of "Poor People of Paris," on Decca label, topping Scot best-selling disks; **Dream Weavers** in second slotting with "It's Almost To-Morrow," on Brunswick, and **Kay Starr** in third position on HMV with "Rock and Roll Waltz" . . . **Don Cornell** topping vaude at Edinburgh . . . **Bobby Kerr** Scottish country dance orch into Metropole Theatre, Glasgow, May 8.

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Schmitt Music Co.)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Poor People of Paris (Connelly)	3	1	7	1	2	1	6	2	1	1	3	1	103
2	2	*Hot Diggity (Roncom)	1	6	..	2	3	8	2	1	2	2	2	3	89
3	7	†Blue Suede Shoes (Hi-Lo-H&R)	4	..	5	4	4	10	4	..	4	5	7	5	58
4	3	*Lisbon Antigua (Southern)	7	3	8	3	..	2	8	..	5	3	4	..	56
5	4	*Mr. Wonderful (Laurel)	9	..	1	5	5	9	5	10	7	9	6	..	44
6	5	†Rock and Roll Waltz (Sheldon)	..	..	..	6	..	..	..	3	3	7	1	4	42
7	6	*Moritat (Harms)	8	2	9	7	..	..	..	8	6	..	5	..	32
8	..	†Walk Hand in Hand (Republic)	6	8	2	..	8	..	3	..	..	..	..	8	31
9A	10	*Ivory Tower (Melrose)	2	..	..	10	7	7	..	9	..	6	..	10	26
9B	9	†Heartbreak Hotel (Tree)	..	10	..	8	9	..	1	..	8	4	..	..	26
11	..	*Danced All Night (Chappell)	..	7	3	..	..	6	..	..	..	..	..	..	17
12	..	*Moonglow-Picnic (Mills-Col.)	..	..	..	..	6	4	7	..	..	..	..	..	16
13	8	*No, Not Much (Beaver)	..	..	..	9	..	..	..	7	..	8	9	..	11
14A	11	†He (Avas)	10	..	10	..	..	..	..	5	9	..	..	..	10
14B	..	†Wayward Wind (Criterion)	..	..	..	..	1	..	..	..	..	..	..	..	10

Judge Rips Billy Rose Petition

Continued from page 51

quately and hence was not entitled to the renewal term.

Louis Nizer (Phillips, Nizer, Benjamin & Krim), Bourne's attorney, argued before Judge Murphy that Rose's claims were an attempt to circumvent the holdings of the U.S. Supreme Court in the "Irish Eyes" case which had held that renewal copyrights were assignable. Nizer said that in the pretrial examination, the plaintiffs admitted that they had received royalty payments of over $35,000 during the 33 years since the song was copyrighted and that such payments included royalties for the use of the song in films and on video. Nizer pointed out that the authors had never "complained" when they received the money. Nizer also pointed out that Bourne had made the song a big hit and that it was recorded by Perry Como only a few years ago.

Judge Murphy's decision completely upholds Bourne's position and held that, in spite of the well-known liberality of the courts in permitting inspections of an adversary's books and records, such relief should not be granted in the present case.

He said: "Courts have always been keenly alive to the burdens, by way of expense, loss of time, and exposure of private business affairs, which discovery imposes upon anyone required to submit to it—burdens which have increased a hundred fold with the volume and complexity of modern business—and have fully appreciated the great wrong of subjecting an innocent defendant to them, merely to let a plaintiff who may think that he has been wronged learn that he has not . . . A plaintiff, before he is granted sweeping discovery, must somehow convince the court that there is, at least, reasonable grounds to believe that a cause of action exists, and can be proved if the necessary facilities are afforded him."

In the present case, the judge said the plaintiff's "have offered no evidence or even a suggestion in the moving papers tending to show what made the assignment of the renewal contract unconscionable other than the vague allegations that the defendant and its predecessor have enjoyed great benefits over and above those contemplated by the parties in 1923. There is no evidence that the contract was corruptly entered into or made under fraudulent representation or that there was a clear mistake or suppression of important facts or that it was made under other circumstances amounting to a compulsion or under such coercion of circumstances that enforcement would be unconscionable."

Finding that Rose had been guilty of gross laches (negligence) by delaying his application to inspect the books until the eve of the trial, the judge also rejected the writers claim that Bourne had failed to exploit the song in accordance with the contract.

The judge also pointed out that a number of attempts to try the case previously had failed, due to requests of the plaintiffs. The most recent postponement was made on March 26, the date that Mort Dixon died. Since the start of the trial, the plaintiffs switched attorneys and substituted the form of Dewey, Ballantine, Bushby, Palmer & Wood for the former legal reps, Hays, St. John, Abramson & Heilbron.

Four Lads Booked Into Hollywood Palladium

Hollywood's Palladium Ballroom switches from its regular danceband policy next week when The Four Lads move in May 9. Last time Palladium had a non-band headliner was four years ago with a Guy Mitchell booking.

The Lads, who've come up with two consecutive 1,000,000-plus disk sellers in "Moments to Remember" and "No Not Much," wound up a hefty grossing date at the Thunderbird, Las Vegas, last week.

Texas Resort Aims At Reviving Band Cycle

La Porte, Tex., May 1.

The La Porte Chamber of Commerce in an endeavor to revive the band trend which once made Sylvan Beach here a favorite Gulf Coast rendezvous, will open the resort with Chuck Cabot orch on May 12.

On May 13, Ted Roggen of Houston will present Henry King and his orch. Roggen said negotiations are under way with a number of bands to play the spot during the weeks ahead. Included are Tex Beneke, Duke Ellington, Les Brown, Louis Armstrong and Ray Anthony.

Shad to Coast

Bobby Shad, Mercury Records jazz arists & repertoire chief, heads for the Coast Friday (4) for a series of recording sessions.

He'll be gone about 10 days.

NEW INDIE LABEL BOWS

Gig Records, new indie label, enters the wax sweepstakes this week with a slicing by the Johnny Pate Trio.

Diskery is also set to move into the packaged goods field.

Once Heard, Never Forgotten . . .
Heart of Paris
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DON COSTA on Am-Par
EDDIE BARCLAY on Mercury
RICHARD MALTBY on Vik
ROBERT CLARY on Epic
and more on the way . . .
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Just Released
NEW HI-FI WING ALBUM

From The M-G-M film "MEET ME IN LAS VEGAS"
IF YOU CAN DREAM
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PAOLO SOPRANI ACCORDION FOR SALE
Imported. 41 Treble Keys . . . 5 sets Treble Reeds, 140 Bass Keys . . . 7 sets Bass Reeds. 20 Automatic Hand Switches in Treble—5 in Bass. Attractively Priced. Call Midway 7-0088, New York. Write Box 2430-56, VARIETY, 154 W. 46th St., New York 36.

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LAS VEGAS, NEVADA

April 23, 1956

Mr. Michael Stewart
1650 Broadway
New York, New York

Dear Mike:

I want to take this opportunity to tell you how successful the Four Lads opening was here at the Thunderbird. They were very enthusiastically received and the audience reaction was very exciting.

I am sure you will be pleased to hear that on the first Saturday of their engagement the Four Lads shattered all existing attendance records since the opening of the Thunderbird. This should be particularly gratifying to you and the boys since we have enjoyed the pleasure of playing many of the great singing stars of the entertainment world, including Dorothy Collins, Arthur Lee Simpkins, Patti Page, Mills Brothers, Allan Jones, Johnny Desmond, Rosemary Clooney, Peggy Lee and Kay Starr among others.

I am very happy that the Thunderbird had the opportunity of presenting the Four Lads in their first appearance in Las Vegas, the entertainment capital of the world. I am sure the rest of their engagement will be just as exciting and we of the Thunderbird will be looking forward to their return engagement.

Very truly yours,
Marty Hicks
Marty Hicks,
Thunderbird Hotel

MH/pf

COLUMBIA

RECORDS

GAC

Personal Manager: MICHAEL STEWART

Network Coin Oiling Show Tours; NBC Shells Out 300G for Water Spec

The networks are going into the live aspects of show business in an increasingly greater degree. With the NBC backing of the touring edition of the Esther Williams water spec, NBC has made its first excursion into the variety field. Previously, both NBC and CBS have limited its investments to legit, films and to a symph tour.

The Esther Williams show is expected to cost around $300,000 and will tour Europe, U.S., and provide the network with four televised spectaculars. Plans for the specs, although known for some months in the trade, were announced at a press conference last week at the Hotel Plaza, by Miss Williams and network reps headed by Tom McAvitty, NBC-veepee in charge of the television network.

Thus far, NBC has backed the productions of "Call Me Madam," "Me & Juliet," "Wish You Were Here," "The Sebastians" the projected tour of the NBC Opera Co., a jaunt of the NBC Symph headed by Arturo Toscanini. In addition, it will tour Lester Cowan's "Oh Susannah" after its showing as a spec. For its pogment of $500,000 for the tv showing of the film, "Richard III," NBC will receive a percentage of the theatrical film rentals

CBS-TV has put its money on "My Fair Lady" one of the solid legit hits on the boards.

The venture in the variety field indicates that the network is willing to put its money into any worthwhile entertainment venture that promises to lend itself to transformation into a spec. The advantages of obtaining spec properties in that manner lies in several directions. Firstly, these personal appearance projects are self-liquidating, and in most of them, have realized a hefty profit. If successful on the road, the net gets the spec rights at virtually no costs and also has a firm control on the property, both as material and the personalities involved.

For the entertainment industry, the results are also beneficial. The networks are in a position to shell out a lot of venture capital into touring shows. The networks can provide new twists to touring show biz, simply because of the fact that they must be on the lookout for new kinds of shows to transform to specs.

Several talent agencies have already taken that facet into consideration and are blueprinting shows that might interest the webs. Such ventures would, it's felt in the talent agencies, provide a peg upon which to interest the network in new performers, writers, etc. It could also become a vehicle in which to build programs without going through the trouble of making a pilot film.

These steps would, of course, increase network dominance in show biz. The medium, at present, is the most important item, and soon with continued financing of major shows, the chains could also become the most important user of talent away from the networks.

St. Loo Spot Folds After Fed. Tax Lien

St. Louis, May 1.

The Encore Room, one of the plushier bistros on the west end strip here, has shuttered last week when the local Internal Revenue Service slapped a Government lien for $2,963 in withholding taxes. George Kritzberger, of the service, said the lien charged Ted Flaherty, op of the room, failed to pay withholding taxes.

Parties associated with the spot said the place was closed because business was slow and the landlord wanted the place to rent to someone else.

Gotta Pay 10% Fed. Tax At Shows in Free Fairs

Washinton, May 1.

Grandstand seats for rodeos, races, etc., at country fairs are subject to the 10% admissions tax, even if admission to the fair is free.

This ruling has just been made by the Internal Revenue Service. IRS was asked for a ruling in a case where admission to the fair and limited standing room for the events are free.

Chi Biz Convensh Hypo

Chicago, April 24.

Conventions have added $1,000,000,000 to Chicago's income over the last 10 years, executive director Chester A. Wilkins of the Chicago Convention Bureau said last week. There were 10,219 conventions here from 1946 to 1955, Wilkins continued.

The number of convention visitors has shown a steady increase over that period and reached a peak of 1,276,330 last year. This total was only exceeded by the 1,596,210 convention delegates who met here in 1933, attracted by the Century of Progress exposition.

Show Biz Kudosed By Armed Forces For Help to USO

The amusement industry was kudosed by every branch of the Armed Forces at a USO luncheon given to the entertainment industry Friday (27) at Sardi's, N. Y., for its aid in entertaining servicemen on leave in New York. The Broadwayites were praised by Air Force Brigadier Gen. Norman D. Sillin for "helping us retain our inventory of trained and skilled personnel," thus saving the U. S. taxpayer considerable sums in training replacements. New York was described in addition by Navy and Army brass as an aid in morale since it was a good town for a GI on leave.

Occasion for the gathering was an expression of thanks by USO to Broadwayites for giving ducats and passes to the servicemen. Awards were presented to sports as well as entertainment industryites for their help.

James Sauter, former prexy of USO Camp Shows and chairman of the Awards Committee, sparked the event. Sauter has been associated with troop entertainment since before World War II, and has served on many industry committees. Edward Spencer, chairman of the NYC USO Committee, was toastmaster, with other speakers including Oscar Hammerstein II, who declared that the industryites deemed it a privilege to serve; Edwin Bond, USO executive director, and representatives of all branches of the services.

Certificates of award went to reps of legit producers, film and legit theatres, concert halls, networks, radio stations, and baseball and football clubs.

BELAFONTE, NAT COLE MOP UP AT PITT B.O.

Pittsburgh, May 1.

Both Harry Belafonte and the Nat (King) Cole-Ted Heath package drew SRO here last week at 3,800-seat Syria Mosque. Belafonte's "Sing, Man, Sing" was slightly the better of the two attractions, because of a scale that went a little higher, getting a net of around $21,500 in two performances.

Although suffering from severe laryngitis, which got so bad there were doubts half an hour before curtain time whether he'd make the second night, Belafonte went on. General opinion was that he was in no shape to perform, however, and cheers at the finish were more for his courage than his performance.

Unlike Belafonte, whose two shows were on successive nights, the Cole-Heath unit condensed theirs into a single evening, and got over $20,000. Tickets were all gone days in advance.

Cole's $16,807 in Columbus

Columbus, May 1.

Nat Cole grossed $16,807 in a two-performance stand here last Tuesday (24). Other performers were June Christy, the Four Freshmen, Gary Morton, Patty Thomas and Ted Heath and his orchestra.

Elephant Escapes, 11 Hurt at Texas Circus

Waxahachie, Tex., May 1.

A total of 11 persons were injured Friday night (27) here when an elephat got loose at a performance of the Al Kelly & Miller Bros. Circus and caused part of the audience to stampede for an exit. Circus officials said the animal apparently got excited as it was led to the main tent.

The elephant was caught by circus personnel, and the performance went ahead, with most of the audience remaining for it.

AGVA Circus Tiff Hotter; Two More Acts Leave Show

The battle between the American Guild of Variety Artists and the Ringling Bros. and Barnum & Bailey Circus has reached the name calling stages. After the blast last week at AGVA by Ringling prexy John Ringling North, AGVA national administrative secretary Jackie Bright retaliated with new charges against the big top. AGVA and the International Brotherhood of Teamsters are picketing the show during its current run at the Madison Square Garden, N. Y.

Bright charged that the membership in the union would not cost $165, as North charged, to those from the circus. Bright stated that North was told at the outset of negotiations that the AGVA board had insituted a special charge for new circus members, offering initation at half the regular rate and dues of $9 a quarter, which North turned down. Bright also charged that North was not paying performers for working at his hotel in Sarasota, Fla., during the winter season.

Meanwhile, AGVA pulled out equestrienne Marion Seifert and Lynn Brent of the Alzanas, the aerial act.

Syndicate Takes Over Seville in Miami B'ch At $7,000,000 Rental

Miami Beach, May 1.

The Seville, the new 280-room Beachfront nitery completed for this season's occupancy, has been leased to a syndicate headed by Morton F. Fisk and hotelier Robert Robinson. Inn was completed last December on the site of the former Grossinger Hotel, and was built by Irving Kipnes and Morris Becker. Lease to the Fisk-Robinson syndicate is for a period of 10 years at an aggregate rental of $7,000,000. Originally, hotel cost $8,000,000.

Fisk, who will be president of the Seville, is exec veepee of the Arrco Playing Card Co. of Chicago and Toronto. He also heads the Garfield News Co., with head offices in Toronto, which operates newstands and restaurants. Robinson, who will be exec veepee and general manager, was formerly with the San Marino Hotel and prior to that with the Georgian and Carlton hotels, all in Miami Beach.

Seville opened with Charles Reader as the talent buyer and bandleader. Toward the end of the season, he confined his activities to batoning.

Caterina Valente Into Pierre Hotel, N. Y.

The Cotillion Room of the Pierre Hotel, N. Y., has booked Caterina Valente as the initial attraction for next season. Italian import will go in Sept. 25. William Morris Agency set the deal.

Upon closing for the season on June 3 Cotillion Room will undergo considerable alteration. Major change will be the lowering of the ceiling so that greater intimacy can be obtained.

BRISSON TO WM

Minneapolis, May 1.

After 11 years with Music Corporation of America, Carl Brisson has gone over to the William Morris office.

He was signed up for the latter by Bert Allenberg.

Niteries Now Seen as Rehabilitation Centres for Comics Kayoed on Video

Models Bow in AGVA

Boston, May 1.

First entrance of models into AGVA occurred here today when 40 Hub fashion and photographer's models were signed in by Smiley Hart, national AGVA rep in New England. The 40 will appear at the General Motors Motorama Show opening tomorrow (Wed.) at Commonwealth Armory. Hart said that the 40 were the first in a drive that will take in all models in the area.

Hart also said that a battle looms in Boston on the Ringling Bros. circus, booked for early May in Boston Garden, should John Ringling North fail to sign a contract in New York.

Halt Las Vegas Bookings as Row With AFM Looms

Las Vegas, May 1.

Nitery bookings in Las Vegas are being held up pending settlement of negotiations between the hotels and the American Federation of Musicians. The hotels are fearful of making commitments pending inking of a new contract. AFM is seeking a 20% increase which the innkeepers are unwilling to dole out.

Presently, the hotelmen have stopped buying inasmuch as the AFM contract runs out around May 9.

It's believed that a walkout of the musicians would force a similar action by the American Guild of Variety Artists. A strike in the casino country would cripple the largest segment of the nitery business in the world, and repercussions would be felt in the earnings statements of the major talent agencies as well as the travel offices. It's also feared that the adverse publicity of a tieup might affect the Las Vegas business upbeat which has been evident for several months.

Unless hotels obtain non-union musicians, it's believed that floorshows would be out for the duration of a strike. AFM, because of a pact signed several years ago with AGVA, has jurisdiction over musical acts, and performers who could provide their own accompaniment as well as background for other turns.

'WATER FOLLIES' PLAYS MEXICO CITY IN JUNE

Boston, April 24.

Sam Snyder, back in Boston after a tour of Australia during which his "Water Follies" played to over 500,000 and grossed about $750,000 in 10 weeks, has skedded the show for Mexico City opening June 8 for 16 days. The first U.S. engagement will be in Orange, N. J., for a hospital fund, opening May 28 for 6 days.

Four water performers have been brought from Australia. They are: Kevin Newell, Barry Grunwald, Barbara Atkins and Pam McGee. Featured performer in "Water Follies" is Eddie Rose who is in his 12th year with the org as water comedian.

Snyder said that he has 20 weeks booked in the U.S. and Canada before returning to New Zealand and Australia. The show opens in New Zealand last two weeks in December and then plays 16 weeks in Australia starting in January. The company comprises 38 and carries 35 tons of equipment including two portable pools, a portable stage and lighting equipment.

HANS LEDERER TO EUROPE

Hans Lederer, of the N. Y. office of the Lew & Leslie Grade Agency of London, leaves for Europe Saturday (5) for conferences with homeoffice execs and for a gander at European circuses and fairs. He'll be gone until the end of June.

Lederer is head of the outdoor division of Grade's U. S. operations.

Cafe departments of the various talent agencies are faced with a tough problem—rehabilitation of comics that flunk out on major video assignments. The funnymen that come off the shows are initially hard sales, and the cafe salesman must plug on them with more concentration than if the zanies were just starting out on a nitery career.

The agents point out that there have been innumerable cases in which comedians were offered extremely high sums for nitery appearances, while they are starring on a top-rated show. However, once the sponsor or network drops the show, the comedian cannot be sold at the fraction of the figure that they turned down.

At the present time, the percenters point out that there are a lot of tele bigtimers on the available lists for niteries. Each one presents a problem in selling and it cannot be done on the basis of price alone. As a matter of fact, the agencies feel that it is better to hold onto a four-figure salary in order to maintain the comic's desirability. The few dates that are obtained help to establish the asking price, and thereafter, salary must be established on the basis of drawing power.

The cafe operator is a rough hurdle to overcome in this respect. Many of them feel that the comic has been deteriorating in full view of millions of listeners, and there's little reason to believe that this process has endeared him to paying customers. It's also argued that the comic has used up the bulk of his routines while attempting to maintain his television status. Thus many believe that they're better off trying a new comic at a considerably lower figure.

Nonetheless, the agencies have been successful in getting quite a few comics on the nitery routes again. The agents have long argued that the tele failure doesn't presage the lack of entertainment values. After all, it was their initial success in the niteries that brought them to the attention of video magnates, and having been brought up in the live appearance field, the comedians have acquired a knowhow that hadn't been captured by the video cameras.

Frequently paving the way for a cafe comeback are the club dates. A few good returns at some of the big convention stands has been instrumental in exciting a lot of interest.

The datediggers know that as time goes on, the cafe department will assume great importance as a rehabilitation centre for comedians rejected by teevee. The mortality in that medium is becoming greater with the years, and some of the top funnymen in the business will find themselves working the saloons again at the whim of a rating. Some agents have urged comics to hide their cafe routines from the television audience—they may come in handy much sooner than anticipated.

Twin Coaches Ops Hit By 67G Fed Tax Claim

Pittsburgh, May 1.

Tony and Rose Calderone, owners of the Twin Coaches, 1,100-seat nitery on the highway which plays top names, were slapped last week with a $67,135 general tax lien by the Federal government.

The government says the Calderones owe $57,388 for the last three months of '54 and $9,747 for the first half of '55.

Pierce Quits Chi AGVA

Chicago, April 24.

Eddie Pierce, long active in show biz circles as actor and agent, and lately as American Guild of Variety Artists rep here, last week exited the local AGVA office here after 1½ years as rep. No replacement yet.

At the same time, Bob London, son of Sam (Blackie) London, who heads the AGVA office in Cleveland, has joined the Chi AGVA staff and will train under midwest regional director Ernie Fast, as a traveling AGVA rep in the midwest territory.

The EMBERS

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April 30, 1956

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New York City

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Staging An Act for the Hotel Circuit Now Calls for a Small Fort Knox

The costs of staging acts for the hotel circuit are going up considerably. Singers, who have done singles for many years, are now finding it necessary to go in for a lot of theatrical devices if they are to hit the svelte hotel time. In many cases the money put into a turn is nearing the $50,000 mark. Sometimes a turn must work at least a year to break even on the outlay, and then may find that more heavy expenditures must be made to replenish material.

The turn that is regarded to have really made it important for singles to add a lot of production is Kay Thompson, who initially added the Williams Bros., and result was a brief smash. Since then, some of the top acts around the circuit have gone in for a lot of expensive production. Lilo and Constance Bennett are among the others who have shelled out fairly huge sums for an act.

The new trend has provided a field day for gents such as Charles O'Curran, Herb Ross, Irvin Graham, Eli Basse and others. They've been able to pick up a lot of coin in production and writing.

However, the cost of an act is no guarantee that it will be a hit on the circuits. There have been several turns that were abandoned after the first few dates.

The bulk of the produced acts have come to niteries from other fields. Lilo came from legit musicals; Marguerite Piazza from opera; Kay Thompson had a wider background in radio and films than she did in cafes when she started initially. Originally Denise Darcel came around with a male quartet backing her. Miss Darcel's intro to show biz was in films, and played a lot of coffee and cake dates before gaining some degree of acceptance.

Singers Drop Trappings

It's noted that some of the singers are dropping the expensive production trappings as soon as they're able. In the first place, the road payroll sometimes becomes unbearable, and not too many spots can afford to cover the gigantic nut. Again, the frequent shifts of background personnel provide headaches and sometimes cause the cancellation of dates. Thus, the sheer weight of the act sometimes forces the central figure to shed the high cost appendages.

Unfortunately, this doesn't always pare expenses. Obtaining a conductor or a recognized accompanist will sometimes cost as much as a vocal trio, but other costs such as travel and hotel are lowered.

The trend is also hitting male performers. Paul Hartman opens the Plaza Hotel, N. Y., tomorrow (Thurs.) with dancer Betty Luster and singer Ondine Forrest backing him.

The major aim of bulk of the acts is a long Las Vegas run to break even. But if costs keep mounting as they are with producers, choreographers, arrangers, song and material writers coming in for their share for under-the-line costs and conductors and/or accompanists and song-and-dance colleagues in for over-the-line costs, turns of this type may ultimately price themselves out of business.

Vaude, Cafe Dates

New York

Trotter Bros. tapped for the Palace, N.Y., May 11 . . . **Jules Munshin** is prepping a nitery turn with Eli Basse writing the material. . . . **Janis Paige** set for the Chase Hotel, St. Louis, May 11 . . . **Benny Fields & Blossom Seeley** pacted for the Windsor Park Hotel, Washington, June 19 . . . **Ving Merlin** to the Ankara, Pittsburgh, May 14. . . . **Allen & DeWood** have signed personal management contracts with Buddy Allen . . . **Mello Larks** down for the Riverside Hotel, Reno, June 7 . . . Four Voices to Liller's, New Orleans, May 11 . . . **Bob McFadden** booked for two weeks at the Henry Grady Hotel, Atlanta . . . **Bud & Cece Robinson** work the Vagabonds, Miami, June 7.

Chicago

Janis Paige into the Chase Hotel, St. Louis, May 11 for a single frame . . . **Dick Contino** to headline the Scalabrini Italian Old People's Home Charity Carnival, Maywood, Ill., July 25-Aug. 5; **Consolo & Melba** and the Lou Breese orch also set . . . **Davis & Reese** into the Cliche Club, Detroit, June 16 for two weeks . . . **Al Morgan** back into the Steak House, Chi, last night (Tues.) . . . **Cab Calloway** and the **Mariners** play the Starlite Drive-In, Chi, opening next Friday (4) through Sunday (6).

Hollywood

Count Basie, who opened to turnaway bizness at Zardi's last week, has signed for a return engagement in August . . . **Lillian Roth** set for a two-weeker at the Riverside, Reno, May 10 . . . Pianist Nilo Menendez and organist **Carl Siemon** signed to new contracts at the Marineland Restaurant, Palos Verdes, where they have just completed their fifth month . . . **Billy Gray** reopens his Band Box nitery here in June . . . **Billy Vine** making a three week stand at the Hotel Statler . . . **Conine & White**, dance team, open with **Patti Page** today (2) at the Cocoanut Grove . . . **Bobby Troup** held over at the Castle Restaurant.

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EARTHA KITT, DANIELS CLICK IN BRIT. PREEMS

London, May 1.

Two American performers contributed standout jobs in a pair of London openings yesterday (Mon.). Billy Daniels at the Palladium was the top exhibit in a moderate bill overweighted with disk vocalists, and Eartha Kitt gave the Cafe de Paris one of the biggest nights of the year.

Miss Kitt drew an overflow house and gave a smash performance in this top British nitery showcase.

At preem show, Daniels gave a comparatively brief performance, possibly because of the inbalance of singers on the bill. Nonetheless he drew the top hand of the occasion. On the bill with Daniels are Teddy Johnson, Howard Jones & Reg Arnold, Dennis Lotis, Les Cinq Peres, Eve Boswell, Pearl Carr, Three Kaye Sisters, and Lita Roza. Others include The Nitwits (comedy band), Eddie Ash (juggler) and magician Channing Pollack. Latter was also a hit on this layout. Tommy Trinder emceed effectively.

Daniels Late for Date

London, May 1.

Billy Daniels arrived in London last Wednesday (25) after having been delayed several days by the court in the U. S. over his involvement in a recent shooting.

The delay meant that Daniels was unable to fulfil his scheduled appearance on the "Sunday Night at the London Palladium" commercial tv show, and also his week in variety at Glasgow Empire.

Billy Eckstine pinchhitted for Daniels on the tv show, and U. S. vocal instrumental team Howell & Radcliffe were brought in to head the bill at Glasgow. Daniels opened at the London Palladium last Monday (30) for a fortnight.

ASL Shakespeare Ball Has More Poetry Than Nudity; Bard's Bad B.O.

Apparently, the art colony around New York regards Shakespeare in the same light as high school students—elevating but not much fun. This feeling regarding the bard was reflected in the costumes at the Art Students League ball, held Friday (27) at the Roosevelt Hotel, N.Y.

Like a theatrical presentation at the theatre, the function had more decorum than the usual type of offering, less abandon, and paralleling the theatre, it's a prestige offering with downbeat b.o.

The artists' quest for culture and respectability is also evident by the choice of queen of the ball. Last year, the reigning beauty was Anita Ekberg and this year it's Shirley Jones. It could be that the League is going after the family trade. It hasn't gotten that far as yet since there are still enough offbeat costumes and personnel that makes the ASL and the Artists Equity Ball the top costume events in New York.

The incidence of nudity was at its lowest peak. Those that did come in sub-regulation raiment didn't bother to tag onto a Shakespearean character. There was a girl in a moth costume, who came in with a gent similarly garbed, that represented no particular connection with the Bard.

In fact most of the costumes were more literary and had less license. Even the limpwristers were more subdued than usual. After all, Shakespeare does command a certain amount of respect, and the New York Bohemians (most of them) behaved accordingly. *Jose.*

Trotter Building N.C. Hotel

Greensboro, N. C., May 1.

John Scott Trotter, bandleader for the George Gobel show and a native North Carolinian, is going to build a hotel at Chapel Hill, home of the University of North Carolina, where Trotter was educated.

The bandleader has owned Chapel Hill property for a number of years. Land adjacent to Trotter holdings had been purchased, and the Cafe Mouza on this property as well as a building on the older holding will both be torn down for the hotel.

Desert Inn's Chain Op In Combo With Capri, M.B.

United Hotels Corp. is acquiring Wilbur Clark's Desert Inn, Las Vegas, combining it with the Capri at Miami Beach in a new corporate subsidiary. Resultantly every holder of 100 shares in the parent Shawano Development Corp. will get a share in the United setup as bonus.

Clark will become president of United Hotels as part of deal.

Circus Review

Omaha Shrine Circus

Omaha, April 21.

Rink Wright presentation, with Tony Ridola, Bozo Harrell, Jules Jacot, Aero Stylites (2), *Aerial Butterflies* (6), *The Roberts* (2), *the Selons* (3), *Les Bons* (3), *The Karrells* (9), *Valentine Sisters* (2), *Rudynoffs* (3), *Charley Allen's Bears, Al & Jeri Antonucci Chimps, St. Leon Troupe* (8), *Portis M. Sims Ponies, Luvas Sisters* (2), *James & Jo Madison with Tom Packs Elephants, Johnson & Owens, Noble Trio, Two Voleras, Jack Joyce, Wallendas* (9), *Deislers* (3), *Keith P. Latey Band* (18). *At City Aud, Omaha; $2 top.*

The 27th annual Shrine Indoor Circus this year ran into its annual headache: The dates again were after the regular circus season has begun, thereby giving independent booker Rink Wright trouble in securing top acts. However, the ex-performer managed to corral enough standouts not on the sawdust trial at present to keep the management and customers satisfied.

The standout act, hands down, has the veteran Wallendas on the high wire. They again wind up with a seven-person pyramid without a net to earn an ovation. In addition, they supply a good ladder act as the Karrels and offer two fine trap acts as the Aero Stylites and the Aerial Butterflies.

On the ground, the key contribution is by the St. Leon Troupe with their A-1 teeter-board tricks. Topper is a 2½ with twist into a chair. The eight persons work at an exceptionally fast pace and the two gals—both lookers—are definitely assets.

Of the animal acts, James & Jo Madison, presenting the five Tom Packs Elephants, and Jules Jacot's lions and tigers are the best. An offbeat note is that Jacot's group of five lions and one tiger is announced as the "world's largest." Clyde Beatty should get a chuckle out of that.

Only bad routining appeared to be the spotting of the Deislers on the flying traps in the windup. They follow the Wallendas and are a big letdown, with the common passing leap their top stunt.

Circus acts of the standard variety include Jack Joyce, with three camels, two llamas, a zebra and a pony; Noble Trio, with a novel horizontal bar rigging; the Luvas Sisters, aerialists climaxing with a free heel catch; Charley Allen's well-groomed bears; Al & Jeri Antonucci's comic chimps; the Roberts, casting; Tony Ridola, stepladder fall; and Bozo Harrell, heavy juggling. charities.

AERIALIST HURT

Omaha, May 1.

Emily Greenwald, 31, an aerialist at the Shrine Indoor Circus, was seriously injured last week when she fell and plunged 40 feet from a spinning ring held in the teeth of her husband, Albert Greenwald.

Circus officials said the cause of the fall was the breaking of one of the wrist straps inside the ring.

Satchmo, Randall Barter Deal On Despite Snafus

A last minute snafu on two sides of the Atlantic nearly forced the cancellation of the Louis Armstrong tour in England and the Freddie Randall band in the U. S. Hitches have been patched up. On a mutual arrangement between the British Musicians Union and the American Federation of Musicans, the British crew will join Irving Feld's rock 'n' roller during its southern tour in New Orleans on May 19, and continuing on to Birmingham, Chattanooga, Raleigh, and winding up June 3 in Washington.

Armstrong's tribulations started with the sudden induction of Gary Crosby into the Army last week. Son of Der Bingle was slated to tour with Satchmo in England. At the same time, it was found that because there were no dates for the Randall crew, the tour would have to be cancelled. However, a last minute deal with Feld saved the situation for both outfits.

As it now stands, Armstrong and his All Stars plane out today (Wed.) and open Friday (4) at Empress Hall, London, for 10 days. They follow with a tour of the provinces starting May 14 at Manchester, and follow with Glasgow, Newcastle, Birmingham, Leicester, Dublin and Liverpool.

Ella Logan and Peg-Leg Bates have been signed to accompany Armstrong on the British jaunt.

Palace's 7th Anni

The Palace Theatre, N. Y., will mark its seventh anniversary since its return to a vaude policy with the layout starting May 18. Booker Danny Friendly is attempting to line up a special bill.

So far, however, no acts have been set.

Troupers Set Dinner

The Troupers, the femme theatrical charity group, will hold its annual dinner Sunday (6) at the Latin Quarter, N. Y. Milton Berle, whose late mother Sandra was active with the Troupers, will be the guest of honor at the shindig.

Proceeds of the event will go to the fund aiding children of the theatrical indigent.

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Waldorf-Astoria, N. Y.

Pearl Bailey; Nat Brandwynne and Mischa Borr bands; $2.50 couvert.

The Waldorf has been hitting the jackpot with what (for it) are offbeat bookings, i.e. in the idiom of Benny Goodman ("best Holy Week business," says the Waldorf's Claude C. Philippe), and now Pearl Bailey, certainly a lusty-style songstress for the chichi Empire Room. Fact is she's a suave performer who doesn't have to shout to belt 'em out and the Monday night preem assumed the stature of an "event" before it was over. (Of course the Waldorf's Chevalier and Ray Bolger are more conventional—they did boffo biz—but only latterly have song stylists like Harry Belafonte and Dorothy Dandridge been slotted).

Miss Bailey, who started as a band singer with Cootie Williams, has a tongue-in-cheek authority and an ingratiating modesty which combine into one terrific end-result. The fact that Ella Logan and the just-closed Ray Bolger (on the eve of his Monday midnight Am-Airlines' flight to a Vegas date) were al fresco cafe floor collaborators in a snatch of a number was merely that much of a plus. It certainly was a nice "party" fillip, unusual for a floor, especially one on Park Ave., and again attests to the camaraderie of the show biz spirit. Incidentally, Miss Logan is a natural for this room.

Miss Bailey's prowess with a lyric is now standard but somehow the recent snowballing impact of her legit ("House of Flowers"), pix (two of them, one with Bob Hope) and her Ciro's (Hollywood) engagements has given her an nth degree maturity which is a jackpot payoff for the Empire Room customers.

She belts 'em, she croons 'em, she waxes lazy in a ringsider's borrowed chair, and she cajoles 'em, as she winds up with a boffo audience impression.

Per usual the two dansapation staples at the Hilton flagship, Nat Brandwynne and Mischa Borr bands, get 'em up on the parquet and keep 'em stepping. *Abel.*

Riviera, Las Vegas

Las Vegas, April 25.

Liberace, George Liberace in "Come As You Were" revue, with Vampira, Specialists (6), Dancers (12), G. Liberace & Ray Sinatra Orch (24); staged by Jack Baker; special songs & lyrics Frank Still, Michael London; lighting Ed Blondell; costumes Max Berman; orchestrations, Gordon Robinson; produced & directed by Liberace; $2 minimum.

For his return marking the first anni of the Riviera, Liberace has dreamed up a special showcase for his pianistic talent titled "Come As You Were." The fortnight run of the lavish, occasionally ostentatious revue will fill table capacity of the Clover room to the utmost, with maitre-de Jack Denison having to possibly turn away hundreds during the limited Liberace engagement.

A decidedly unusual aspect of the revue has to do with its ultimate goal—to become a color spec emanating from one of the networks on the Coast. With this in mind, Liberace spent $35,000 in mounting the production. The care with which he exercised each detail is clearly revealed throughout the 75 minutes which is completely divorced from the format of the vaude-nitery type of presentation along the Vegas Strip. It's a dare, but it works.

The seven scenes of "Come As You Were," are derived from the Bridey Murphy theme. The device propelling Liberace into the several flashbacks is catching, with Vampira, the keystone. She is the video character from Coast channels who typed herself after the w.k. Charles Addams femme, and with ghoulish though amusing dialog is terrif with Liberace.

He makes his entrance alone to open with some chatter, kidding his recent film and a warbling job on "Glorious Technicolor, Stereophonic Sound," before setting up the idea for the revue. Moving to the special set alongside the proscenium, he begins the story thread while thrusting lines with Vampira in her "Tomb." After she puts him into a trance, a glittering scene depicts "The Persian Room of the Plaza Hotel—1946," with Liberace at the Baldwin, George Liberace conducting "Jubiliberace Mambo," and "Girls In My Picture Book." A parade of lovelies illustrates this, culminating in the surprise entrance of Liberace's mother.

In "Orchestra Hall Chicago—1939," a concertized arrangement of Liszt's Concerto in A Major introduces the more serious term, but with "The Orpheum Theatre—1925" there is a light mood established winding up in Liberace and George doing a Mr. Gallagher & Mr. Shean sequence using updated lyrics. A long jump backward brings a colorful scene, "The Imperial Palace of Vienna—1856," when Liberace is transferred to Johann Strauss Jr., and George to Strauss Sr. "Blue Danube Waltz" is the offering here.

Best scene is the last, "King George's' Court—1456," where Liberace appears in a novel Court Jester dress complete with tights for his terpery, and George fiddles variations on "Humoresque." A tiny celeste is brought in for Liberace to tinkle "Calypso Blues," backed by bongo and congo drums. Once more the return to Vampira's Tomb is accomplished with Liberace waking from his trance to bring the time back to the present and a finale of faves, "September Song" and "Poor People of Paris." He essays a new tune, "Love Is the $64,000 Question," given a twist via some soft shoe measures, and segues into a wild curtain round of "Beer Barrel Polka" with entire cast.

Jack Baker's staging is excellent. He had short rehearsals only with the Dorothy Dorben Dancers but results are polished. Frank Still and Michael London's special songs are, in the main, well-contrived for the revue and Max Berman's costuming is rich, and Dice Inc. settings are well-planned as are Ed Blondell's lighting effects. Gordon Robinson's arrangements sound well as played by the augmented Ray Sinatra orch, conducted by Robinson, George Liberace and Sinatra. *Will.*

Lake Club, Spfld., Ill.

Springfield, Ill. April 22.

Hildegarde, Jimmy Vey, Miriam Sage Dancers (6), Buddy Kirk Orch (12); Admission $1.80.

Hildegarde is still kicking up good business on the nitery circuit. Opening night draw here was capacity plus.

As usual, Hildegarde mixes an intriguing amount of old and new material in her 50-minute turn on the floor. Among the familiar songs are such trademarks as "April In Paris," "Last Time I Saw" and "Darling, Je Vous Aime"—mais naturallement.

New items include a shorter and neater coiffure, a nouveau wardrobe complimented with the latest word in mink—a pink stole. Also, some fresh special songs, including two calypso ditties, "Chi Chi Castnango" and "Money."

By way of introducing her new conductor - accompanist, Martin Freed, the handkerchief-holding Hildegarde sings a medley of Al Jolson-Helen Morgan tunes. The Milwaukee madamoiselle handles the Morgan identifiers with savoir faire—the Jolson tunes belong to stronger vocalists.

Battling laryngitis, Hildegarde essays most of her songs in more talkative manner than usual. That goes unnoticed as she trades chitchat with ringsiders in the manner of old.

In keeping with the Gallic theme of the gay Parisienne is the oohla-la opening by the Miriam Sage Dancers. In chic costumes the six steppers certainly can can.

Comedian - dancer - xylophonist Jimmy Vey inherits the spot prior to Hildegarde's entrance. Hefty applause speaks well for his efforts at combining patter-dancing and xylophone work. *Allen.*

Frolic, Revere, Mass.

Revere, April 27.

Eileen Rogers, Kaytron Bros. (2), Rose Arena, Cliff Natale Orch (5), Buddy Thomas Line (10); $2.50 minimum.

Eileen Rogers, Columbia Record songstress, who broke in around the Boston area, is back after absence of several months during which time she appeared at the Fontainebleau in Miami. She emerges as a classy thrush. In a black and turquoise sheath, she opens with a fast-moving arrangement of "World On a String," segues into "Masquerade is Over" and wraps up big with a narrative song reading of "Our Town." Bow off is dramatic reading of "Love Thy Neighbor."

Rose Arena opens the show with slick ballet work and gets good mitting for sharp spins and twirls. Kaytron Bros., two hardworking comics with fast routines caught at the Bradford Roof here last week, take the middle spot for boff returns. The Buddy Thomas line, 10 tall beauties, have two sock production numbers.

Party biz has been keeping this nitery across the river from Boston jamppacked and boniface Jimmy Cella plans continuation of the same policy through the summer. Cliff Natale cuts a slick show and handles the dance sets in fine style. *Guy.*

Hotel Pierre, N. Y.

Constance Bennett & Co. (3); Stanley Melba Orch, conducted by Joseph Sudy, Alan Logan Music; couvert, $2 and $2.50.

This clinical appraisal of Constance Bennett's flyer into the bistro belt may read like "which issue of VARIETY do you read?" A couple of weeks ago she made resounding impact when debuting this act at the Nautilus, Miami Beach, and it may well be that the spontaneity of the customers, under the mellifluous Miami moon, had its osmosis effect on all hands.

Coming into the big city, even in a folksy room like the Pierre's Cotillion, which is not the "toughest" bolte in the world for performers, somehow Miss Bennett can't get rolling until the very end.

Where in theory her celluloid antecedents, as a fullfledged star, would have made the travesty on the "Piper Novik" Oscar-winning acceptance speech plausible, the fact that Miss Bennett is best identified with Hollywood gives that item a false note. Apart from the fact it has been done before by similar personalities, it seems an ungallant lampoon. Whatever the analysis, coming as it did in midriff of the act, it further retards when, at this point, the repertoire should achieve a resounding impact.

It isn't until the getoff rock 'n' roll nonsense that the glamorous Miss Bennett, looking just as glam in saddle-shoes and jeans, achieves any warmth.

Audience rapport is good from the start because (1), any adult in an environment like the Cotillion Room knows that Miss Bennett has been around more than three months; and (2), she's still a stunner, in a very fetching couturier creation.

Joe Ross and Jean Carrons are her aides, and perhaps they're a shade too proficient and on too much, as to militate against the star. After all, she's the topliner and the greatest audience values are expected to—and should—originate from her.

While her autobiographical references to her Air Force husband and her children are appealing, she utilizes these facets as raison d'etre for "Moritat" (in German, with a Dietrich slouch), and reprises of French folk songs ("taught my little girls in Switzerland, the same as when I learned them").

Herb Ross, who has been effective in stagings of other floorshow personalities, tried for a novelty, but somehow it doesn't come off. Perhaps one day a Hollywood personality will come out and just say she's playing the saloons for the loot; she is a name, hence they booked her; "I once sang 'Boulevard of Broken Dreams' in a picture called 'Moulin Rouge,' so here it is again" (in effect she does attack this phase of it in the more forthright manner); and the people buy it.

Reroutining may achieve a better overall result, with more accent on the talented star who quite obviously manifests enough values for the class saloon circuits. The capable Ross & Carrons team should be retained but, while too good perhaps for entr'acte stuff, they should not be permitted to outweigh the parity of values with the star. Third member of the "Co." is special pianist-maestro Peter Matz who does a proficient job.

This is the pre-blowoff show for the Cotillion Room. Robert Clary succeeds her and cafe reopens in the fall with Caterina Valente, Italian pop thrush known to Decca diskery fans via her multilingual Decca recordings made in Berlin. Otherwise Joe Sudy competently conducts the sprightly Stanley Melba dansapators and Alan Logan's relief combo is in the same idiom of okay "society" music. *Abel.*

Eden Roc, Miami Beach

Miami Beach, April 28.

Allan Jones, Jackie Kannon, Elissa Jayne, Mal Malkin Orch; $3.50-$5 minimum.

With the town bustling in year 'round season fashion, the booking policy in the plush Cafe Pompeii of this new hotel is being maintained at a high level in type of talent set by boniface Harry Mufson. With it he's evidently striving for showings of at least one "new" face to the area to keep the niterygoing localites interested, as well as luring the vacationers and conventioneers who are keeping Beach hotels filled in what used to be the lull period before summer. Current layout is typical of his thinking.

Allan Jones hasn't been seen in these parts in some years and then for returns to the Olympia theatre during its vaude days. In this class cafe spot he proves a solid handler of the topliner assignment. Jones has a slickly commercial act, tailored to get the most of his full, high ranging piping prowess. The vocalistics are buttressed by a warm, affable personality and fluid stage deportment, all of it plussed by shrewdly balanced catalog which aptly embraces a fast "With A Song In My Heart" for the warmer-upper; ballads such as "I'll Never Stop Loving You" and comedy-lined "Madelon." Big item is his narration and mitt-begetting selling of the top cleffings from "Carousel." Jones ties up the whole with "Our Love Is Here To Stay" for the palm-build to bow returns, and special lyric lead-in to "Donkey" for the sock climaxer.

Jackie Kannon is a comedy staple in the better hotel-cafes and moves into the spacious confines of this room with assurance and relaxed approach to his waggery. Of late, Kannon has developed that easy number to a point where some of his comedics are negated by glossing over a wham punch line. Withal, his stuff is fresh enough to keep him hitting consistently enough to keep him on top of the return results. The mocking melange contains intelligently barbed material on marriage, femmes and topical twists. There's also the standard pop song take-apart; a clever special on laugh-provokers and his trademarked lampoon on an Indian fakir with travelog overtones adding funny new slant.

Leggy acro-dancer Elissa Jayne is an orb-appealer who departs from the usual twists and turns to inject a smartly devised series of star carbonings while working out her acro stunts with topper a howl raiser satire on Bette Davis doing the double-jointed to dramatic lineage. She makes for a sparkling entre act.

Mal Malkin emcees matters ably and batons his fine orch from the keyboard for the backgroundings. *Lary.*

Gatineau, Ottawa

Ottawa, April 27.

Bill Kenny, Three Rhythm Kings, Dick Olson, Lindsay-Daye Dancers (6), Champ Champagne Orch (8); $1 admission.

Bill Kenny's first time in the Gatineau Club in more than two years is also his first local booking sans the Ink Spots. No longer restricted to a scripted routine, Kenny exhibits socko ability in holding 'em throughout a 40-minute stanza to solid begoffs. He is backed by a piano-guitar-bass group, which also contributes some piping reminiscent of the Spots' style, but stays always in the background. Act gets big mitting. Business was near capacity for opening (26).

Held-over Three Rhythm Kings are still top quality and their reception is as big as the star's. Trio works a class terps session with one member handling brief piping adequately.

Lindsay-Daye Dancers hold over three clicko routines. Champ Champagne band showbacks and plays for dancing. *Gorm.*

Amato's, Portland, Ore.

Portland, Ore., April 25.

Guy Cherney, Stuart Morgan Dancers (3), Madcaps (2), Herman Jobelman Orch (6), Ruby Bishop; cover $1.50.

Guy Cherney, making his northwest debut at this plush spot, headlines a fine package for the next two weeks. Handsome lad displays a socko set of baritone pipes that have plenty of warmth and quality in every breath. He quickly establishes himself as a major leaguer with a distinctive style and a fine change of pace.

Best bets are special material for "You'd Be Surprised" and "I Wish I Were Single." He holds the customers while he directs a cute community sing bit. It's a begoff.

The Stuart Morgan Dancers, two tall fellas in black turtle-neck sweaters, toss, twist, twirl, and spin a petite femme all over the place. Gal has grace and makes the carefully timed tricks seem easy. Trio also do dancing between tricks and get good mitting.

The Madcaps get things under way with their comedy and harmonica antics. Two lads get off to a slow start and do little for the most part. Finally they display some real harmonica stuff for solid returns.

Herman Jobelman orch plays a fine show and set the tempo for dancing. Ruby Bishop is on the 88 and sings in the lounge. *Feve.*

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Copacabana, N. Y.

Jules Podell presentation with Tony Martin (with Hal Borne), Phil Foster, Bonnie Sisters (3), Gary Mann, Sandra Devlin, Michael Durso & Frank Marti Orchs; staged by Douglas Coudy; costumes, Billy Livingston; music & lyrics, Durso, Mel Mitchell, Marvin Kahn; $5 minimum.

Tony Martin hasn't been in the N.Y. environs in about three years, last date in the area having been at the now defunct Riviera, Ft. Lee. At this date he comes in as the raison d'etre for a siege of astronomical business. The Jules Podell hospice is formatted to the tight pack which increases the capacity, and headwaiter Ronnie will be fairly busy keeping order at the tape.

Martin is supported by comedian Phil Foster and the Bonnie Sisters (latter New Acts) which makes for an entertaining as well as a boxoffice show.

Martin, of course, has kept in vocal trim during his lengthy absence from New York with a myriad of cafe and video shows plus an occasional film flyer. He is a superior singer and a relaxed performer. He charms the customers quite handily during his session lasting close to 50 minutes.

Bulk of his repertoire comprises pieces that fall familiarly. The tunes have been either associated with him or are w.k. enough to give the customers a lot of relaxation. But there are new tunes and a bit of special material, particularly a Calypso styled "Security," a rambling rondelay that gives the pipes a rest through long and personable dialog with his maestro-accompanist Hal Borne. It's a winner in this house. Despite the familiarity of the bulk of his tunes, they're given fresh and individual treatment.

Martin, apparently, has a great respect for tradition. These days, most singers bringing in added instrumentation, augment the regulation house orchestra with a rhythm ensemble. Martin still sticks to fiddles to provide contrapuntal embroidery.

Phil Foster has carved a special niche in cafes. Although he has moved out of Brooklyn some time ago, Brooklyn hasn't moved out of him. One day, the guys on the streetcorner where Foster used to hang around will demand royalties for writing his act.

Foster's dissertation on his old gang, his rambling discourses on marriage and children, are potent laugh getters. He concentrates more on his material than on his technique. When the act is over, he says so frankly, and it takes the customers just a while to start applauding, but he gets enough encouragement for another try.

Gary Mann provides personable renditions of the production tunes, cleffed by maestro Michael Durso, Mel Mitchell and Marvin Kahn. The tunes are easy to take and give producer Doug Coudy a good peg upon which to choreograph the 10-girl line. Billy Livingston's costumes are arresting. Durso, per usual, batons the sidemen through an intricate score with nary a hitch, and Frank Marti's Latin music gives the Arthur Murray addicts a reason to test the teacher's precepts.

The production dancer is Sandra Devlin, doubling from "Pipe Dream" who does some intricate and interesting terping. Her spot is rather long and could be pruned and she could simplify the routine to keep in the spirit of the music. *Jose.*

Hotel Muehlebach, K. C.

Kansas City, April 27.

Kathy Barr, Tony Lovello, Tommy Reed Orch (8); $1, $.50 cover.

Terrace Grill has a pair of singers this session, and combo of songstress Kathy Barr and accordionist Tony Lovello shapes up as 35 minutes of good entertainment. Both are youngsters, both work hard, both register with a degree of personality.

Accordionist Lovello leads off, after the show intro by Tommy Reed doubling as m.c. Redhead Kathy Barr has figure and verve to go with her singing, and plays it strong through series of seven numbers for her 21 minutes of the show. Work is in the trained soprano range with musical comedy arrangements her forte, being especially effective on "La Vie En Rose" and "Stranger in Paradise" from "Kismet." There's a bit of roaming the stage with the hand mike to a medley of Paris tunes, some in French, and nifty workout on "Whatever Lola Wants" and "I Hear Music."

Opened lightly, but closes to hearty hand. *Quin.*

Chez Paree, Chi

Chicago April 23.

Danny Thomas (with Walter Popp), Four Step Bros., Chez Paree Adorables (6) (with Jimmy Lee), Brian Farnon Orch; $1.50 *cover,* $3.75 *minimum.*

In his first appearance at Chi's topdrawer Chez Paree after a three-year absence, Danny Thomas proves he has been sorely missed, if the near-capacity opening night crowd is any indication. Biz here should continue solid through Thomas' stay and for the next several months, with more top name draws upcoming.

Whatever small percentage of the house was not pre-sold, Thomas managed to win over quickly and he probably could have done so even if they had never heard of him. Not that his humor, principally, gets the crowd, but his delivery and a kind of spontaneous warmth he seems to generate dispose the customers favorably toward him.

At times he could be accused of a little too much schmaltz, but this must be what his fans expect. At one point, he has the aud freely joining in to sing "Sunshine Follows You" and, at another, he has them lighting matches in the darkened room, in memory of the late Gus Kahn. Corn? Sure, but the customers love it.

He warms up with a few hometown and child psychology tales. His act is replete with Yiddish and Lebanese references, as if he had never heard of the Middle East crisis; he occasionally alludes to a Hebrew chant or Yiddish colloquialism and he does his w.k. "Lebanese Curse," for smash response. With an occasional song, and the match-lighting finale, he goes off to salvos.

The Four Step Bros. open the bill with their razzle-dazzle brand of terpology. Each taking the spotlight in turn, they demonstrate a variety of styles and dances until they build up to the climax, where they dispense with music and depend on their own innate rhythm for a hand-lapping, shouting accompaniment. Group goes off to a big mitt.

Show is spaced by the same two production numbers used in the last show. The Brian Farnon orch does the usual pro job of backing the display. *Gabe.*

Hotel Radisson, Mpls.

Minneapolis, April 28.

Carl Brisson (2), Don McGrane Orch (8); $2.50 *minimum.*

Attesting to his great local popularity as a supper club entertainer is the fact that this is Carl Brisson's eleventh visit to this tony Flame Room and that this booking is for five weeks, the longest engagement ever played by any act here.

Making his first U.S. appearance since his return from his 11-week London Cafe de Paree stint, Brisson, before a packed audience, did only one opening night show running 70 minutes. And despite its length it wound up to begoffs.

The handsome, debonair Dane again impresses by the virility of his vocalistic showmanship. The years don't rub off his good looks or diminish his dash, fire, suavity and enthusiasm. And his performance retains its perennial appeal.

No Brisson program would be complete without such of his nifties as "The Old Lamplighter" and the performer, comes through with almost a dozen of them along with the number of new tunes. There also is the usual audience participation pieces of business that contribute to the well-paced diversified routining.

Anthony Costa, his accompanist, and Don McGrane band lend Brisson firstrate support. The McGrane outfit also plays for dance music. *Rees.*

Toast, N. Y.

Val Anthony, Jane Mack; $3 *minimum weekends.*

The Toast is one of the small eastside intimeries that relies on keyboard talent to entertain the customers, Val Anthony and Jane Mack do just that. Alternating at the Steinway, they accompany their 88ing with some mellow vocals, principally in the standard and showtune vein.

Miss Mack, who exited the spot last Thursday (26), ripples over the black-and-whites with such tunes as "'S Wonderful," "Little Boy Blue," "Smoke Gets In Your Eyes," "As Time Goes By" and "Back in Your Own Back Yard." In a similar vein, Anthony works over such tunes as "It's Alright With Me," "I'm Glad There Is You," "Sway, Me," "East of the Sun" and "They Can't Take That Away From Me."

They're both relaxed performers and top entries for small room set ups. The Toast, incidentally, has table accommodations for about 25, plus room for approximately 20 more at the bar, part of which is built around the piano. Decor of the room is plush. *Jess.*

Chez Paree, Montreal

Montreal, April 27.

Marty Allen & Mitch DeWood, Jack Hilliard, Ross Harvey, Joey Dean, Dino Vale, Nick Martin Orch (6), Michel Sauro Trio; No cover or minimum.

Boniface Solly Silver has assembled an all-male show for his Fontaine Bleu Room but avoids monotony with a variety of entertainers highlighted by the frantic comedics of Marty Allen & Mitch DeWood. Both youngsters have appeared in Montreal before and have just returned from an Australian junket. This trip has done much to improve general routining, pacing and finesse. They still work at top speed but have injected bits of business into layout, particularly during impresh session, that takes them out of the average groove. One of best is their gab fest with an invisible man called Joe.

Tenor Jack Hilliard registers solidly with a fine set of pipes and a songalog that exhibits this personable young singer to best advantage. More restrained gestures on some songs and fewer vocal tricks would enhance overall act. Hilliard has the voice, appearance and manner; the extras seem unneccessary.

Tapster Joey Dean opens the show in adequate fashion and the novelty is supplied by Ross Harvey and his parakeets. Garbed in a tight-fitting white suit, Harvey brings out five birds on a perch and runs them through a series of semi-gymnatics that appeal. While birds are performing in well-behaved fashion, Harvey maintains a clever tap sequence.

House singer and emcee, Dino Vale, keeps show running in his usual capable manner and Nick Martin baton's a good show for all. Michel Sauro's hep trio, one of the most lively in town, cuts dance music for the customers. *Newt.*

Thunderbird, Las Vegas

Las Vegas, April 24.

Four Lads, Jay Nemeth, Margaret Sisters (2) & Bruno, Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (11); no cover or minimum.

On their first sojourn into this sometimes richly rewarding territory, the Four Lads tickle the fancies of Strip roundabouters as well as Thunderbird brass. The three-frame visit will do well for the room and for the Lads.

Distinctive feature of the foursome's warbling lies in the use of simplified harmony, the absence of overplayed gymnastics or choreography. Repertoire is diversified, with a long Frank Loesser medley a bit on the slow side, but containing a plethora of w.k. pops. With the Thunderbird Dancers, the Lads stage a bright finale to their latest Columbia disk, "Standing on the Corner," for good curtain.

Jay Nemeth's ventro segment, using a cute pooch has moments of keen amusement but he needs more inspired material, with the mutt's mugging overdone and used in place of dialog. Margaret Sisters & Bruno bring on the palm-pounding via whirls and some strength feats on the part of Bruno.

Barney Rawlings sets a nice pace in all the intros, warbles well among the Gayle Robbins' choreos. Al Jahns has top command over his musicmen, and has additional aid during the Four Lads closer in 88er Joe Mele, and drummer Eddie Nicholas. *Will.*

Fairmount, Ottawa

Ottawa, April 17.

Du Vals (2), Don Gilchrist, Carol Ritz, Dan Tatum, Jerry Burgess Orch (6); 75c *admission.*

The Fairmount Club offers a pleasant but unexciting bill this week, topped by a clicko acro-balance pair, the Du Vals, who insert enough thrill lifts and spins to keep the stanza alive. Don Gilchrist displays nice ability in terps but weak gab and showmanship. With routining and production, he could make an act acceptable to club circuits.

Bad booking puts Carol Ritz, also a tap dancer, on the same bill as Gilchrist. She has only soso talent but better staging and costuming. Dan Tatum, emcee and chanter, works a solo bit that is pleasant. Lad's pipes are adequate and his selection of tunes fitting. Jerry Burgess band showbacks and plays for dancing. *Gorm.*

Sands, Las Vegas

Las Vegas, April 26.

Vic Damone, Betty & Jane Kean, Beachcombers (3) with Natalie, Copa Girls (12), Ian Bernard, Irving Ackerman, Antonio Morelli Orch (11); $2 *minimum.*

For three frames, the dulcet sounds from Vic Damone and the raucous comedy noises of the Kean Sisters will prevail in the Copa Room. During the period there will be hoisted the banner of filled tables.

Damone pipes the gamut of fave ballads and rhythm tunes, including a spellbinding "Bewitched, Bothered and Bewildered," collection of Gershwin alltimers, and "September Song." He then steps out with straw hat and cane in self-kidding of terp prowess before settling down to some okay soft shoe in "I've Got Two Left Feet." A sock "Let There Be Love" is given punch by Ian Bernard's rocking orchestration in mambo beats, with Bernard conducting the Antonio Morelli orchsters from the keyboard and Sid Bulkin interpolating the percussives. "Will It Be a Hit Or a Miss," which follows, points to disclicks by other warblers, for another good novelty turn. Reaction to his songstyling throughout is big.

Kean Sisters have nothing but tumult during their session preceding Damone. Jane's impressions, Betty's breakups generate applause and yocks. Betty is inclined to be very dowdy during some of the bits, tossing in some questionable quips, but Jane plays it straight with her sister when not giving forth with some excellent impressions. Couple of the sketches miss fire—the Monaco dialog, and "Guys and Dolls" parody, yet elsewhere the two deliver the material for all it's worth, which is for laughs. Irving Ackerman accomps the various ditties with necessary zeal. *Will.*

Chez Gaby, Paris

Paris, May 2.

Mariachis (9), Gaby Orch (7); $4 *top.*

Boite also called Tagada lives up to this moniker for it means a mixture of everything in terp time. Gaby uses an audience and employee participation format for okay results. He has the knack of getting everybody into the act without any forced aspects or tastelessness. Result is fun and employees all do bits with some surprising flair among them. Michele, tagged the "Cloakroom Piaf," uncorks a fine, big voice which, though untrained, is true in timbre and feeling. She has turned down offers to study and appear in professional show biz preferring her surer check room.

Professional note is struck by a Mexican song and instrumentalist group, the Mariachis (9), who give out with fine music. They also double at Gaby's new restaurant-cabaret, the Acapulco, featuring Mex dishes. *Mosk.*

Black Orchid, Chi

Chicago, April 24.

Jimmy Ames, Day, Dawn & Dusk, Jean Stanley, Joe Parnello, Al De Marco, Kenny Sweet; no cover, no minimum.

This display opened to a light turnout possibly because the two top acts on the bill were here just a few months ago and have been booked back too soon.

Jimmy Ames tops the card with much the same material used the last time around. Walking on from the audience, Ames' general tone is one of flippant superiority; so much so that at first his act seems a throwaway. Interspersing his act with an occasional loud vocal, Ames does make a lot of noise. At times, too, he gets very funny; but his forte is boisterousness and occasional blue lines.

He does his own special brand of redskin parody for good returns. His biggest yield comes toward the end, when, with a club and a saw as props, he offers to give the audience his blood since it's the only way to please them. His unusual way of playing the musical saw is also good.

Day, Dawn & Dusk, a sepia trio with one 88ing and all three singing, put on an entertaining, well-paced visual-vocal act that has the audience joining in before it's all over.

Opening with a hearty version of "Without a Song," trio goes on to a low-pressure "He," and varies with dixieland and rock 'n' roll as well. Turn is well put together and generates high interest among the patrons. Act reaches the climax with a revival bit; the aud gets tambourines to join in with and those without, clap hands. It's a strong ending and the house sends the trio off to a hefty mitt.

Newcomer here is distaff thrush Jean Stanley. Miss Stanley does "C'est La Vie," "Chicago," (with special lyrics) for only fair returns. What special material she does use is somewhat weak and thin pipes don't help get them across, either. A number called "I'll Do Anything" never gets to the point. Thrush gets mild reaction and goes off to polite applause.

Joe Parnello and Al De Marco cut a neat show and Kenny Sweet plays standout intermission music. *Gabe.*

Bellevue Casino, Mont'l

Montreal, April 27.

Joe Howard, Dr. Giovanni, Bev & Sue, Harvey Ross, Casino Lovelies (10), Bix Belair Orch (11), Stan Sperber Trio; $1 *admission.*

As with every other anniversary show in the past seven years, owner Harry Holmok brings back ageless Joe Howard as the star and this celebration (the Bellevue Casino's seventh) is no exception.

Although well into his 80's, Howard still packs wallop and reprises his fabled song collection with savvy for near-capacity Casino business. Such items as "Let Me Call You Sweetheart," "Take Me Out to the Ball Game" and "The Band Played On" score heavily and under Howard's direction end up in a general songfest for all patrons. Song with best impact is still his cakewalk number which he uses for a solid begoff.

Garrulous Dr. Giovanni shares headline slot with Howard on current layout and continues to outtalk and outsmart a group of gullible males who are lured on stage. Size of room and positioning of seats doesn't help start of act but once into his wrist-watch and wallet snatching, Giovanni garners okay interest.

Bev and Sue are trimly stacked and the brevity of costuming together with their interp hoofing does much to brighten overall offering. They appear first on the opening slot and in the finale in an Apache effort with the pony line.

Singer Harvey Ross does emcee chores as well as a couple of songs and the Bix Belair orch handles show music ably with the Stan Sperber combo doing the interlude stints. *Newt.*

New Frontier, Las Vegas

Las Vegas, April 25.

Freddy Martin Orch (17) with Martin Men (5), Johnny Cochrane, Dave Leonard, Bob Hunter; Shecky Green, Elvis Presley & Combo (3), Venus Starlets (14), Jack Teigen, Marge Baker; $2 *minimum.*

This layout, in for a month, seems likely to keep the crowds gathering in the Venus Room and the casino as well.

Freddy Martin's musical pleasantries are certainly well known, every tune essayed getting applause before and after the playing. Medley of his RCA Victor hits from 1940 ("Hut Sut Song") onward through 1955 ("April in Portugal") describes a neat panorama, and in the flashy keyboard techniques of Dave Leonard & Bob Hunter setting off "Cumana," there is a continuance of the pop mood.

The break for a terp session of "Oklahoma!" faves features some expert soloing by Jack Teigen and Marge Baker. Martin turns to "Clair de Lune" for contrast, then whips over a solid "St. Louis Blues" to wind up his initial inning. His "Music, Maestro, Please" vehicle saluting numerous bandleaders is good listening, but overlong, and could be excluded from the lengthy layout. The Martin Men please with "Back on the Bus," and vocalist Johnny Cochrane registers well.

Shecky Green's uninhibited comedy style is solid. He begins to move fast midway in his routine to build yock after yock until his bow off. Green is easily the talking point of this show with his rowdy mannerisms, punchy fighter bit, physical biz which win him a begoff.

Elvis Presley, coming in on a wing of advance hoopla, doesn't hit the mark here in a spot surfeited with rock and rollers playing in shifts in every cocktail lounge all over the Strip. The loud braying of the tunes which rocketed him to the bigtime is wearing, and the applause comes back edged with a polite sound. For the teenagers; he's a whiz; for the average Vegas spender, a fizz. His musical sound with the combo of three is uncouth, matching to a great extent the lyric content such as "Long Tall Sally," "I Got a Woman," "Money Honey" and other such ditties. *Will.*

Le Cupidon, N. Y.

Rudy Vallee, Tina Louise, Ernie Warren Orch, Luis Ortiz Trio; $5 *minimum.*

As Edgar Bergen was being testimonialed in town at his 20th anni in radio, Rudy Vallee, who gave the ventriloquist the showcase that started him and Charlie McCarthy on the road to glory and greenbacks, was returning to Le Cupidon for a fortnight. Their presence in Gotham was a kind of footnote to history—and Vallee's turn punctuates that by being more of a remember-when reprise of his 30-odd years as a performer than having the aura of an act in the more orthodox sense.

The old Yale Blue crooner kid and Stein songer is doing an a.k. act for the a.k.'s as per his own admission at this eastside bistro. It's an overextended, overtime run-through that starts with the age theme, picks up the same thread here and there; tees off at a given level and remains more or less fixed there, thus causing a tapering off in interest. But some of the talky stuff is rigged to show biz philosophy from the mouth of one who knows whereof he speaks, as the records will attest. Like his tirade vs. latterday music accentuating the dubious positives of cacophony and blatancy as set against the smoother tune toppers of the '20s and '30s when less than a dozen records came off the beltline weekly compared to today's 100 or so. He builds a good case for "As Time Goes By," which he chants. Vallee also has a winning way when trying on melody vs. lyric for size, exemplified in the R&H "Must You Bury the Tune?"

Vallee is expected to take off on a sax spree and does so in a couple of numbers, including the three-penny "Moritat," after exchanging small and sometime stale quips with the saxist of the orch. Comes the inevitable "Whiffenpoof"; drinking songs with Irish flavor; Irish jokes; priest-and-rabbi jokes and other anecdotage that fail of the mark.

It is particularly not fitting for a Vallee to dish up material with bluish notes since that old school tie heavily pervades the Vallee personality. Because the ex-megaphonist looks high IQ and articulates ditto, the little bits of dirt seem offish, aside from being unnecessary.

Vallee can stand some editing. After a medley of oldies winding in "Stein Song," the act is really over. So his return for hokum in "Alouette," takeoffs on the Kinsey report and a bit of community sing is too much extra-added.

Holding over is Tina Louise who opens the two-act bill. The redhead with the oolala chassis is reviewed under New Acts. Ernie Warren's foursome cues the show niftily and alternates on the customer hoofing with the Luis Ortiz Trio's latino beat. *Trau.*

Blinstrub's, Boston

(FOLLOWUP)

Boston, April 23.

Opening to a jam packed convention crowd builging out the walls at Stanley Blinstrub's gargantuan 1,700-seater, Alan Dale comes through solid with sock renderings of standards and special material and wins big mitting. Two tunes "Cherry Pink and Apple Blossom White" and "Sweet and Simple" get heavy palm whacking. A hilarious "Marilyn Monroe Symphony," in which he carbons Vaughn Monroe, Don Cornell, Tony Martin, Jimmy Durante, Billy Eckstine and Frankie Laine, is crowd pleaser and nets big round.

He takes the mike into the crowd for slick patter on "Love Walked In" and scores heavy returns with "Heart of My Heart," with community sing on second chorus for bowoff. Balance of show is same as last week. *Guy.*

Beverly Hills, Newport

Newport, Ky., April 28.

Jose Greco & Co. (15), Happy Jesters (3), Donn Arden Dancers (10), Dean Campbell, Gardner-Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 *minimum,* $4 *Saturdays.*

Jose Greco's troupe of Spanish dancers, here for the first time, click as easily with regulars as they do with castinets and heels. This artistic offering follows closely the Lauritz Melchoir operatic change of menu by John Croft, talent chief of this ace bistro.

Greco and Lola De Ronda solo and team in folk and creative specialties and are capably supported by Margarita Zurita, Gitanillo Heredia, Dolores Del Carmen, Antonio Flores, Antonio Jimenez, Juan De Triana and Roberto Lorca, dancers, and Norina, vocalist. With them are Miguel Garcia, guitarist;

(Continued on page 65)

New Acts

TINA LOUISE
Songs
12 Mins.
Le Cupidon, N. Y.

Tina Louise is no thrill on the trill but she's socko on the sex. Statuesque lass' minuses in the chirping department are more than squared in ogling quarters by an hour-glass torso topped by flaming tresses. So what if they look like titian-by-tincture? It's still hair, lots of it and entrancingly groomed, but that goes for the couture in general. Happily, while her endowments stand out, she does not press those points and is seemingly intent on making the grade as a singer. However, she's some distance away from that, though time and savvy coaching may upset the current dopesheet on her thrushing values. At this point she's a spectacular looker. Period.

Miss Loulse's vocal forays only serve to call attention to that nifty chassis. And the near-deadpan doesn't help the situation. But her rock 'n' roll song in cap 'n' gown, with the orch boys capped in complement, may be one of the grooves into which she will best fit. The finishing "Accustomed To Her Face," from the smash-eroo "My Fair Lady," is much too special for her. She's apparently not well gaited for the mood tunes. But they can't take that whatcha-macallit away from her. *Trau.*

MANUELA DE CADIZ and FLAMENCO DANCERS (3)
9 Mins.
Palace, N.Y.

Manuela De Cadiz, another femme and two male supporters merely have to tighten their flamenco routines in order to have a firstrate act. It's the kind of hand and foot machine-gunning that presents itself as good nitery material.

The colorful display of dancing is helped no end by the smart outfitting of Miss De Cadiz, whose brunet good looks, in her initial appearance of the session, are set off smartly by a mantilla and fragile yellow lace. Her bowoff in form-fitting toreadors doesn't hurt either. As for the performance proper, she and two men open in angular flamenco terping, egged on by pit leader Myron Roman's strong "Malaguena." Boys' second offering has both rhythm and precision but lacks the proper amount of Latin flamboyance. If it was lacking in two, the other miss reinjected it via her hippy solo showing. Whole troupe works the finale—Miss De Cadiz in her tight pants and loose hair modestly sharing the lead steps with the other three most of the time. Nevertheless, closer seems mostly superfluous. *Art.*

THE CAVELIERS (5)
Songs
13 Mins.
Palace, N.Y.

These five white boys are billed as The Caveliers. Whether the misspelling is intentional or just a billboard error, it helps keep the quintet of songsters slightly out of line of direct collision with a new sepia quartet, which spells (correctly anyway) itself The Cavaliers and which sings pretty much the same brand of shmaltzy pop classics as does the turn reviewed herein. Palace crew, adorned in the military costume of Viennese operetta, does a respectable job with such as "Want What I Want When I Want It" and with an inspirational tune about cavalierly soldiers and such.

Though the costuming begins to be incongruous when the team switches to "June Is Busting Out All Over," "If I Loved You" and "Walk On," it's of small import since clothing is a matter easily corrected and their voices more than compensate. They do a special rhythm piece called "Noah Didn't It Rain," which is their best.

A mark of their worth is that, as a new turn, they wouldn't usually merit 13 minutes on stage, but this crew gets that and maybe a little more. They're just plain weak on harmony but, taking each man's voice by itself (and four of them do solos), the effect is excellent. Bass and baritone are deep and rich. The lead and middle tenors also have that rich quality, generally associated with musical comedy. The reason why they can't manage harmony is that even in solo singouts at least three of The Caveliers wavered faintly offkey—not enough to disturb the niceties of individual performance but, if repeated in unison, enough to throw the harmonic wheels out of gear. *Art.*

MORGANA KING
Songs
12 Mins.
Club Fifty-Nine, N. Y.

Morgana King, who records for the Mercury, knows how to sell a song. Chirp delivers in a whispery voice that makes for pleasant listening. Although an ofay, her vocaling is fashioned along lines reminiscent of such songstresses as Billie Holiday and Ella Fitzgerald. She's a good bet for intimeries and jazz showcases.

Her songalog includes, such numbers as "'S Wonderful," "If You Could See Me Now" and "De-Lovely." *Jess.*

BONNIE SISTERS (3)
Songs
11 Mins.
Copacabana, N.Y.

The Bonnie Sisters, pretty and youthful singing trio, have vocal proficiency and good projection but unfortunately their material indicates that they are unwilling to take chances either in the choice of tunes or fresh treatment. They have gone in for othodoxy to a degree that makes them practically indistinguishable from many other three-girl formations.

The sole venture into a number that isn't regulation along the circuits is a rock 'n' roller, "Cry Baby" on the Rainbow label which provides a lot of din, but the others comprise standards delivered in stock style.

An act of this kind, however, is a good booking for the Copa since it's suitable for both the main room and the upstairs lounge and enables bonifaces Jules Podell to get full value. *Jose.*

GOETSCHI BROS. (3)
Music-Unicycle
7 Mins.
Palace, N. Y.

Goetschi Bros. make up a smooth vaude turn and are special insofar as stage cyclists are concerned. Two of the trio operate a noteworthy violin-clarinet duet perched atop tall unicycles and doing some nifty precision cycling.

Instrumental portion is only part of their individuality. They also do some non-cycle shenanigans that aren't new as sight gags go but are very funny, e.g., the man who disappears into the "subway" by bending his knees more deeply with each step he takes in his mock descent. *Art.*

BOB SWEENEY
Songs
15 Mins.
Club Fifty-Nine, N. Y.

Bob Sweeney is a 21-year-old singer with a nice voice and a fresh appearance. He's done some radio songstering in Philadelphia and has previously appeared as a production vocalist at the Copacabana. His song selection is good, but his delivery needs some vitaminizing in an individualistic vein.

Tuners delivered by him include "It's Love," "If You Love Me," "Sweet Lorraine," "I'm a Fool to Love You," "Ramblin' and Gamblin'" and the "Blue Star" theme from the "Medic" tver. *Jess.*

THE WILLOWS (5)
Songs
9 Mins.
Apollo, N. Y.

The Willows are five Negro youngsters who've stirred up some noise on wax with a slicing of "Churchbells May Ring." They've still got a long way to go, however, before they develop into an in-person entity.

They impress as being a bit stage shy and although they use the vocal tricks similar to most rock 'n' roll teams operatlng today, it comes across merely as a dull carbon.

Best bet in the tunalog is the workover of their disclick which they use as a closer. As warmer-uppers, "Come a Little Closer" and "I Won't Let You Go" fail to do the job. *Gros.*

PENNY NICHOLLS
Songs, Comedy
13 Mins.
Empire, Glasgow

Perky little blonde songstress comes up with comedy characterisations that score strongly, and has much potential for vaude and tv. Only fault is that she gives impression of trying too hard, but ease will come with experience.

A former danceband chirper, gal opens in lively style with "Entertainment." Segues by donning strawhat and impersonating a song-and-dance girl, a polished item that shows her all-round talent. Then into travesty of a not-so-dumb cowgirl, which she does with verve and much eye-rolling to amusement of outfronters.

Standout item is her impression of Gracie Fields singing "Papa Piccolino." Distaffer captures much of the star's vocal mannerisms and style, and leaves the customers happy. Follows with her recorded "Rock 'n' Roll Waltz," and shows terping talent in dance routine (garbed in blue tophat) after singing "New York, New York."

Comedy flair and pep come naturally, and there's scope for extension of act into dizzy dumb-blonde characters. She's capably supported by her own musical director, Billy Merrin. *Gord.*

PHIL WADDELL
Novelty
5 Mins.
Apollo, N. Y.

Phil Waddell is a Negro youngster with a strong set of choppers. He uses 'em to balance a table, a chair, a broom and a ladder. It's a fast-paced turn which holds aud attention.

Windup, of course, is putting 'em all together gripped in his dentures. It's good for a big sendoff and makes him a solid bet as an opener for similar vaude layouts. *Gros.*

WOODSON FAMILY (5)
Music, Dancing
15 Mins.
Fontanelle Hotel, Omaha

Perhaps a title of "Enlarged Acts" would be more fitting for the Woodsons than "New Acts" since this young group has been around quite a spell and has been caught by VARIETY previously. However, the singers and dancers now number five instead of four, with sister Rosalie added.

Kids, who all appear in their early 20s, are hard workers and have control from the moment they open with "Broadway Rhythm." Boys, Bobby on piano and Carl (Hambone) on bass, dance while playing and are on the entire 15 minutes.

Three girls are all lookers, expertly costumed, and contribute plenty of s.a., especially after doffing their skirts for dancing. Rosalie and Martha contribute adequate acros and tapping, while Nancy's forte is singing.

Woodsons expect to be a bigger act than ever in near future when brother Danny joins. Even so, there are few five-person acts today that work as fast or as hard. The kids are ready for A-1 showcasing. *Trump.*

ANN SUMMERS
Songs
25 Mins.
Barclay Hotel, Toronto

With the breakup of The Crosswinds Trio (Johnny Greer has become director of music at St. Michael's Cathedral, Toronto, alma mater of The Four Lads and The Crewcuts; Marvin Fudella is doing a single), Ann Summers is currently breaking in a new act here. Previous to joining The Crosswinds on three-part harmony, she was soloist with Ray McKinley's band and later with Sammy Kaye. She has also signed with Epic Records, a subsidiary of Columbia, and will have four sides released May 15.

For her breakin, the petit brunet, in pink sequined evening gown, wisely sticks to the standards and is over on ability and looks. She opens with "Angels Sing," this in finger-snapping, shout style; switches to a whisper version of "Why Was I Born?" for contrast, this for considerable feeling; and then a table-hopping tease of "Heart Belongs to Daddy." Her throaty delivery of "Under My Skin" and the bouncy "Sing, You Sinners" for encores round out the cinch stint to top applause, when caught. Apart from her disciplined vocalistics, Miss Summers is easy to look at and gains instant customer attention on her new go-it-alone direction. (Eddie Karem does all arrangements). *McStay.*

Shuberts Eye Liberace

Continued from page 1

000, the show is getting $90,000 for the fortnight at the Riviera and could thus come to Broadway with an operating profit as a cushion for necessary added expenses. It now runs 75 minutes, but it's planned to expand the segment known as "Orpheum Theatre 1925," including top vaude talent.

The show hit a record 745 dinner attendees at the Riviera last Friday (27) and topped it at the Saturday (28) dinner show with 752. Late show Saturday hit an alltime mark with 865 customers.

Following the Riviera date, Liberace is set for some concert appearances and will play Johann Strauss in a stage production of "Great Waltz" this summer at Dallas.

Night Club Reviews

Continued from page 64

Beverly Hills, Newport

Beverly Hills, Calif., April 20.

Lydia Latzke, pianist, and Manuela de Jerez, Flamenco singer. A colorful, tuneful 45 minutes.

Happy Jesters, in for the first time, take over for 18 minutes with zany syncopation. Tuxed lads, one of them on guitar, whack new and old pops mingled with trick variations and imitations.

Donn Arden Dancers replace the Dorothy Dorben line, and Dean Campbell, baritone, supplants Dick Hyde, as singing emcee, after yearlong stays.

Gardner Benedict's crew and the Jimmy Wilber trio take care of the showbacking and dance interludes. Larry Vincent, singing pianist, reigns in the cocktail lounge. *Koll.*

Purple Onion, S. F.

San Francisco, April 17.

Jorie Remus, Will Holt, Vern Bennett; $1 *admission.*

The return of Jorie Remus to the Purple Onion's intimate basement provides the spot with the most solld hit it's had since she was in the selfsame room a couple of years ago. The only difference is that she's got a sidekick in the present show who's up to her own high standards. That would be Will Holt, guitar-strumming balladeer with a line of funny, if cerebral, chatter. He opens with the standard ballad, "Venezuela," then a French song, "Framboises," translating from chorus to chorus. He follows this with his own number, "Sinner Man," a sort of calypso-blues he's just recorded for Capitol with Les Baxter and closes with a bilingual "Moritat."

Miss Remus, clad in a clinging black dress, comes on with a specialty song, "Sailin' In and Out of Love," then goes into a funny monologue in which she claims to be a rich girl who's doing a night-spot bit for the fun of it.

In between flights of chatter, Miss Remus attacks blues and offers the customers a variety of gyrations of her svelte figure. She eventually gets through "Something Cool" and "Frankie & Johnny," both of which come out nicely.

Final portion of the show pairs Holt and Miss Remus doing several numbers. Whole show is aimed primarily at egghead audience the Purple Onion tends to attract, and goes over big, rating many encores. *Stef.*

Eddys', K. C.

Kansas City, April 20.

Mickey Shaughnessy, Kay Carson, Tony DiPardo Orch (8); $1, $1.50 *cover.*

Entertainment offered for this fortnight is combo of songs and comedy, with Capitol songstress Kay Carson and film player Mickey Shaughnessy both in town for the first time. Between them there is about 45 minutes of show with some excellent singing by Miss Carson and some high spots of comedy in Shaughnessy's turn. But withal this one has to be tabbed medium well.

Recording of "Band of Gold" which Miss Carson did for Capitol, which bought it from an indie platter, has brought her to the night club and hotel circuit. Once Lisa Morrow with Benny Goodman and others, her chantings in the deeper registers are firstrate, as has been previously established. Her range is on the deeper side, and rhythm types of songs are her best entries, although she handles ballads pleasantly enough.

Shaughnessy rates as a brash Irishman who works a 28-minute turn around series of comic yarns, with dialect and facialities as embellishments. Between his stories he slips in some telling asides, with the Irish background steadily filtering through. Big inning is the five-year olds at the flickers, which is a gem of facial and vocal switches, running nearly 10 minutes and drawing a hand for its fun-poking at tv and cowpokes and the faithful moppet fans. *Quin.*

Steuben's, Boston

Boston, April 25.

Cavaliers (5), Gene Cooper, Janet, Clavel & Farrar (3), Don Dennis, Tony Bruno Orch (5), Harry Fink Trio; $2.50 *minimum.*

Ropes are up at Max and Joe Schneider's popular theatrical district supper club. The Cavaliers, five personable lads in red coats, get off a slick round of semi-classical tunes to heavy mitting. Opening with a medley, they segue into "I Want What I Want" and "Sweet Mystery of Life" and sock rendition of "Laugh, Clown Laugh." Their big voices still the steak knife wielders with "Only a Rose" and "Sometimes."

Don Dennis, singing emcee, intros each one separately for big returns and group rounds off nicely with "Let Me Call You Sweetheart" and a medley for community sing. Gene Cooper opens the show with nice taps and a sharp soft shoe bit.

Janet, Clavel & Farrar, blonde and brunette femme and lad, win big aud reaction with their dance and acro stint. Femmes are whirled around and intricate triple dance routines go over big. Two femmes do acro flips and team goes into slick terping windup for heavy palm whacking.

Dennis does "Zoom Zoom" and "Mr. Wonderful" for fine returns and takes "Old Man River" for a nice ride. Bow off is "Hot Diggity." Tony Bruno cuts a slick show and Harry Fink Trio takes over the dance sets in nice fashion. *Guy.*

Liberty's, Paris

Paris, April 18.

Charpini & Brancato, Marcel Amont, Ginette Garcin, Jacqueline Maillan, Pierre Guerin, Jacques Meyran; $4 *minimum.*

Staple little eatery-nitery, off Place Blanche, still engenders a "Gay Paree" atmosphere with the waiters who get into the act plus a long line of entertainers who run a show continuously for four hours. Limp-wrist aspects remain on the miniscule stage, and it makes for a show which should please tourists wanting that let-your-hair-down feeling.

Singing waiters are surprisingly versatile as they do medley song sketches and other bits that make for yocks and do not disturb by breaking into the service. Main aspect is heckling of the swishy workers by boss Ton-Ton at the door. With waiter shenanigans are interspersed a bevy of fine patter, sing and impression acts with plenty of talent to uphold the name of this club for discovering young performers.

Regulars are Charpini & Brancato who unleash a falsetto sing act with hilarious side remarks and clowning in the drag tradition. Intelligent operatic takeoffs, plus the patter and preening, get solid returns.

Jacqueline Maillan does a songalog on ditties through the ages. Soubrettish delivery, good material and a fine sense of timing and comedy make this a good, if primarily local entry.

Ginette Garcin is a pert type who has a pleasing eclat and roguishness but ordinary material makes her only an okay aspect of this type of Gallic chantoosy. Pierre Guerin is a tall, personable singer-impressionist whose songs of Paris streetlife suffer from having been done before, and better, by bigger names.

Impressionist Marcel Amont, a bright looking youth, has an inventive suppleness which turns his takeoffs on carioca tunes, flamenco and bullfighting into firstrate parody and satire with a sense of movement and comedy that makes him a coming star. Material keeps him primarily Gallic in appeal without the more rounded aspects, as yet, for more international chances. Jacques Meyran tosses off a rapid line of stories and gags for plenty of laughs.

Marion Colby chirps with ingratiating style during her brief songfest. Highlight is "Hey There," the hit tune from "Pajama Game," from which she took leave not too long ago. She makes good impression via sharp snappy routining.

This remains one of the most authentic offbeat niteries here and keeps its prestige intact with another clever show. *Mosk.*

Rice Hotel, Houston

Houston, April 20.

Yonely, Bill Williams Orch; $1-$2 *cover.*

Droll comic Yonely broke the Empire Room up opening night. Laughmaker shouldn't be lonely for customers during his two-week stand. Not a break-'em-up jester, Yonely builds his act to climaxes that pierce the 45-minute act for distinct times. Between peaks he keeps the customers chuckling with him.

Originality of his material from the opener, in which he doesn't say a word for about two minutes, relying only on panto, to the closer makes the act a refreshing one. Uses musical props that include a foot-long fiddle, a tiny but powerful trumpet and a dainty accordion. And of course sits down at the piano to go through a bit on Mr. Candelabra. *Fors.*

VARIETY BILLS

WEEK OF MAY 2

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

NEW YORK CITY

Music Hall (R) 3
Rockettes
Corps de Ballet
Glee Club
Les Charlivels
Alcetty

Palace (P) 3
Pamela Dennis
Florida 3
Cook & Brown
Karpis 3
Florence Zamora
Lenny Collyer
Alphonse Berg

AUSTRALIA

MELBOURNE
Tivoli (T) 7
Adele Inge
B Hayes & D Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim De Jong
Geoff Thorne
Helen Pluker
Dorothy Hickey

PERTH
Majesty's (T) 7
Bill Finch
Billy Banks
3 Gypsys

Brox & Myrna
Vitch & Partner
Neal & Newton
Joe Church
Romaine & Claire
Jenny Howard
Alain Diagora
Red Moore
Ken Littlewood
Frank Ward
Nola Molloy
J's'p'n'e McCo'm'k

SYDNEY
Tivoli (T) 7
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & B Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

ASTON
Hippodrome (I) 30
Lester's Hayseeds
3 Shades
Gray & Curtis
Farmers Daughters

BLACKPOOL
Palace (I) 30
Lee Lawrence
Harriott & Evans
Harry Bailey
2 Benitas
Carlson & Tosca
Margaret & Charles
Sonny Farrar
3 Vogues
Lorraine

BRISTOL
Hippodrome (M) 30
Ruby Murray
Murray & Maidie
Tommy Fields
Johnny Stewart
Bobby Limb
Tommy Lorky
Ravlo & Babs
Delicados
Les Marthys

BIRMINGHAM
Hippodrome (M) 30
Beryl Reid
James & Cornell
Walton & O'Rourke
Pierre Del
Mallini Bros.
Max Russell
T & E Derrick
Yvonne Prestige

BRIGHTON
Hippodrome (M) 30
Eddie Calvert
Westway Cavalettes
Don Lang
Londonairs
Jeffrey Lenner
Gerry Brereton
El Granadas
Vadios Bros.

CARDIFF
New (M) 30
Dancing Waters
Fraser's Harmonica Co.
Tom Mennard
4 Riegals
Ken Wilson
Hillbilly Polecats
Zodias
Sunny Rogers
Frieda Hall
Margaret Kerr

CHISWICK
Empire (M) 30
Carroll Levis
Eddie Geffron
Benson Dulay Co.
G. & B. Jay
Edorics

EDINBURGH
Empire (M) 30
Don Cornell
6 Blue Orchids
Billy Baxter
Shipway 2
Pharos & Marina
Allen & Albee Sis
Wright & Marlon
Lizzet & Eddie

GLASGOW
Empire (M) 30
Vic Oliver
La Rochelle 3
Fayne & Evans
Brooks & Harvey
Vanda Valel
Peggy Thompson
Arthur Worsley

LIVERPOOL
Empire (M) 30
Dickie Valentine
Gillian & June
3 Monarchs
Martin Grainger's Co
Joe Crosbie
Pan Yue Jen Tr.
2 Piratcs

LONDON
Palladium (M) 30
Billy Daniels
Benny Payne
Eve Boswell
Cinq Peres
Johnson & Carr
Jones & Arnold
3 Kaye Sisters
Dennis Lotis
Lita Roza
Tommy Trinder
Carden Dancers

MANCHESTER
Hippodrome (M) 30
Earle & Vaughan
Jimmy Wheeler
Michael Holliday
Julie Dey
Billy Stutt
Mundy & Earle
Ken Frith
Jeanne & Jon
Averil & Aurel
A & B Vanstrattan

NEWCASTLE
Empire (M) 30
Jimmy Young
Richiardi Junior
McAndrews & Mills
Bobbie Kimber
2 Boris
Andy Stewart
Billy Maxam

NOTTINGHAM
Empire (M) 30
David Whitfield
Reg Russell & "S"
Henderson & Kemp
Anita
Hackford & Doyle
Anton & Janetta
Hal Garner

NORTHAMPTON
New (I) 30
Cyril Fletcher
Peter Monaugh
Gerrard Sisters
Joe Devoe
Dorothy Reid
Raf & Julian
Denise Lane

NORWICH
Hippodrome (I) 30
Jack Haig
Eric Williams
Mary Hinness

PORTSMOUTH
Royal (M) 30
Syd Seymour Co.
Revel & Fields
Trebla Tones
Constance Evans
De Yong & Delysia

SHEFFIELD
Empire (M) 30
Hylda Baker
Horler 2
Gitsom Sisters
Frances Duncan
Scott's Sea Lions
Hollander & Hart
Grossetto & Gaston
Jimmy French

SUNDERLAND
Empire (M) 30
Phyllis Dixey
Clro Dancers
Burdon & Co.
Walthon & Dorraine
Gary Miller
Lionel King

SWANSEA
Empire (M) 30
Dorothy Squires
Emerson & Jayne
4 Jones Boys
Desmond Lane
Mrs. Shufflewick
Dennis Spicer
Golding & Stuart

SOUTHAMPTON
Grand (I) 30
Jimmy Gay
Iris Poliakova
Prince Sisters
Whiteley Girls

Cabaret Bills

NEW YORK CITY

Arete's
Irving Grossman
Carolyn Carpenter
Mal Lawrence
Van Hornes
Polka Dots
H Roth Orc

Beverly
Bobby Short
Gypsy Markoff

Blue Angel
Ronnie Graham
Teddy Reno
Ellen Hanley
Roy Benson
Maxene Andrews
Bart Howard
Jimmy Lyons
Otis Clements

Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels

Cameo
Hazel Scott
Roger Steele

Chardas
Tibor Rakossy
Beca Babai
Anny Kapitanny

Chateau Madrid
Malagon Sisters
Paco Amaya
Curro Amaya
Diego Amaya
Pancho Orc
Ralph Font

Copacabana
Tony Martin
Phil Foster
Bonnie Sisters
Chic Layne
Teddie Vincent
Mickey Calin
Grace Genteel
Michael Durso Orc
Frank Marti Orc

Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews

Embers
Carmen Cavallaro
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hot'l H'nry Hudson
Three Suns
Joan Bishop
Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Paul Hartman
Betty Slater
Ondine Forrest
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Constance Bennett
Alan Logan Orc
Stanley Melba Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Mae West
Tito Coral
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Rudy Vallee

Le Ruban Bleu
Wesson & Polk
Norman Paris 3

Living Room
Nancy Steele

Old Roumanian
Sadie Banks

Alan Drake
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields
Eddie Layton

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Blamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Bill Shirley
Betty Bcnee
Pat Turner
Carmen Alvarez
Larry Daniels
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Vicky Autier
Sirat
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Laird McMahon
Duke Marvin Orc
Danny Davis Orc

Waldorf-Astoria
Pearl Bailey
Nat Brandwynne Orc
Mischa Borr Orc

Village Vanguard
Joey Carter
Johnny Mathis
C Williams Trio

CHICAGO

Black Orchid
Jimmy Ames
Day, Dawn & Dusk
Jean Stanley

Blue Angel
"Calypso Caravan"
Luis Torrens
J. McCleverty

Calypso Band
Carl McCleverty
Marianne

Blue Note
Shorty Rogers 5
Modern Jazz 4

Chez Paree
Danny Thomas
Four Step Bros.
Chez Paree Ad'r'b's
Brian Farnon Orc

Cloister Inn
Pat Moran 4
Lurlean Hunter

Dick Marx
Johnny Frigo

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears &
Boulevardons
F. Masters Orc

London House
Calvin Jackson 4
M McPartland 3

Palmer House
Betty Madigan
Johnny Puleo & Gang
F. Szony & Patty
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Jane Froman
Murio & Sheila
Russ Morgan Orc

Bar of Music
Arthur Blake
Marge Rayburn
Zulch & Noble

Biltmore Hotel
Sue Carson
Wilder Bros. (3)
Shyrehos (3)
Hal Derwin Orc

Ciro's
Maurice Chevalier
Dick Stabile Orc
Bobby Ramos Orc

El Cresendo
Herb Jefferies
Dick Hazard Orch

Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio

Mocambo
"Be My Guest" Rev
Rene Arnaz Trio
Paul Hebert Orc

Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc.

Statler Hotel
Billy Vine
Bob Douglas
Helmut Gunther
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Johnnie Ray
Paul Gilbert
Art Johnson
Donn Arden Dncrs
Carlton Hayes Orc

El Cortez
Stuart Allen
Diane Leffi
Betty Gorham
Sherman Hayes Orc

El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Mario Colby
Ted Fio Rito Orc

Flamingo
Margaret Whiting
Dick Contino
Ron Fletcher Dncrs
L. Basil Orc

Golden Nugget
Eddie Bush
Jig Adams Band
Sons of Golden West

New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony & Cabots
Dorben Dncrs
Garwood Van Orc

Riviera
Ben Blue
Patti Moore
Ben Lessy
Dorben Dncrs

Ray Sinatra Orc

Sahara
Lillian Roth
K. Dunham Co.
Saharem Dancers
Cee Davidson Orc

Sands
Vic Damone
Kean Sisters
Beachcombers
Jack Bunch
Copa Girls
A. Morelli Orc

Showboat
Joaquin Garey
Gla Mo
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Sally Rand
Lee & Princess
Barbara McNair
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
Allan Jones
Roger Ray
Meg Brown
Sonny Howard
Cordolins
Roby & Dell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Rena
Arne Barnett Orc

Balmoral Hotel
Enrica & Novello
Rudy Baum Orc
Wayne Carmichael

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Casablanca
Louise Brown
Mickey Manners
Bob Regent Orc

Eden Roc
Lilo
Al Bernie
Mal Malkin Orc
Chuey Reyes Orc

Empress Hotel
Paul Gray
Barbara Velasquez
Mandy Campo Orc

Fontainebleau
JoAnne Wheatley
Marshall & Farrell
Sacasas Orc

Kenilworth
McGuire Sisters
Carroll & Gorman
The Cromptons
Michael Marvin Orc

Lucerne
Emil Cohen
Adelina Nelee
Jacques Donnet Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma

Nautilus
Margarita Sierra
Jackie Winston
Antone & Ina
Syd Stanley Orc

Monte Carlo Hotel
Martin & Maio
Leonard Young
Ben Novack Orc

Murray Franklin's
Roberta Sherwood
Bobby Sherwood
Ernie DiLorenzo
Murray Franklin
Van Smith

Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle

Roney Plaza
Eadie & Rack
Calo & Musette
Noro Morales Orc

San Souci Hotel
Bobby Breen
Sammy Walsh
Freddy Calo Orc

Saxony Hotel
Jose Cortes Orc

Johnny Silvers Orc

Seville
Tommy Ryan
Johnny Silvers Orc

Sea Isle Hotel
Harry Harden Orc
Pasty Abbott

Vanity Fair
Gil Marr
Othella Ballos
Frank Capri
Bastidos Orc

5 O'Clock
Louise Angel
Tommy Raft
H. S. Gump
Parisian Rev

Vagabonds Club
The Vagabonds (4)
Carl Ravazza
Anne Russell
Nicoll & Knight
Babe Pier
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mena
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Velaz
Celina & Reutilo

Montmartre
Lola Flores
Casino Playa Orq
Fajardo Orq

Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc

Nacional
T. & P. Rodriguez
Rolly Rolls
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Novelites
Matty Malneck
Eve Marley
Bev Richards
Skylets
Kay Martin

Body Guards
Eddie Fitzpatrick

Riverside
Sportsmen
Stan Kramer
Starlets (8)
Bill Clifford Orc

Pix Nix

Continued from page 1

October to October), the "improvement" becomes obvious. In '55, the A-II ratings represented 35.17%, of the total of films reviewed. During the first quarter of 1956, the ratio runs to 47.1%. Likewise, whereas the ratio of B classifications last year came to 33.64%, the comparison for the shorter period in 1956 showed a drop to 22.6%.

Industry execs, who don't particularly care what the Legion does as long as there's no "C" rating (there are some towns where a "B" could affect the b.o.) get the impression that the Catholic rating body is taking a broader view of film content.

"There are some pictures where they've been more than fair," noted a company man. To support his point, he cited the fact that such pictures as "Rebel Without a Cause," "Diane," "Gaby," "Man in the Gray Flannel Suit," "Scarlet Hour," etc., managed to get an A-II rating.

Legion continues tough on imports. Of 11 pix reviewed (including British), four were condemned, two rated "B", another two went into "A" and three drew "A-II." With the exception of the British, foreign lingualers as a rule are unaffected by the Legion. Most don't even bother applying for a Code seal, since they play mostly the arties anyway.

There is a feeling that, as the year goes on, the Legion may again become a problem in the light of the unusual films coming up. It's interesting to note that almost all of the "B" rated pix so far this year came from the majors' stable, whereas in the "A-II" category, the percentage of major product was lower. It rose again in the A-I grouping.

Last year, following the Bishops' conference in Washington, the Catholic leaders issued a blast against films, noting "a rising tide" of immorality. They also accused the Code of "laxness." Code, if anything, has eased up in recent months, and the Legion apparently is no longer willing—or in a position—to stem the tide.

Cannes Fete

Continued from page 2

attacked for its theme of anti-militarism and anti-clericalism.

Through all this maze of censorship the French bedroom comedies and sensational sex films have been little influenced. Even a cycle of gangster films has largely escaped the scissors. Of course, many of these are placed on the "forbidden to those under 16" list, but otherwise rarely censored.

Thus the paradox exists with the abundance of frank French films on one hand and the noticeable lack of realistic treatments of topical subjects on the other. Numerous organizations are fighting censorship with little success so far. It leaves a curious dilemma of one of the most enlightened, free-thinking countries shackled by a censorship that at times exceeds that of other countries.

Ted Collins on Comm'ls

Continued from page 2

face the next morning. It was fun while we were doing it, but now that I look back, I wonder if it was worth it," Collins avers.

On the other hand, under a deal with Sullivan, "Kate doesn't have to show up until Sunday morning, and I only have to put in a couple of days during the week on the scenery and lighting. Sullivan has all the problems, not us; he's the one that worries about the ratings, the unions, the lawyers. And we get nearly as much money out of the entire deal as we would if we were doing our own show. As for the income tax people, for once we'd be able to say, 'Here it is, here's what we made, and we didn't spend any of it on a staff and production.' There's quite a difference in working this way." Sullivan's deal is exclusive; Miss Smith could not do her own series, but she would be allowed to appear in a pair of spectaculars, and that's one of the prospects Collins is exploring.

As for the film show, Collins is pessimistic. He thinks in terms of film because "a live show is definitely out" and film offers the convenience of production plus the prospect of residuals. But the trouble is that so far Collins has found that prospective clients and agencies want in on the film show with offers to put up half the money in return for certain controls. "We'll do a film show only if it's with our own money and we control the show completely, and that includes the say-so over reruns. We've always controlled our own shows, and that's the way we want it to continue."

Money No Object?

In spite of the nix on a live series, the offers keep coming in, says Collins, and "we've got to listen, so we mention an outlandish figure that nobody can afford. But you never can tell. That's the way we got General Foods as a sponsor on CBS Radio. We were doing an hour show for A&P, getting about $18,000 a week for it, when General Foods approached us. We didn't want to leave A&P, so we said we'd want $60,000 a week to go to work for General Foods. They said it was impossible, but they offered us $35,000. We had to take it; we went to John Hartford and showed him the contract and he said he wouldn't stand in our way. That was quite a deal, incidentally; they couldn't drop us without three years' notice. The deal was for three years in advance, and a new deal came up every year. But they were happy; we worked for them for 16 years, and the only reason we parted company was that we went on television in a multiple-sponsor format where they didn't want to share us but couldn't afford to take the whole daytime hour."

What with a running circle of negotiations for next fall, Collins has had time to catch up with some modern-day trends in television—his enforced hospitalization also gave him a chance at some heavy televiewing—and he doesn't like everything he sees.

Just Fickle, Eh?

His biggest beef is the talent-turned-pitchman. That goes for talent doing the commercials, spending more time on personal apearances for the sponsor than on the show and the plethora of free plugs on the air. "It's disgusting and revolting," he declares. One announcer, after years with a cigaret company, suddenly switches to a cigar sponsor and announces that he's given up cigarets and its's the greatest thing that ever happened to him. Another distinguished actor appears in a syndicated show and in N. Y. extols the virtues of Schaefer Beer and in Plattsburg, N. Y. does the same for Utica Beer. Another pitches one product for three weeks and suddenly is endorsing a competftive brand.

There's the night-owl emcee who stuffs himself with sponsors' products—hamburgers from the broiler being pitched, salamis, beer—"I don't see how he does it without getting indigestion every night," Collins says. Same guy plugs the garage across the street from his theatre, "Just to save a lousy $1.50 a night." A daytime show had a men's "fashion parade" recently; "five guys got up wearing almost identical blue suits. They were all on the show's staff. So they got a free suit out of it. But was it worth lousing up the program for a suit?"

Biggest gripe from Collins is the demand for personal appearances by talent. "They've got to hit supermarkets sometimes, three times a day. What do they do there, in those chicken-markets? Why should talent have to do this? Sometimes I think the sponsors are more worried about the personal appearances than whether the show is any good."

It's not for them, he states; he and Miss Smith have already turned down offers to do commercials. "You can't keep fooling the public, and some day the sponsor will come up to you and say, 'Sorry, but you aren't selling our goods anymore.' It's all right for someone like Sullivan, who has been selling Lincolns and Mercurys and only them for eight years and who doesn't overdo the p.a.'s on the air, but I can't see it when a talent changes his endorsement every 13 weeks."

On the matter of the high cost of talent for television, Collins wants to know what all the shouting's about. He points out that Hollywood film "names" are doing hour dramas for $500; "we used to pay the same type of names $8,000 or $9,000 for an apperance, and in radio, yet." Similarly, actors in featured roles on Broadway are working television dramas at scale just to get in the public and Hollywood eye, while "we paid the same people $2,000 and up for a radio appearance." Even the top names can come off with a multi-million dollar deal—"that's what they and the networks say they are getting, anyway—but how much of that do they keep, even before taxes?"

Bill Paley's Whimsy

Collins, who has always held control over Miss Smith's shows, says in all the years until NBC bounced Firestone off the network, he saw only the instance of network usurpation of time in order to install a show of its own. "And that was in the early days, when we were working for La Palina Cigars on what later became CBS. We were preceded by a musical show sponsored by a dress shop, and the theme song was 'Alice Blue Gown.' Bill Paley, for some reason, hated that song, and he kept finding excuses to fight with the dress shop to change the theme. The shop kept insisting that it wanted the theme, and finally, Paley, exasperated, just bounced the show and the sponsor."

Back on the subject of preferring that the headaches rest on other people's shoulders, Collins recalls the last 13 weeks of the daytime tv'er on NBC. They broke their contract for several reasons, one of which was the web's insistence that Miss Smith do commercials, but Collins specifically recalls that ratings were one source of friction. "We were coasting along with an 18 average, way above any daytime show then or now, when just as our last 13 weeks began, the Army-McCarthy hearings went on the air. Well, we just couldn't buck that, nobody could. It was like fighting a supercharged soap opera. One day McCarthy would reveal this and promise another development for tomorrow, another day he'd be on the stand, the next day he'd be castigating Stevens or threatening Symington. We just couldn't do anything about it. The final outcome was that our rating slipped down to a 5. Don't you think the network began to call conferences with us over the rating drop? The final touch of irony was that we and the hearings went off the air exactly on the same date."

WMCA Move

Continued from page 2

thirties, WMCA aired a number of live shows. One of the WMCA Broadway studios, large enough to seat roughly 400 to 500 people plus a full-sized symph orch, was rented out in latter days for network rehearsals, etc.

In the new setup at 415 Madison, WMCA has three compact studios, which a spokesman said was sufficient to handle station needs. The old setup was so poorly arranged for broadcast purposes, he said, that the outlet has been able to fit all its employees comfortably into space three times as small.

Music Hall, N. Y.

"Merry Minstrels," produced by Leon Leonidoff, with Raymond Paige Orch, Alcetty, Les Charlivels (3); "The Swan" (M-G), reviewed in VARIETY *April 11, '56.*

King-sized presentation house has a flashy layout this session with a minstrel motif that lends itself to colorful costuming by Frank Spencer, catchy tunes and more than adequate values in the choreography department. The ballet corps, with Margaret Sande as director, and the Rockettes, with dances by Emilia Sherman, all with Raymond Paige's symph for splendid backing, offer the kind of precision and razzle-dazzle terping that click with the Hall's regulars and visiting out-of-towners.

Opening number is "The Big Parade," in which the entire house company marches around the stage and outer ramp with spectacle effect, nicely setting the tone for the overall display. With the ballet troupe as backdrop, John Charlivel does a twirling dance turn that slows the pace and could be dispensed with, particularly since he's back later with his two brothers, all taking billing as Les Charlivels.

Alcetty has novelty assets to offer, if there is such a thing as novelty in a juggler act. Working with a femme assistant, he nearly touches the top of the proscenium arch, perhaps 60 feet up, with a spinning saucer balanced on a flexible pole. In another bit he uses wine glasses and a lamp on a tray that's also on the tall and slack rod. Hep to the showmanship angles, Alcetty appears to lose his grip several times, drawing aud shrieks and mitting. Good for variety programming in most spots but that big pole reaching might be lost on small-screen television.

Les Charlivels are stagenamed the "Whirling Minstrels" for the current show but they look and sound too Continental for such a Yank form of bygone show business. Three freres alternate at violin, piano and clarinet, do tap acro stuff and vocalize to boot. It's a well-paced turn with no lags but unfortunately not in sync with the theme of the Hall show. *Gene.*

Radiocentro, Havana

Havana, April 24.

Lola Flores, Carmen Flores, Paco Aguilar, Anita & Manolo, Elvirita Lopez, Tito Hernandez; Adolfo Guzman, orch leader; "The Littlest Outlaw" (Disney); $1.20.

Lola Flores' Spanish troupe features beautiful senioritas, gay music, flashing smiles and flashy feet. Miss Flores herself is all of these. She sings and she dances and is wholly caught up in the music. (Her talents are not confined to the stage: she is also the star of several Latin films.)

Anita & Manolo are any Spanish dance team—until the music stops and they continue ever faster, with only their own clapping beating time. Their off-the-cuff remarks to the audience add humor and charm to a type of dancing which is ordinarily highly stylized.

Paco Aguilar is a competent guitarist (without which a Spanish troupe isn't), and Elvirita Lopez leads the chorus line.

Tito Hernandez, the young Cuban mimic, seems a bit out of place. His portrayal of the precocious brat is more often silly than funny (and was recently banned from tv when the minister of communications prohibited female impersonations). Tito's humor picks up a bit when he does some monologs on a phone, including a conversation "from Africa." *Jay.*

Empire, Glasgow

Glasgow, April 26.

Howell & Radcliffe, Stan Stennett, George Martin, Kirk Stevens, Penny Nichols (with Billy Merrin), Lizzet & Eddie, Scott's Sea Lions (2), Maurice French, George Clarkson & Gail Leslie, Bobby Dowds Orch.

Hurriedly taking the place of Billy Daniels, unable to leave the U.S.A. as pacted because of legal snags over his court proceedings, Howell & Radcliffe, colored American twosome, score strongly in a bright act of song, comedy and mime. Pair are well contrasted, offer infectious fun and win mitting from stubholders on first time at this vaudery.

Stan Stennett, in spot before closing act, clicks with goofy comedy and burlesque, and entertaining guitar-playing. Young Welsh comedian draws laughs and is one of the best bets in current British vaude.

George Martin adopts a casual conversational style to put over topical patter, but spoils effect by introducing the indigo tinge. Maurice French juggles with skill on a roller-balancer. George Clarkson & Gail Leslie, husband-wife twosome, open both segments with slick dancing, being colorfully garbed.

Scott's Sea Lions, with male trainer on-stage, are up to comical tricks of balancing and playing instruments, and please animal-act lovers. Lizzet & Eddie, Danish brother-and-sister act, have slick acro-dancing act. Kirk Stevens wins palming for refreshing songalog, winding with the Scot tune "Here's to the Gordons."

Penny Nichols is a blonde bombshell who presents comedy characterizations to solid effect, scoring one of strongest impacts in layout. She has Billy Merrin, former English bandleader, as musical director in orch pit. *Gord.*

Alhambra, Paris

Paris, April 25.

Renee Lebas, Menestrals (3), Jean-Yves De La Tour & Monique Montez; Italo "Il Segno Di Venere" (The Sign of Venus) (Italian) reviewed in VARIETY *June 8, '55;* $2 *top.*

Renee Lebas displays her ease and showmanship in a Parisian songalog that smacks of the throb school of Gallic singing. A big voice adequately portrays the exuberance or drama of the street ballads and her controlled movements puts the right emphasis on the lyrics. Miss Lebas looks ready for U.S. locations partial to Parisian balladeering. A better choice of material, eschewing those already made known by predecessors, will help.

Menestrals (3), a singing trio composed of two men and a girl, give out with some old folksongs and portend a coming choral group in the clever production aspects and well blended voices.

Jean-Yves De La Tour puts a thoroughbred white horse through dance paces and then on an elegant brown horse is joined by Monique Montez, who does a pas de deux with the equine pair. Miss Montez displays a whirling cancan interlude before her doubling with the horse. Fine timing and control, plus an expert dance mime of the horsey ways, make this an interesting offbeat entry for both musichall and circus. *Mosk.*

Apollo, N. Y.

Willis Jackson Orch (12), The Willows (5), T-Bone Walker, Big Maybelle, Phil Waddell, Edwards Bros. (3), Allen Drew; "House of Bamboo" (20th).

Vet singers T-Bone Walker and Big Maybelle carry the ball this sesh at the Harlem flagship for an okay score. Both are faves in this territory and they bring the few lifts to an otherwise routine layout.

Willis Jackson's orch kicks off the bill with the usual uptempo opener then comes back midway in the card to show off the maestro's frantic tenor sax tootling. Stint is frenzy-packed and continually whips up aud enthusiasm. Jackson is backed by three rhythm, four brass and four reed.

Allen Drew, as emcee, has an amiable patter spiel. Complementing the aforementioned headliners are newcomers to the house balancer Phil Waddell and The Willows, a rock 'n' roll vocal combo. Both are reviewed in New Acts. The Edwards Bros., spotted between Big Maybelle and T-Bone Walker, are an ofay acro turn with a neat bag of tricks. Trio pulls off some nifty handbalancing bits in a slick seven-minute run.

T-Bone Walker packs a lot of punch in the closing niche. Working with an electric guitar, he blasts out a flock of blues tunes for mitt-grabbing effect. He gets a solid assist during his turn from T-Bone Walker Jr. The youngster seems to have learned quite a bit from the old man and their duet is socko.

Big Maybelle continues to carry a lot of weight here and she comes over strong in a nicely routined songalog that includes "Old Man River," "Candy" and "I Cried Like A Baby." Her big pipes give each number a special punch.

The Jackson orch lays down a good accompanying beat throughout. *Gros.*

Wilson to King Circus

Warren (Billy) Wilson has been named contracting pressagent for the King Bros. Circus, succeeding Eddie Johnson, who died recently. He will handle press, radio and television for the eastern division of the outfit.

Wilson was formerly with Sparks, Cole Bros. and Clyde Beatty circuses.

Palace, N. Y.

Six Antonetts, Teddy Hale, Billie & Gene Lambart, Roy Douglas & Dori, Goetschi Bros. (3), The Caveliers (5), Roger Ray, Manuela DeCadiz & Flamenco Dancers (4); "Star of India" (U-A), reviewed in VARIETY *this week.*

Palace carries a nice vaude setup this session, including the three new acts. Though the bill has typical array of vaude talent, two of the new turns, a five-man singing troupe and four flamenco terpsichoreans, lift the overall stanza slightly out of its usual element.

The billing called for Six Antonetts, but there are only five of the risley artists in action. Execution of their two-and-a-half backflips off the teetertotter and their tumbling having a fast, exciting quality. Teddy Hale, a slick performer, needs a fresher tap routining since his material is repetitious.

Billie & Gene Lambart are a well-disciplined pair. Expert tumbling is done largely by the agile male, but Billie comes in for her share of appreciation in her role as muscular base for his balancing operations.

Roy Douglas, who comes into the Palace this time with the assistance of a leggy blond, Dori, is the weakest link in the chain. No question of his ventro ability; technically he carries on a neat song duet with his dummy, but his humor is flat. A brushup on timing and general demeanor might help, since the actual verbiage would probably be okay with a different type of delivery. The Goetschi Bros. and the Caveliers are both reviewed in New Acts.

Roger Ray has a tune with no substance, but it rambles along managing to get quite a lot of subdued laughter. Ray injects a certain amount of whimsy into a bit built about a xylophone which he only incidentally plays. Monolog about two Indian lovers and other items, all of which seem trivial yet entertaining, are delivered as he sprawls in various attitudes over his musical instrument. Last act, Manuela De Cadiz and three assistants is noted in New Acts. *Art.*

Ice Show Review

(SPORTSPALAST, BERLIN)

Berlin, April 20.

Jacqueline du Bief, Ilse & Eric Pausin, Dorothy Goos, Murray Galbraith, Erika Kraft, Heinz Kroel, Guy Longpre & Ivor Robson, Rudy Richards, Michele Andrews, Sagitta & Bob Laenge, Joe Jackson Jr., Topper Martyn, Paul Castle, Glamour "Icers," the Ice Squires, Sem Kapper orchestra (14). Preemed Sportspalast, Berlin, April 14, 1956. $1.50 *top.*

The appearance of "Holiday On Ice" is here always one of the year's highlights. This is one of the best American ice extravaganza that ever came to Berlin. It's a magnificent presentation of colors, music and spectacular displays on ice.

Headlining this show of 27 different numbers is Jacqueline du Bief, world champ of 1952. New to the "Holiday" troupe, Miss du Bief appears in two numbers, "Champagne Cocktail" and "Inspiration." Both are appealing in particular to the sophisticated blade fans who already have tabbed Miss Bief: "The Pavlova On Ice." Her skating is breathtaking.

Former amateur skaters are benefitting from their membership in this ensemble. That goes, for instance, for Heinz Kroel. Besides giving a solo stint ("Swing and Precision"), he clicks in the "Big Waltz" number with Myra Key and in another one called "High Spirits" with Erika Kraft. Latter, German champ of 1952, has also a solid number in "Bird of Paradise."

Big ovations also for Eric & Ilse Pausin, favorites with Berliners for the past 20 years. Their numbers, "Artistic Adagio" and "Interpretation," are two of the many highlights of this show.

Other excellent couples include Dorothy Goos and Murray Galbraith in "One Night At the Maxim"; Rudy Richards and Michele Andrews in "South Sea Fantasy" and "Rhythm of the Blues" and Sagitta & Bob Laenge in "The Good Old Time."

Excellent slapstick is supplied by Guy Longpre and Ivar Robson, both also special faves with Berliners of long standing. Both appear in "The Cooks" and then it's Longpre along in "On Board," a real howler.

Topper Martyn is an outstanding juggler on skates, Paul Castle jumps boxes and is terrific. Joe Jackson Jr. does a nice (minus skates though) bicycle stint and Galbraith contributes a fine performance as a "globetrotter."

Two big-scale numbers deserve special appraisal. The first one is called "Rhapsody In Blue" with Dorothy Goos as star and the Glamour Icers plus the Ice Squires participating, accompanied by Gershwin's music. The second is "Carnival in New Orleans" in which everyone of the large cast (nearly 100) appears for the show's finale.

Sem Kapper's 14-piece orch supplies a fine musical background.

"Holiday On Ice," in Berlin until April 29, goes to Stuttgart next. *Hans.*

Vaude Layout at Chi Drive-In Loses Vs. the Elements; Honks Replace Mitts

If a themesong were needed for this drive-in stageshow, it would probably be "Singing in the Rain." With tornado warnings up Friday night (27) and rain on the two subsequent nights of this weekend package, maiden voyage of the drive-in stageshow can be termed a washout.

With a $7,500 budget for talent, and approximately another grand and a half for overhead and pix, the nut here is close to $9,000. With a $1.75 admish, starlight operator Stanford Kohlberg needs at least 5,000 paid admissions over a weekend to break even. Opening weekend saw approximately 200 cars showing up each night, for a total of 600; figuring an average of 2½ people per car, 1,500 tickets were sold, or 3,500 less than the breakeven point. About $2,500 was grossed to meet a $9,000 nut.

Certainly weather conditions were no help; Kohlberg also admits he may have started the vaude layouts too soon in the season. Casting around for reasons to explain the disappointing turnout, three loom as strong factors: weather, high admission price ($1.75 vs. usual $1.25 drive-in price hereabouts), and public unawareness of what was taking place at the Starlite because of a weak ad campaign. Checking around with neighboring ozoners opening night, Kohlberg found that their business was normal despite storm signals, as compared with his b.o., which was two-thirds off for a Friday night.

As far as drawing power goes, the opening show had Nick Noble and The Hilltoppers. Added so was the fact that the show was emceed by deejay Jim Lounsbury fronting his own band; Lounsbury has a big teen following hereabouts.

Kohlberg thinks the public wasn't ready for the idea of live talent at a drive-in; he says this was reflected in the advance sale response. People, he said, were confused about the idea and weren't sure whether the ads meant live stageshows or pix and shorts featuring the name acts advertised. Kohlberg thinks the answer is to do a better job of selling his innovation and plans to go in for a heavy radio campaign now to put it across.

As for the stageshow itself, it turned out to be an entertaining package, albeit full of new problems for the acts due to the outdoor showcasing and the size of the layout. A new kind of applause, horn-honking, made its debut here.

The Chordettes, appearing only Saturday (28) and Sunday (29), performed like troupers in a driving rain; the whole thing was reminescent of a USO show in the South Pacific, but without the 10,000 troops sitting on their helmets. Spotting a few pop faves between their cadence disk clicks, "Eddie, My Love" and "Mr. Sandman," the girls got loud horn blasts for their winning parlay of pleasing good looks, tuneful pipes and hip choreography. Gals got off to loud honks.

The Hilltoppers opened with "I Can't Give You Anything But Love," and segued with "Till Then," their most identifying disk click. Switching to rhythm and blues, they asked for a horn-honking accompaniment to "Teardrops From My Eyes." They got it, and the Starlite office phone was very busy by this time answering the complaints of neighboring residents. Contending with an adverse wind and overhead airplane noises, group did a showmanly job of selling its songology.

Nick Noble, a performer whose poise and showmanship increase each time caught, won the aud early and kept it. Singing against the wind, Noble opened with "There'll Be Some Changes Made" and "To You, My Love," for a big blast from the customers. His parley of nostalgia on tunes like "Making Whoopee," "Rock-a-Bye," and "Birth of the Blues" went over big.

Emcee chores were handled expertly by deejay Jim Lounsbury, who kept the show running smoothly. Spacing the acts with his orch's tunes. Band vocalist Penny Smith came off exceptionally well under adverse conditions with her version of "Rock and Roll Waltz" and "Mad, Mad, Mad."

Show was opened by the Larry Sisters, an eye-pleasing dance duo who combine good looks with skillful terpology. Dwarfed by the immense screen and the stage in front of it, gals did a workmanlike job of opening up the display, for good returns from the patrons.

Question raised particularly by a dance act is how can people seated a quarter of a mile away see and appreciate same; visual elements of any act will be considerably downgraded in this setup.

Generally, it would seem that more will have to be done in the way of staging here; with the screen behind the acts, a projector and some attempt at lighting effects some very effective showcasing could develop. As of now, staging is barren. There should also be some sort of canopy protecting the acts when it rains. *Gabe.*

Unit Review

Calvert Cavalcade
(EMPIRE, GLASGOW)

Glasgow, April 12.

Calvert Productions presentation of "Calvert Cavalcade," with Eddie Calvert, Don Lang, Gerry Brereton, The Londonairs (3), Jeffrey Lenner, The Botandos (3), El Granadas (4), Westway Cavalettes (6), Bobby Dowds orch. At Empire Theatre, Glasgow, April 9, '56; 90 *cents top.*

Eddie Calvert, English trumpet star, is breaking in a new roadshow of mixed quality. Not all the acts are of topdrawer class, and production has more entertainment value towards its close than at beginning.

Opens with the Westway Cavalettes, six chorines who teeoff by singing "Memories Are Made of This" to dance routine. Their terping is more impressive than their costuming. El Granadas, three distaffers and one male, follow with rope and whip-cracking, the male knocking cork off a bottle with crack of rope. Heavy palming for two of the act binding one gal's hands, arms and feet with rope-throwing from a distance.

The Londonairs, on bass, guitar and accordion, follow with a varied musical offering. It includes "Sixteen Tons," "Twenty Tiny Fingers" and other current pops, but, at show caught, act's humorous gabbing flopped. Wind with a travesty on commercial video plugs.

Gerry Brereton, blind singer, scores with songalog and exits to solid mitting.

Three Botandos, male trio, are muscular strong act who click with daring balancing. Wind with spectacular one-atop-each-other grouping. Don Lang, recording singer and trombonist, is disk name making vaude bow, and is best in trombone rendition of "Skye Boat Song."

Standout of roadshow is Jeffrey Lenner, young and original comedian, whose zany fun and clever patter pleases the stubholders. Shows how a tango originated with a femme undressing and has similar ideas.

After a "Blues Rhapsody" interlude by the Westway Cavalettes, Eddie Calvert offers his own trumpet spot, featuring "Zambesi" as well as "O Mein Papa," "The Trumpet Tango," "Cherry Pink" and "John and Julie." Has good comedy sense in not taking his trumpeting too seriously. Winds with "The Bells of St. Mary's," with Gerry Brereton singing the vocal from raised dais in centerstage. *Gord.*

Starlite Drive-In, Chi

Chicago, April 29.

The Chordettes (4), The Hilltoppers (4), Nick Noble, The Larry Sisters (2), Jim Lounsbury Orch (13), with Penny Smith; "The Steel Jungle" (WB), (1,875 cars, 800 *seats—*$1.75, *children free).*

Shows Abroad

South Sea Bubble

London, April 26.

H. M. Tennent Ltd. (in association with Laurence Olivier) presentation of comedy in three acts, by Noel Coward. Stars Vivien Leigh, Ian Hunter. Staged by William Chappell; decor, Peter Snow. At Lyric Theatre, London, April 25, '56; $2.25 top.

Lady Alexandra ..... Vivien Leigh
Sir George Shotter ..... Ian Hunter
Punalo Alani ..... Alan Webb
Hall Alani ..... Ronald Lewis
John Blair Kennedy ..... Arthur Macrae
Cuckoo Honey ..... Joyce Carey
Edward Honey ..... John Moore
Capt. Mortlock ..... Peter Barkworth
Adm. Turling ..... Nicholas Grimshaw
Mrs. Turling ..... Daphne Newton
Robert Frome ..... Eric Phillips
Sanyamo ..... William Peacock

Noel Coward no longer has to rely on plot for his plays. However flimsy in structure, his work is half sold before curtainrise, providing he can maintain his standard for provocative characters intelligently interpreted and his customary easy flow of dialog.

In "South Sea Bubble" he has but the froth of a story on which to drape his inimitable wisecracks and sourish spokes at life. With Vivien Leigh as his chief attraction, and controversial topicalities to provide a ball-tossing theme for discussion it has the requisite ingredients to chalk up another winner to his credit. Piece had an unsuccessful summer stock tryout in the U.S. in 1951, under the title "Island Fling," with Claudette Colbert as star.

Locale is the British governor's residence on a Pacific island, where his wife's indiscreet mingling with the local bigwigs nearly wrecks delicate diplomatic negotiations. Imminent self-government is under discussion, but individually the inhabitants prefer the lazy carefree life enjoyed for centuries and resent the agitation thrusts upon them by a small minority for "self-determination."

Whatever the yarn's shortcomings, the old Coward sparkle remains, and the playwright himself is personified in the role of a visiting author tossing off cynicalities as occasion demands. Arthur Macrae scores in this role with his dry, whimsical tone.

Vivien Leigh is the essence of voluble femininity in the leading part and Ian Hunter provides a fine foil as her tolerant husband. The two native dignitaries, father and son, are superbly played by Alan Webb and Ronald Lewis, the old culture and the new being subtly contrasted between the generations.

Joyce Carey gives a convincing performance as a self righteous busybody, with adequate support from the remainder of the company. Peter Snow is responsible for the colorful decor and play is crisply directed by William Chappell. *Clem.*

Original John Mackay

Glasgow, April 24.

Citizens Theatre of Glasgow presentation of comedy in three acts (five scenes), by Alastair M. Dunnett. Staged by Richard Mathews; sets, Nevil Dickin, at Citizens' (Princess's) Theatre, Glasgow, April 23, '56; 90c top.

Angus Ferguson ..... George Davies
Ernie Fraser ..... Fulton Mackay
Kirsty Mackay ..... Molly Urquhart
Harry Hackaby ..... Walter Carr
Mrs. Hackaby ..... Aileen O'Gorman
Malky ..... John Grieve
Leonard Beecher ..... Donald Layne-Smith
Hon. Anne Lorimer ..... Nora Laidlaw
John Mackay ..... Andrew Keir
Mr. Boddam ..... Harry Walker
Hector ..... John Carlin
Mrs. Craigie ..... Joan Scott
Surveyors ..Robert Benson, Mary Caughie

New play by Alastair MacTavish Dunnett has a fairly good quota of entertainment value, but suffers through untidiness and verbosity. Dullish first act also requires sparking.

Andrew Keir is well cast in the title role of a youngish Scot crofter in a lonely glen, who is "discovered" as a philosopher and wit by a London author and created into a hero via a best-selling book. Latter is about to exploit him further when the Highlander turns the tables, writes his own books, sets himself up as a tycoon in the glen, converts his croft into a luxury cocktail bar, and establishes a chain of hotels, plus farms to feed 'em, plus distilleries to make his own whisky and market it in America.

Nora Laidlaw gives a sensitive portrayal of the attractive notetaking secretary of the London author, who falls in love with the Scot hero. Donald Layne-Smith seems miscast, making the British author a foppish unsympathetic type.

As two Highland henchmen, the one elderly and dourly pessimistic, the other young and buoyant, George Davies and Fulton Mackay give capable portrayals, and Molly Urquhart is okay as the hero's buxom sister. John Grieve makes a typical simple rag-garbed rustic.

Joke of two English tourists entranced by Scot customs and speech, and making a mockery of the Auld Lang Syne ways, is well sustained by Walter Carr and Aileen O'Gorman. Former falls victim to time-honored gag of whatdoes-a-Scot-wear-beneath-the-kilt.

In minor roles John Carlin is good as a barman, Joan Scott as an eccentric old lady, and Harry Walker as a rather stiff solicitor.

The Nevil Dickin sets do full justice to Highland croft atmosphere, showing both interior and exterior, and making clever switch to alteration of croft into cocktailery. Richard Mathews has staged with good pace. *Gord.*

Commemoration Ball

London, April 25.

Players Ventures Ltd. presentation of comedy in three acts, by Stanley Parker. Stars Isabel Jeans, Norman Wooland. Michael Shepley. Staged by Jack Williams. At Piccadilly Theatre, London, April 25, '56; $2.20 top.

Mme. de Charenton ..... Isabel Jeans
Julian Faber ..... Norman Wooland
Lord Basterfield ..... Michael Shepley
Susan Flouzet ..... Elvi Hale
Angela Day ..... Ann Sunmers
Lady Meredith ..... Vivienne Drummond
Peter Cunningham ..... Philip Carr
Teddy Beresford ..... Nicholas Stevenson
Ninette ..... Virginia Vernon
Woodward ..... Vincent Holman
Young Man ..... Tomy Perkins

Not even the polished, mature charm of Isabel Jeans, nor the painstaking efforts of the remainder of the company can raise this mediocre first play by an unknown author.

It is a boisterous, rambling college affair, comparable to "Charley's Aunt" only in its Oxford setting and the conventional necessity for switching clothes with the opposite sex. Sponsored by the presenters of "The Boy Friend," this one looks doubtful.

The annual founder's ball at end of term at Oxford provides the background for a bunch of cuties, reinforced by parents, to play hide and seek in and out of college rooms in varying stages of undress. All quite innocent, but an overnight stay by one of the femmes risks expulsion for the boy concerned on the eve of his graduation.

Miss Jeans plays a grande dame who visits her son and sheds a phony French background to acknowledge the college butler as her father. The youthful femme quartet are an attractive eyeful, but the younger males suffer by comparison with Norman Wooland and Michael Shepley as the respective philosophical tutor, and a much married Peer. Best of the supporting players is Toby Perkins, who expressively handles a near-wordless role. *Clem.*

(Closed last Saturday (28) after seven performances).

Have 18G Start in Sale To Save Erlanger, Buff.

Buffalo, May 1.

Stock in Foundation Theatre, Inc., newly organized to take over the Erlanger Theatre and to perpetuate the legitimate stage in western New York, went on sale last week here.

Available are 5,000 shares of preferred non-voting stock at $75 per share and 40 shares of common voting stock at $1,500 a share. Investors will be given an opportunity to purchase ¼ shares of the voting stock.

William R. Raikin, counsel for the Foundation, stated that the new organization has $18,000 in cash and pledges. Both preferred and common stock will be nondividend bearing as the corporation is described as a non-profit concern with earnings to be reinvested in the corporation.

Foundation plans to lease the Erlanger here from its new owner, I. Gordon, of Rochester, from July 1, when the former owner, The Playhouse, Inc., a Dipson theatre affiliate, will vacate.

'Revue' Budget 30G

A $30,000 budget has been set for "The Littlest Revue," which preems May 15 at the Phoenix Theatre, N. Y. Financing of the project will be handled by the Phoenix, but Ben Bagley, who's getting "conceived, cast and assembled" program credit, may bring in some coin on his own. Bagley was represented off-Broadway last season as producer of "Shoestring Revue" at the President Theatre.

Bagley's contract with Phoenix producers T. Edward Hambleton and Norris Houghton, incidentally, stipulates that he can move the show to Broadway after seven weeks at the downtown theatre. Lee Goodman will not appear in the revue as previously reported.

CANTON (CONN.) BARN SET

Olsen-Henry-Ludlum Combo to Produce; Ethel Shutta In

The Canton (Conn.) Playhouse will be operated this summer by Charles Olsen, Joyce Henry and Robert Ludlum. Olsen is currently represented off-Broadway as director and co-producer of the Shaw twin bill, "Dark Lady of the Sonnets" and "Admirable Bashville," at the Cherry Lane Theatre. His actress-mother, Ethel Shutta, will be a member of the resident company. The producer-stager's father is bandleader George Olsen.

The Canton season is scheduled to begin June 10.

Show on Broadway

Goodbye Again

Shepard Traube & J. H. Del Bondio revival of farce in three acts, by Allan Scott and George Haight. Staged by Traube; setting, Sam Leve. Stars Donald Cook; features Polly Rowles, Hiram Sherman, Sally Gracie, Tom Poston, Patricia Barry. At Helen Hayes Theatre, N. Y., April 24, '56; $4.60 top weeknights; $5.75 Friday-Saturday nights ($6.90 opening).

Anne Rogers ..... Polly Rowles
Kenneth Bixby ..... Donald Cook
Waiter ..... Jim Stevenson
Bellman ..... Fred Eisley
Maid ..... Denise Dorin
Julia Wilson ..... Sally Gracie
Elizabeth Clochessy ..... Patricia Barry
Arthur Westlake ..... Tom Poston
Harvey Wilson ..... Hiram Sherman
Mr. Clayton ..... Burton Mallory
Theodore ..... Danny Lee

It's three strikes and out for "Goodbye Again." This vintage antic by Allan Scott and George Haight was first produced on Broadway in 1932-33 for a 216-performance run, and had an eight-performance revival in 1943-44. There have also been a couple of picture editions, one under a different title, plus numerous presentations in stock, radio and television.

Even the hardiest articles ultimately wear out, however, and on the basis of this new revival by Shepard Traube and J. H. Del Bondio, this is obviously the last farewell for "Goodbye Again." There's not another "again" in it. This is just goodbye.

This flippant whimsy about how an irresponsible lady-killing novelist-lecturer and his doting but canny secretary-mistress wriggle out of the clutches of a possessively romantic matron was doubtless deliciously naughty back in the early depression days. But after a quarter century's hard use, it's become a mechanical, threadbare wheeze.

The present performance is generally expert. Donald Cook and Polly Rowles, both accomplished practitioneers of such nonsense, excel in the leading roles played originally by the late Osgood Perkins and Sally Bates, and Hiram Sherman is superlatively relaxed as the Cleveland business man who's blandly ready to cooperate in his wife's campaign to revive her old love affair with the visiting lecturer.

Tom Poston is amusingly fatuous as the errant matron's prospective brother-in-law and Patricia Barry gawps decoratively as his dimwit, adoring financee. Sally Gracie is acceptably intense as the local housewife determined on adultry, and there are capable bits by Fred Eisley, Burton Mallory, Danny Lee and Jim Stevenson.

Traube has staged the show with routine competence and Sam Leve's double bedroom setting has the appropriate sheen of multiple-management hostelry. But it all adds up to no-dice. *Hobe.*

(Closed last Saturday night (28) after seven performances.)

Original Company

Arthur J. Beckhard production; staged by Beckhard; setting, Tom Adrian Cracraft. At Masque Theatre, N. Y., opened Dec. 28, '32; ran 216 performances.

Anne Rogers ..... Sally Bates
Kenneth Bixby ..... Osgood Perkins
Waiter ..... Harold Bassage
Bellboy ..... Myron McCormick
Maid ..... Nell Burt
Julia Wilson ..... Katherine Squire
Chauffer ..... James Stewart
Elizabeth Clochessy ..... Dorcha Duckworth
Arthur Westlake ..... Hugh Rennie
Harvey Wilson ..... Leslie Adams
Mr. Clayton ..... Alfred Dalrymple
Theodore ..... Jackie Kelk

Individualists

Even the ticket-buyers for the controversial "Waiting for Godot" are puzzlers. Michael Myerberg, producer of Samuel Beckett's dramatic whatsit was shaking his head over it last week.

"You know, there's a steady line at the boxoffice at the Golden Theatre," he told an acquaintance. "But they all buy single seats in the balcony."

Don't Call Him; He'll Call You

Sidney Phillips, Metro's vet play representative who was announced last week as heading the film company's projected entry into Broadway producing, got a quick indication of the reaction he can expect hereafter from relatives, friends, casual acquaintances, and sundry. The day after the news appeared in the dailies, he received the following letter from his eight-year-old niece (with spelling as indicated):

"Dear Uncle Sidney:

How are you? I am fine. Congratulations on your new job. My mother told me that you are a producer. All my life I have wanted to be an actress. Grandfather sais that maybe you could put me in a show.

"All my teachers say I speak very well, and almost every show they have, they put me in. I also write very good poems. Today I am reading my Arbor Day poem in an Arbor Day show. I am the 4th Grade represnenetive. We are to plant a purple leafed plum tree outside, but since it is raining we might do it tomorrow.

"I can play as a girl or you can shave off my hair like Mary Martian and I will be a boy! I hope you can put me in a show! Thank you!

Sincerely yours,

JANE KINZLER.

"PS: If you would like to read some of my poems tell me & I will send you some."

Legit Bits

Carl Fisher, general manager for producers **Frederick Brisson, Robert Griffith** and **Harold S. Prince**, is splitting this week between Detroit and Cleveland to arrange business matters for touring "Pajama Game" and "Damn Yankees." His wife, legit-tv actress **Peggy Cass**, is accompanying him. **Joe Roth** is subbing as company manager of the Broadway edition of "Pajama."

Peggy Phillips is resigning as associate to presagent **Dick Maney** to concentrate on tv scripting and general writing assignments. She's being succeeded by **Martin Schwartz.**

Bertram Bloch is resigning as eastern story editor of 20th-Fox and moving into legit production with his novelist-wife, **Edythe Latham.** The couple are planning to make their Broadway managerial bow with **Irene Kamp's** "Young Strangers."

Nella Hinton has exited **Courtney Burr's** production staff.

Actress **Helen Baron** and legit pressagent **Barry Hyams** will be married May 18. Trey'll take a one-month European trip.

A program of four new ballets will be presented by Ballet Theatre at the Phoenix Theatre, N. Y., next Monday (7) at the seventh and final sideshow of the current season.

Dramatic coach **Fanny Bradshaw** off on a five-month European tour.

James Holden has been signed to a two-year contract to appear in the lead role of Will Stockdale in the forthcoming national company of "No Time for Sergeants."

The musical version of "Huckleberry Finn," originally planned as a Metro film, is now scheduled for Broadway production by **Burton Lane**, who composed the music for the contemplated picture. The lyrics and libretto for the celluloid version were written by **Alan Jay Lerner.** An author will be selected to adapt the scenario for Broadway. It'll be Lane's first fling at production.

The legit musical rights to **Edna Ferber's** "Saratoga Trunk," recently held by **Robert Fryer** and **Lawrence Carr**, have reverted to the author.

John Burrell bows out as director, of the American Shakespeare Festival Academy next Tuesday (8).

Tv producer **Fred Coe** has scheduled a Broadway production of a new drama by **Tad Mosel**, tentatively titled "The Five-Dollar Bill." It's the first full-length play by the author, who's been an active television scripter.

A recent VARIETY statement referring to the resumption of musicals at the Greek Theatre, L. A., for the first time in five years didn't take into consideration a two-week run of "Wonderful Town" last season and a 1954 booking of Gilbert & Sullivan's "Mikado."

James MacAllen, who joined the Margo Jones Theatre '56 staff at Dallas last fall as associate to managing director to **Ramsey Burch**, has returned to his regular directorial job at CBS in New York.

Christopher Fry will adapt **Jean Giraudoux'** "Pour Lucrece" for Broadway production next season by the Playwrights Co.

Franz Allers, pit conductor for "My Fair Lady," will conduct members of the Philadelphia Symphony at Robin Hood Dell, Philly, July 5, in the preem performance of a suite from the score of the Broadway musical, adapted by **Robert Russell Bennett.**

John Houseman, director this summer at the American Shakespeare Festival Theatre, at Stratford, Conn., will be speaker today (Wed.) at Boston U. Future speakers will include **Willard Swire**, executive director of ANTA, May 8, and stager **Bill Butler**, May 10.

Jaek Brodsky and **Robert Fabian** have purchased the musical rights to **Steve Fisher's** novel, "Take All You Can Get." Brodsky is adapting the book and Fabian is writing the music.

'BRIGADOON' TAB SHOW IS TOURING FAR EAST

A cut-down version of the musical "Brigadoon," running about 90 minutes, will play at least 80 performances in 10 weeks, fully Equity, for military personnel in the Orient. Company of 17, many with double functions, left yesterday (Tues.) for San Francisco and thence will hop to Manila, where conductor-pianist Bernie Thall will pick up eight Filipino musicians.

Venture has unusual aspects in that the 8th Army is sponsoring the show. Herman Fialkoff, former USO booker, goes along as producer and stage manager. Bill Ross is director, and Janet Pucarde both performs and choreographs. Leads will be handled by Don Graham, Arlene Frank, Don Le Mon and Will Kuluva.

Troupe will perform first in Korea for four weeks, wearing army gear and simulated captaincy rank. Possibility of one week in a downtown Tokyo theatre for general audiences exists, but this is primarily an all-military production with civilian talent.

During the absence from Manhattan of conductor Bernie Thall, his voice-coaching Thall-McCullough Studios will be carried on by partner Louis McCullough.

Shipley's 'Great Plays' A Must for Legit-TV-ers

Drama critic Joseph T. Shipley's "Guide to Great Plays" is a gargantuan $10 worth, just published by Public Affairs Press (Washington, D. C.) and a must in libraries, for students, and particularly for the purpose intended—a handbook for the theatregoer and televiewer.

It's the only work of its kind, a terrific job of compressing 660 plays by leading writers from all countries, from George Ade and Aeschylus (525-455 B.C.) to William Butler Yeats, Israel Zangwill, Emil Zola, Karl Zuckmeyer and the 19th century playwright Jose Zerrilla y Moral.

Shipley, the author of 14 books on literature and the drama, and a critic of the past 38 years covering the Broadway and of-Broadway scene, has been twice president of the N. Y. Drama Critics' Circle, critic on the New Leader, and regular commentator over radio station WEVD, N. Y. His concept of "great" plays has been leavened with knowledge of sound show biz values, and this nearly 900-page compendium of a half-million words is an impressive treatise.

This has obviously been a labor of much love for the theatre, for Shipley must have omitted twice as much text in screening (a) the values and (b) digesting his synopsis and critical comments. These are personal and also culled from wide contemporaneous and historical sources. It's a terrific book both in size and in scope. *Abel.*

A Pitch for the Independents

The following is a "statement of principles" by Ralph Bellamy, president, and Raymond Massey and Margalo Gillmore, vice-presidents of Actors Equity. It refers to the annual election to be held June 1, of members of the union's council. Although Bellamy, Massey and Miss Gillmore are officers of Equity, the statement obviously represents their attitude as individuals. The statement reads:

"This year we support the independent nominations because we believe that these candidates are *truly independent*. We know that they will always be governed *only* by what they consider to be the best interests of Equity.

"We are further convinced that no independent nominee represents any faction or clique, or is subject to pressure or control.

"We are voting for the *independents*. They are the best candidates. We urge your support."

Equity Moderates-Conservatives Enter Indie Ticket Vs. Liberals

Moderate and conservative forces in Actors Equity have united to enter an independent ticket in opposition to the ultra liberal-dominated regular slate in the annual election June 1. The indie lineup is considered middle-of-the-road and is aimed to get conservative support also, since the latter element is not putting up its own ticket.

Some strenuous electioneering is expected in behalf of both tickets. Leader of the ultra-liberal faction is Bill Ross, former second vice-president and council member, who was renominated and defeated last year as an independent candidate. Ross is running on the regular ticket for a five-year council term as a representative of the principals.

Indie candidates, representing principals, are Donald Cook, Eddie Foy Jr., Stephen Douglass, Earle Hyman, Patrick McVey, Bibi Osterwald, Dorothy Sands, Lucia Victor and Roddy Mcdowall for five-year terms and Ruth Matteson for a two-year run. Chorus reps for five years are Sara Bettis and Leo Kayworth, while Robert Neukum is up for four years, Norma Doggett for three years and Gordon Woodburn for one year.

Lois Wilson and Charles Blackwell, up for five-year terms as principal and chorus reps, respectively, on the regular ticket, are being endorsed on the independent

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Off-B'way Assn. Mulls Ouster of Irv. Strouse For 'Unethical Practice'

Irving Strouse, head of the Stage & Arena Guild of America, is faced with possible expulsion from the off-Broadway Assn. because of alleged "unethical practices." The organization has given him until today (Wed.) to refute the charge. He was scheduled to make an initial appearance before the membership committee late yesterday (Tues.).

Although Daisy Amoury, who brought the charges against Strouse, is not a member of the off-Broadway Assn., she's permitted, as are other outsiders, to prefer charges against members. The essence of her allegation is that Strouse and barn producer Johnathan Dwight have employed "un-

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FONTAINE EYES B'WAY; WANTS 'JANUS' FOR PIC

Joan Fontaine, who starred on Broadway last season in "Tea and Sympathy," is determined to do another legit show next fall. Her new 10-year contract with RKO allows her time off for such a stint.

The actress, currently east with her film producer husband, Collier Young, on a junket in connection with the annual "Miss Rheingold" contest, is catching the new Broadway shows. She'll be in New York about 10 days longer, and may decide on the legit assignment during that time. She won't mention title, authorship or management involved, except that one proposition is from Paul Gregory.

Miss Fontaine is trying to persuade RKO to buy the film rights to the Carolyn Green comedy, "Janus," as a screen vehicle for her. Claudette Colbert is currently starring in the play at the Plymouth, N. Y., having succeeded Margaret Sullavan, who withdrew because of ill health, presumably for a two-month rest.

Install Cohan Plaque At American, St. Louis

St. Louis, May 1.

The Cohanesque Society of St. Louis, believed to be the only such outfit in the country, has donated a plaque of George M. Cohan to the American Theatre here. Harry Fender, disk jock for local station KMOX, made the presentation to Paul Beisman, manager of the American, just before the matinee Saturday (28) of "Teahouse of the August Moon."

The plaque of the late actor-author-producer will hang in the lobby of the theatre.

'Success' Needs 40G to Make It

"Will Success Spoil Rock Hunter," currently in its 30th week on Broadway, still has approximately $40,000 to recoup on its $100,000 investment. That's figured on the deficit as of a March 31 accounting, less estimated profit for the ensuing four weeks. The backers have thus far been repaid $25,000.

The Jule Styne production, which had been operating at a steady profit since its New York preem at the Belasco Theatre, took on a loss on each of the five weeks ending March 31, when the gross ranged from $15,300 to $17,000. Coin dropped during that period totaled $5,649, hiking the deficit, as of the audit, to $43,881.

A healthy slice of the gross on the show is shelled out in royalties to Styne and author-director George Axelrod. The former gets 1% as producer, while the latter receives 10% for his scripting and 2% for his staging. There's been no film sale yet.

'TEAHOUSE' IN SPANISH A HIT IN HAVANA BOW

Havana, April 24.

Spanish-language production of "Teahouse of the August Moon" exited here yesterday (Mon.) after a short tuneup run at the Auditorium Theatre. The cast, made up entirely of Americans, does a first-rate job in putting over Rodolfo Usigli's Spanish translation of the Vern Sneider-John Patrick comedy. The show was produced by Jean Dalrymple, Rita Allen and Jess Hartman.

A lengthy Latin-American tour, running into next August, has been lined up for the offering. From here, the production goes to Venezuela, Brazil, Uruguay, Chile, Peru, Ecuador, Colombia and elsewhere. The lead role of Sakini is being played by Rosita Diaz Gimeno, who had the same assignment in last year's Mexican production, sponsored by the Misses Dalrymple and Allen.

The performers represent a potpouri of international descent. Miss Rosita was born in Madrid, while other members of the cast are of Japanese, Chinese, Korean, Swiss, Puerto Rican, Spanish, Hawaiian, Philippine and British origin. They're all U. S. citizens, though. The tour is being sponsored indirectly by the U. S. State Dept. through the President's Emergency Fund.

Eyes of Texas Are On Buzz Meredith's 'Hamlet'

Waco, Texas, May 1.

The Baylor U. revival of "Hamlet," guest-starring Burgess Meredith and opening next Saturday night (5) is already a solid sellout, with 425 ticket orders turned back. That is revealed by Paul Baker, chairman of the college drama department.

The show continues through May 26.

'Wonderful' May Nix the Critics

It begins to look as though "Mr. Wonderful" might be the show to beat the critical rap. The musical, with Sammy Davis Jr. the obvious draw, is holding its potent boxoffice pace at the Broadway Theatre, N. Y., despite the waning season and the dwindling theatre parties.

The show pulled almost $58,100 last week, a boost of $2,400 from the previous stanza and the third-highest take of the six weeks it's been on Broadway. It's figured to have netted about $9,000 operating profit at that figure. As of April 21, it needed $182,913 to recoup.

Since "Wonderful" can break even at around $36,000 gross with its present hookup, it's figured a fair prospect to get through the traditionally lean June-July period, if necessary by trimming the operating hookup. On that basis, it's a candidate to last well into next fall-winter, thereby having a chance to earn back the balance of its investment.

A sizable share of the musical's attendance is believed to be from young Davis' juve following, who are thereby surprising the trade by having the price of a legit ticket, even if it's for an upstairs location. At the present scale, the Broadway represents about $21,000 weekly gross upstairs and around $50,000 on the lower floor. Since it show pulls the usual sock business Friday and Saturday nights, the top-heavy trade early in the week is proving a decisive factor.

It had been doped by the trade that Davis, a cabaret and recording name, would probably have only a limited draw in a legit show, especially after the negative critical reception. But the young singer is still pulling 'em in, with no indication of a decline.

Factor in the continued pace of the tuner is believed to be the word-of-mouth comment, which has tended to be better than the critical notices. That has presumably been helped by the revision of the show's opening, in which Davis now comes onstage only a moment after the curtain, instead after two long numbers.

Under the new routine, the star makes his initial entrance and immediately comes downstage to introduce himself by his real name do a brief "sell" of the musical, explaining that it's about cabarets and the people who work in them. The twist apparently gets the performance off to a faster and more personal start.

Highlights of Anthony P. Spanton's initial financial report, covering the operation through April 21, include the following:

Original investment, $225,000.
Production cost, $217,975.
Tryout loss, $6,309.
Cost to open in N. Y., $224,284.
Operating profit, first five weeks in N. Y., $41,371.
Still to be recouped, $182,913.

Cleve Group Will Run Suburban Barn Theatre

Cleveland, May 1.

Group of local investors has organized a new strawhatter called the Valley Playhouse Players, and the outfit has leased the Chagrin Falls civic theatre for the summer, with options for the next five years. The 276-seater house was used last year by the Canal-Fulton Players, who dropped their current option on it after a disastrous season. The spot is about 20 miles from downtown Cleveland.

Jean Weinberger, wife of local restaurant owner William Weinberger, sparkplugged the project and will be managing director of the Valley Playhouse. Producer is Harvey Epstein, while Donald Bianchi will direct the one-week shows running through Labor Day.

Equity Placates Non-Star Stocks, But Name Spots Take to the Law

Summer Plans Simmer For Hub Area Stocks

Boston, May 1.

Preparations for the strawhat season activity in New England are beginning to perk, and dates for two openings were set last week. North Shore Music Circus, in Beverly, Mass., opens June 25 with "Brigadoon," and Wellesley's Group 20 Players open the Theatre on the Green the same night with "Ring Around the Moon."

Barns in the area this season will include the New England Mutual Hall, Boston, operated by Lee Falk; Cohasset Music Circus; Cambridge Drama Festival; a new music tent being built in Framingham; and another new tent planned for Dedham.

3-Ply 'Teahouse' In $99,900 Week

It's the perennial story. The road may be declining, but there's always business for a good show. In fact, there's enough hinterland business to support three editions of the same show, providing it's "Teahouse of the August Moon." The Vern Sneider-John Patrick comedy drew a total gross of just under $99,900 last week.

Up until four weeks ago, there were only two road companies of "Teahouse." Then the Broadway production moved out for a hinterland hop, beginning with a four-week stand at the Colonial Theatre, Boston. The total gross there for the Eli Wallach-Gene Blakely starrer, was over $161,900, including a new house record each week of its run.

During that same period, the Chicago company, costarring Eddie Bracken and Hugh Reilly, nabbed around $122,200, while the Larry Parks edition took in about $143,600. The total gross for the three companies for the four-week period was approximately $427,700.

There's a limit to everything, however. Next December, the currently-shooting Metro film edition, starring Marlon Brando, is due for release.

ED CHODOROV APPEALS DENIAL OF PASSPORT

Washington, May 1.

The local Federal Court has under consideration an appeal by Edward Chodorov to compel the State Dept. to issue him a passport. Through his attorney, the playwright explained he wants to go to England to direct the London production of his 1953-54 comedy, "Oh Men, Oh Women."

Chodorov claims he is being deprived of his constitutional rights. He said he attended a State Dept. hearing at which it was alleged that he has past Communist associations. Chodorov claims he was refused the right to examine the evidence, although he denies the charge.

May Book Guest Stars At Highland Park, Ill.

The Tenthouse Theatre, Highland Park, Ill., may go in for one or two star bookings this season. The Herb Rogers operation has been running under a straight Equity resident company policy since its inception nine years ago. The showcase, which was converted last year from a canvastop to a building, begins a 15-week season June 8.

According to Rogers, the cost of converting to a hardtop was about $200,000. He plans to shill out another $25,000 for additional improvements this season. The theatre, which has over 1,000 seats, has removable parts enabling it to double as an al fresco operation. Michael Ferrall will again be resident stager.

George Womack and Billy Booth will be stage manager and technical director, respectively.

Protests of summer theatre managers against new stock rules issued by Actors Equity have brought modification of some of the regulations. The changes, however, apply principally to non-star operations and were made last week following a meet between the union and the Council of Resident Stock Theatres.

The recently-formed CORST reps the non-star houses, while the star showcases are repped by the Council of Stock Theatres. The latter group failed to reach an agreement with Equity on requested revisions for barns employing stars and has started proceedings before the National Labor Relations Board in an attempt to compel the union to negotiate the terms of the contract affecting its membership.

Equity did not negotiate its stock rules with either of the two barn groups. However, in view of the modifications made following the meet with CORST, it's figured the union will enter into regular negotiations with that organization next fall.

The changes apply to the second and third categories in Equity's new three-way split of the stock field. That's the Y and Z group. The former comprises small star houses and the larger straight resident companies, while the latter takes in the smaller straight resident companies. Minimum salaries have been reduced from $80 to $70 in the Y classification and from $70 to $55 in the Z division.

The union's original requirement that stage managers and assistant stage managers receive extra coin

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Roosevelt, Miami Beach, Opening Stock Company; Rivals Coconut Grove

Miami, May 1.

A new stock company with a name policy debuts May 8 at the Roosevelt theatre on the Beach. Sam Hirsch, producer at the spot, will open with Vincent Price and Louise Allbritton in "Dial M For Murder," for a two-week run.

Return of legit to the Roosevelt, which has presented stock sporadically in recent years, will be competition for the new Coconut Grove Playhouse. Latter, which opened last January, is currently presenting "Bus Stop," with the company that recently closed on Broadway.

Hirsch, former U. of Miami drama prof, has had several stock ventures in the area in recent years. He has scheduled Steve Cochran in "The Rainmaker," Dick Haymes in "Tender Trap" and Luther Adler in "Reclining Figure" for two-week runs to follow "Dial M."

'ROOMFUL' LOST $42,189 DESPITE 60G PIC SALE

"Roomful of Roses," which had an 88-performance Broadway run last fall and winter, represented a $42,189 loss on a $50,000 investment. The Guthrue McClintic-Stanley Gilkey production had an operating loss of $10,074 on the Broadway engagement.

The production cost was $39,327 for the Edith Sommer drama, plus $14,298 deficit on a three-week tryout tour. Pre-Broadway opening expenses tallied $3,398, while closing costs accounted for another $660. The Patricia Neal starrer, however, picked up $21,600 from 20th-Fox, representing its 40% share (less 10% commissions) of $60,000 paid by the film studio as a down payment on its purchase of the property.

The picture deal had a ceiling of $175,000, of which the balance was to be paid by 20th at the rate of 10% of the gross on profit weeks after the first 21 Broadway performances. On that aspect of the sale, the production earned $968, again representing a 40% cut, less 10% commissions. Another $3,000 was taken in on the sale of the amateur rights.

According to the final audit on the show, the grosses for the last four weeks on Broadway were overquoted by management. During that period, the b.o. take sank to only $4,385 on one frame.

It's Good New Days in New Hope; Ellis Sets 25 Weeks at Playhouse

By ALLEN WARD

New Hope, Pa., May 1.

They don't call it "summer stock" around here any more. Michael Ellis, producer at the 432-seat Bucks County Playhouse and pioneer of the long, long season, opens the local barn next Saturday night (5) with Billie Burke in "Solid Gold Cadillac" as the first of 20 shows to be presented in a record 25-week schedule.

Ellis, who has lengthened the season in each of the past three years since he took over, admits the extended fall stanza was a heavy loser in 1954. However, last year's 24-week season looked a lot better, even despite the late summer Delaware River flood which damaged the theatre and scared tourists away for several weeks thereafter.

This year, Ellis points to advance sales better than last year's and says he believes he has trained his patrons to the idea of a six-month session. "We knew it would take a couple of years to introduce the program," he says, "and this year we think it'll go over."

On hand for the opening are most of Ellis' regular staff, many of whom worked with him at the Coconut Grove Playhouse last winter. They include manager John Crowley, executive assistant Robers Bigham, resident director Robert Caldwell, stage manager W. Broderick Hackett (set designer last year), technical director Richard Marr, assistant technical director Eddie Applegate and treasurer Leonard Mulhern.

New to the playhouse are press-agent Horace Greeley McNab, set designer Hal Shafer, prop girl Phyllis Marcuccio and assistant treasurer William Van Dornick. Cast of "Cadillac" will include Albert Ottenheimer, Ted Clark, Joseph MacCauley and Nancy Wilder as well as localites Johnny Francis, proprietor of Canal House, a local nitery, and some village joker named Allen Ward, editor of the New Hope Gazette.

Next three shows will be "Anastasia," with Mary Sinclair, Howard Da Silva and Miriam Phillips; "The Rainmaker" with Frank McHugh, Nancy Marchand and James Pritchett; and "Seven Year Itch." Also lined up for the season are: "The World of Sholom Aleichem," "Tea and Sympathy," "Biggest Thief in Town," "Chalk Garden" and a new play by Sheridan Gibney, titled "A House in the Country," to star Zachary Scott and Ruth Ford and directed by John Cromwell.

Offbeat booking starting Aug. 20, the anniversary of the flood, will bring in "Remarkable Mr. Pennypacker," which limped through two performances right after lats year's deluge and then folded when the local Borough Council closed the town to prevent looting.

Stock Items

The second season of the Williamstown (Mass.) Theatre Foundation opens June 26 with "Chalk Garden." Other bills set for the summer series in Adams Memorial Theatre on the Williams College campus include "Young and Beautiful," "Philadelphia Story," "Saint Joan," "Mrs. McThing," "Point of No Return," "Flowering Peach" and "Tiger at the Gates."

Group 20 Players will open its season June 25 at the Theatre on the Green, on the campus of Wellesley (Mass.) College. Kickoff show will be "Ring Around the Moon."

Don Swann will open his 19th season of summer stock May 29 at the Hilltop Theatre at Lutherville, Md., with "The Rocky Road," a new script by **Joseph Carole.** A 16-week season is planned, with two musicals to be included. Directorial chores will be shared by **Al Moritz, Rance Howard** and **Ray Boyle.**

Strawhat Players, one of Canada's oldest pro summer groups, suspends operations for this year. But Port Carling, Ont., where they have operated part-time for years, will have a new group headed by William Bennett and Wilf Pegg.

The Cambridge (Mass.) Drama Festival will begin a 10-week season July 5 at the Sanders Theatre on Harvard U.'s campus. Three productions are scheduled, "Henry V," Shaw's "Saint Joan" and possibly a new version of "The Beggar's Opera."

Avondale, Indianapolis, In New Spot This Year

Indianapolis, May 1.

Avondale Playhouse, local strawhatter, will offer 10-week season in new location here this summer, opening in late June or early July. William Tregoe, director and leading man of Avondale last summer and of its predecessor, Town and Country, in 1954, will return in same capacities. Jo Rosner will be general manager.

Plans were delayed by the fact that Avondale found last season's camp ground unsatisfactory and spent most of the winter trying to get site in a city park. When that failed, it made deal for present easily accessible spot on far north side, near two main traffic arteries, under five-year lease.

City also will have an eight-week season of Starlight Musicals in outdoor theatres at Butler Bowl, opening July 6.

Danny Kaye, Nip Opera For Carter Barron, D.C.

Washington, May 1.

Carter Barron Amphitheatre will open June 7 for its third season under the management of the Feld Bros. With one fortnight gap still to be filled, the 13-week summer program for the 4,000-seat bowl shapes as follows:

Ballet Russe de Monte Carlo, June 7-20; Danny Kaye and a vaude troupe, June 21-July 7; American Musical Festival, with Louis Armstrong & His All-Star, Gene Krupa, and Dave Brubeck, July 10-13; Benny Goodman orchestra, July 14-16; "Carmen Jones," July 19-Aug. 1; National Ballet Co. of Canada, Aug. 2-15; open date, Aug. 16-27, and Fujiwara Opera Co., of Tokyo, Aug. 28-Sept. 3.

A switch this summer will be the elimination of the John Harris Ice Show, the season-closer in 1954 and 1955. As in the past, the Felds Bros. are offering a $3.50 subscription book, with stubs including free admission, twofers, cut rate tickets and reduction coupons for Olney Summer Theatre.

Irving Strouse

Continued from page 69

ethical practices" in an attempt to beat her out in obtaining a lease on the summer theatre in the American Legion Park, Ephreta, Penn.

Miss Amoury operated in Ephreta last year and claims to have an option to repeat there again this year and next. She's understood to have lost coin on last season's run and as a result was scouting around for financial assistance this semester. Dwight, who operated the Gateway Theatre, Somers Point, N. J., last summer, has since lost that house and was considering partnering with Miss Amoury at Ephreta, according to the charge.

Miss Amoury contends that instead of joining her, Dwight, together with Strouse, tried to lure away one of her backers and also made their own pitch for the theatre after claiming they represented her. The theatre is rented by the American Legion. Miss Amoury's lease has been returned to her unsigned by the Legion, while Strouse claims he and Dwight have been offered the spot, but have not yet signed a contract.

Strouse has sent a letter to the association questioning its authority to enter into the dispute and demanding that the charges be sent to him and his attorney. He's also requested that his attorney be permitted to appear with him before the association. The off-Broaway group is willing to accept the latter request, but has refused to send out copies of the charges.

Miss Amoury had planned to operate week nights this season in the park's 600-seat theatre and shift for weekends to a 2,000-seat outdoor arena, also in the park.

Equity Shows

(April 30-May 13)

Autumn Garden—Lenox Hill Playhouse, N. Y. (2-6).

Traitor—Lenox Hill Playhouse, N. Y. (9-13).

Look! Real Goils!

There's apparently no end to femme progress.

Columbia U. is breaking 61-year-old tradition by casting co-eds for the gal roles in the annual varsity show, previously an all-male affair. The distaffers have been recruited from nearby Barnard College for the musicomedy tagged "Not Fit To Print."

The production, being offered by the Columbia Players at the university's McMillan Theatre, N. Y., will continue through next Saturday (5).

Allied Motor & Schumer Offer Bus-Truck Setup For Road Productions

In a move to get touring legit shows off the rails and onto rubber tires, a New York bus firm is offering a package deal for production transportation. The concern, Allied Motor Transport Co., has tied up with the Schumer Theatrical Transfer to supply producers with a bus-and-truck service for the road.

The development of the Allied package was sparked by Nick Mayo, co-sponsor two seasons ago of a bus-and-truck tour of "Oklahoma." He prompted Allied's general manager, Stanley Fisher, to set up the service, which has already been used by Ballet Theatre. The terp unit, carrying a large troupe and around 24 crew members, went out on a string of one-niters with three busses and two trucks.

The busses are all air-conditioned, with some seating 41 passengers and others 45. Allied also has the right to go into all states. The approximate weekly tab for one bus, carrying 45 people, and a truck is $1,000 for a minimum of 1,000 miles.

The bus-and-truck setup can give the railroads some stiff competition, Fisher claims, in view of the mounting beefs of company managers over poor train transportation of sets and baggage. This complaint has been growing as the railroads have been streamlining for speed and relegating baggage to slow trains with bulky cars, consequently adding hours to the movement of a show from one location to another.

Fisher also points out that by moving a show solely by truck, one complete loading and unloading operation is eliminated since the trip can be made directly from the theatre in one town to the theatre in the next.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Comedy of Errors, Arts (3-29-56).
Commemoration Ball, Piccadilly (4-24-56)
Cranks, St. Martin's (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
***Morning's at 7,** W'stm'st'r (2-7-56).
Mr. Pennypacker, New (3-18-55).
Mousetrap, Ambassadors (11-25-52).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (4-25-56).
Plume de ma Tante, Garrick (11-3-55).
Power & Glory, Phoenix (4-5-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-3-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Silver Whistle, Duchess (5-1-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Aldwych (2-9-56).
Waltz of Toreadors, Criterion (3-27-56).
*Interrupted run.

SCHEDULED OPENINGS

Hotel Paradiso, Wint. Gard. (5-2-56).
Wild Grows Heather, Hipp. (5-3-56).
House by Lake, York's (5-9-56).

CLOSED LAST WEEK

Ring for Catty, Lyric (2-14-56).
Tabitha, Duchess (3-8-56).

TOURING

Albertine by Moonlight
Bad Girl
Call Girl
Can-Can
Devil's Disciple
Gigi
Girl Called Sadie
Jubilee Girl
King and I
Kinloch Players
Lady Be Good
Love Affair
Mr. Kettle and Mrs. Moon
Mrs. Willie
Reefer Girl
Romanoff and Juliet
Teahouse of the August Moon
Women of the Streets
Zip Goes a Million

Off-Broadway Shows

Once in a Lifetime

Equity Library Theatre revival of comedy in three acts, by George Kaufman and Moss Hart. Staged by Allan Stevenson; settings, Charles Brandon, assisted by Valerie Martin; costumes, Robert Grose; lighting, Barbara Richter. At Lenox Hill Playhouse, N.Y., April 26, '56.

Cast: Art Kassul, Ro Sullavan, Walt Fisher, Richard Silvera, Anne Leslie, Daphne Mayo, Roger Morris, Helen Gaylord, Douglas Foster, Luba Manning, Joanne Moore, Timothy Tung, Jill Andre, David Parr, David Frank, Edith Atuka-Reid, Thula Ortiz, Lindy Kaye, Connie Van Ess, Ernie Martinez, Madge Wynne, William Bock, Shirley Cadell, Shirley Krieter, Irv West, Edith Korn, Wesley Owen, Thomas Murphy, Rudolf Weiss, Pat Deane, Jack Buxbaum, Liz Ingleson, Joy Bergman, Charles Lanzi, Jackson Young, Loren Farmer, Robert Mauldin, John Manor, James McAdams, Peggy Baskerville, Julius Bing, Button Van Alstyne, Barney Brady, Ray Gronwold, Jacklyn Antony, Grace King, Anne Le Beck, Katherine Lurker, Dan Hirsch, John Pardos, Norman Kline, Raymond Newbury Jr., Charles Alvin Bell, Margie Walker, Tom Murphy, Charles Macon, David Frank, Margaret Hall, Mina Kolb, Inga Hagberg, Mannie Fox, Rita Oldham, Georgia Hester, Mary Ann Blake, Teddy Quintana, Jean Bigelow.

There's many a yock goes begging in Equity Library Theatre's revival of "Once in a Lifetime." At the quarter-century mark, the George Kaufman-Moss Hart satiric spoof of Hollywood at sound-conversion time is still very funny, but at Lenox Hill a woeful amount of the humor falls limply on the forestage.

Farce playing takes crisp pace, expert timing and disciplined abandon. It's hard to understand how this lively crowd of ELT-ers could miss in a piece that's strictly genus Americanus. They lose laughs by the sceneful, however, and it isn't until German-born Rudolf Weiss, as the prototype firm mogul, gets rolling, that the risibility comes as it should, loud, long and deep. Weiss apologetically fumes, sputters, chokes and tears his hair, and, pulverizes the audience.

It would appear that director Allan Stevenson has worked hard, and the sheer job of traffic managing all 65 on the cramped stage must be a major task. In the early phases, however, he has let his actors meander along in considerably less than crackling fashion, while the laughs quietly drift away.

Chief onus would seem to rest on the three vaudevillians who start it all by descending on the film capital to teach actors how to talk. From the opening scene, Art Kassul, Ro Sullavan, and Walt Fisher hit drawing room comedy pace and with the exception of the genial dimwittedness required of Kassul, they never quite get into the act.

Besides Weiss' gusty wheezings, there are a number of transiently humorous vignettes. Playing it deadpan and straight, Jackson Young is very funny as a neglected writer whom the film mills drive quietly mad; and Liz Ingelson, as a great one's rapidly flustered secretary, ekes out a character.

Among others who get with it are Susan Walker, as a no-talent ingenue, Julius Bing as a be-knicknered director. Willian Bock, as an unctuous head-waiter, Anne Leslie, as a guess-who film columnist, Charles Alvin Bell, as a racey bishop, and Connie Van Ess and Lindy Kaye as a couple of silent sirens.

Robert Grose's period costumes have a humor of their own, and Charles Brandon has attempted to meet the multi-set problem.

Geor.

Man of Destiny

Paton & Landis presentation of the Engrav Players in a revival of comedy-drama in one act by George Bernard Shaw, and a reading from Anton Chekhov. Staged by Antony Carbone; settings, Gyula. At Downtown Theatre, N. Y., April 25, '56; $1.80 top.

Cast: Reading: Alfred Russell.
Cast: "Man of Destiny": Alfred Russell, Joe Caden, Kenn Reisdorff, Lee Paton.

It must be faced that George Bernard Shaw could occasionally write an inferior play. "Man of Destiny," with which the Engrav Players are trifling at East 4th St.'s Downtown Theatre, is not a script to give Shavians comfort. It was penned in '97 with Richard Mansfield in mind for Napoleon, and Ellen Terry as candidate for the Strange Lady, but Shaw had to settle for less luminous casting.

Even with brittle Shavian acuity at work, Napoleon's dalliance with a bright lady over some letters and documents is not a matter of much moment. True, this is the source for the famous "Englishmen are a nation of shopkeepers" quip, and there's amusement at the general's being outmatched by a lady in a verbal fencing bout, but the one-acter's a long hour and not rich in commercial prospect.

"Destiny" will play in split-week repertory with the group's "Candida," which has been running two months. It would be agreeable if the addition had the crispness and elan that marked the earlier effort, but Antony Carbone's direction has been colorless and without sufficient regard for the exigencies of arena staging.

As the lady, Lee Paton brings needed flash and crispness of speech, qualities otherwise lacking in the production. Alfred Russell's Napoleon is derivative of all stage Napoleons, relying heavily on vocal and physical mannerisms. Kenn Reisdorff gets at the pith of a few Shavianisms as an eccentric lieutenant.

In the curtain-raiser, Russell is the pathetically humorous lecturer in Anton Chekhov's "On the Harmfulness of Tobacco."

Geor.

2 Cleve. Music Stocks Sked Summer Seasons

Cleveland, May 1.

Schedule of seven strawhat musicals for Musicarnival Tent Theatre here has been completed by producer Johnny Price Jr. with the acquisition of "Plain and Fancy." Starting June 8 with "King and I," the all-Equity group will also offer "Call Me Madam," "Merry Widow," an English version of "Carmen," "Kismet" and "Wonderful Town." William Boehm will direct.

Another local venture, Cain Park Outdoor Theatre, operated by the city of Cleveland Heights, will open its non-Equity summer series July 3-14 with "Paint Your Wagon," with "Of Thee I Sing," "Sing Out, Sweet Land" and "Finian's Rainbow," to follow.

Equity Election

Continued from page 69

card. Other regular candidates, besides these two and Ross, are Joseph Anthony, Ossie Davis, Gemze de Lappe, Mildred Dunnock, Betty Field, Paul Ford, Mike Kellin and Nancy R. Pollock representing principals for five years and Aline MacMahon for two years.

Chorus reps on the regular slate for five-year terms are Del Horstman and Joan Morton, while Ted Thurston is up for four years, Janet Picarde for three years and Feodore Tedick for one year.

Incidentally, Eddie Weston, who was chairman of the nominating committee that named the regular ticket, denies a statement in a recent VARIETY story that the moderates on the group failed to attend some of the sessions at which the selections were made. He claims that at least 12 or 13 of a possible 15 members attended every session, although he doesn't specify whether or not some may have left key meetings before adjournment. Nor does he indicate whether those absent were among the more influential moderates.

Weston, a member of the chorus segment of the union and regarded as an ardent supporter of Ross, does not dispute the basic thesis of the VARIETY story, that despite the predominantly moderate makeup of the committee, the regular ticket is dominated by the ultra-liberals. Also, he does not deny the frequently heard assertion among Equity members that Ross is the boss of the ultra-liberals.

Those two factors are the principal reasons for the union of moderate and conservative forces in entering an independent ticket.

Equity re Stock

Continued from page 69

when doubling as performers was also scratched. Theatres falling into the Y and Z grouping are also permitted to take care of the cleaning of clothing furnished by actors in lieu of paying $1 per garment as previously required by Equity.

Several weeks ago Equity agreed on a pact with the Assn. of Civic Musical Theatres, representing al fresco groups. It was the first time that the union had successfully negotiated a contract with an organization of summer theatre producers. A prior attempt to work out a contract with the Musical Arena Theatre Assn., repping tent showcases, came a cropper when the canvastop reps walked out.

CORST is headed by Barton H. Emmet, who operates the Westchester (N. Y.) Playhouse. Theatrical attorney Martin H. Leonard is the organization's executive director. CST is headed by Charles Mooney, supervisor of the Cape Playhouse, Dennis, Mass., and A. Jacob Abrams is attorney for the organization.

Chi Perks a Bit; 'Inherit' $28,600, 'Teahouse' $25,300, 'Lovers' $17,300

Chicago, May 1.

Business in the Loop rose a trifle last week. "Inherit the Wind" spurted after posting its June 2 departure notice. "Bad Seed" opened at the Harris last night (Mon.).

Next up is Harry Belafonte's "Sing, Man, Sing," due May 14 at the Shubert for two frames. After that, "Silk Stockings" is due at the same house July 25 for a summer run.

Estimates for Last Week

Inherit the Wind, Blackstone (12th wk) ($5; 1,450; $37,038) (Melvyn Douglas). Over $28,600; previous week, $27,000.

Teahouse of the August Moon, Erlanger (33d wk) ($5; 1,335; $35,495) (Eddie Bracken, Hugh Reilly). Over $25,300; previous week, same.

Lovers, Great Northern (2d wk) ($4.40; 1,400; $34,579). Almost $17,300 on subscription; previous week, $14,500.

Opened This Week

Bad Seed, Harris ($5; 1,000; $23,600) (Nancy Kelly). Opened last night (Mon.) for a run on subscription.

'Darling' $13,800, Tallu $55,200, Hub

Boston, May 1.

Legit is holding a lively pace in Boston, despite the waning season. "Ziegfeld Follies" bucked the notices again last week, and "Wake Up, Darling," also a pre-Broadway tryout, did moderately well on its holdover.

"Shangri-La," tuning up for Broadway, opens tonight (Tues.) at the Shubert for a three-week stand, with "New Faces" due to follow for a tryout engagement and then the touring "Pajama Game" coming in. The Colonial, which just had the New York company of "Teahouse of the August Moon," gets the Chicago troupe May 22 for a three-weeker.

Estimates for Last Week

Wake Up, Darling, Plymouth (C) (2d wk) ($3.85-$3.30; 1,200; $29,728) (Barry Nelson, Barbara Britton, Russell Nype). Tryout drew a fair $13,800 for the holdover; previous week was $15,000 for seven performances; exited Saturday night (28) for Broadway.

Ziegfeld Follies, Shubert (R) (2d wk) ($6.25-$4.95; 1,717; $56,179) (Tallulah Bankhead). Critical pans failed to stem the boxoffice tide for this musical tryout; got over $55,200 on the holdover; previous week, $56,000; moved out Saturday night (28) to continue tuneup tour.

'YANKEES' FAIR $35,100, THIRD WEEK IN CLEVE.

Cleveland, May 1.

The touring "Damn Yankees," starring Bobby Clark, pulled a passable $35,100 last week, its third, at the Hanna Theatre here. Potential capacity gross is $47,000 at the $6 top in the 1,435-seat house. First stanza was $38,000 and the second drew $37,000.

The musical remains this week, its fourth.

Plenty 'Fancy' at $44,700, Full Week, Hershey, Pa.

Hershey, Pa., May 1.

"Plain and Fancy" grossed a big $44,700 at the Community Theatre last week.

The musical is current at the Nixon Theatre, Pittsburgh.

'Seed' Not So Bad $17,700, Single Week, Milwaukee

Milwaukee, May 1.

"Bad Seed," starring Nancy Kelly, grossed a fair $17,700 at the Pabst Theatre last week.

The play moved into the Harris Theatre, Chicago, last Monday (30) for a run.

'Can' 22½G, Wilmington

Wilmington, May 1.

"Can-Can" drew nice reviews and favorable word-of-mouth reaction, but grossed only $22,400 in eight performances last week at the 1,223-seat Playhouse here at a $5.90 top.

The musical was the final offering of the local legit season.

'T&S.' $12,500 in Split

Providence, May 1.

"Tea and Sympathy," costarring Maria Riva and Alan Baxter, grossed a so-so $12,500 in an eight-performance, three-way split last week. The production played two performances Monday-Tuesday (23-24) at the Auditorium, Portland, and three performances Wednesday-Thursday (25-26) at the Bushnell Memorial Auditorium, Hartford. It wrapped up the week with another three performances Friday-Saturday (27-28) at the Auditorium here.

The tour winds up with the current stanza, being split between Binghamton and Schenectady.

'STOCKINGS' OK $45,000, 'WALTZ' $12,200, FRISCO

San Francisco, May 1.

Civic Light Opera's first offering of the season, "Silk Stockings," got good notices and a hefty first frame at the Curran last week. "Anniversary Waltz," in its 24th round at the Alcazar, slipped.

"Anastasia" opens Friday night (4) at the Geary.

Estimates for Last Week

Silk Stockings, Curran (MC) (1st wk) ($5.40-$4.90; 1,752; $52,000) (1st wk) (Don Ameche). Opened to a nifty $45,000.

Anniversary Waltz, Alcazar (C) (24th wk) ($3.85; 1,147; $27,341) (Marjorie Lord, Richard Eastham). Nearly $12,200; previous week, $13,900.

'Friend' Languid $25,000, Initial Week in Cincy

Cincinnati, May 1.

"Boy Friend" disappointed with a $25,000 gross last week in the first half of a fortnight's stay at the 2,000-seat Shubert. Top was $4.95.

Engagement tested Cincy as a two-week stand. Test renews May 21 with "Damn Yankees," starring Bobby Clark, in the Shubert for a double frame at a $5.65 top.

'Sheep' Moderate $9,500, 'Joy Ride' NG $11,200, L.A.

Los Angeles, May 1.

Local legit scene brightened somewhat last week with "White Sheep of the Family" in its initial frame at the Carthay Circle Theatre, "Joy Ride," at the Huntington Hartford Theatre continued in the red again in 14th week.

"Rosalinda" opened the 19th season of L.A. Civic Light Opera last night (Mon.) at the Philharmonic Aud.

Estimates for Last Week

White Sheep of the Family, Carthay Circle (C) (1st wk) ($3.30; 1,518; $26,000). Demure $9,500.

Joy Ride, Huntington Hartford (R) (14th wk) ($4.95; 1,032; $32,000). Still in red with $11,200; previous week, $10,500.

'Bus' a Local at $14,400, Single Week, Montreal

Montreal, May 1.

"Bus Stop" picked up nearly $14,400 at Her Majesty's last week with the 1,704-seater scaled to a $3.94 top.

Returns were fair considering the generally poor notices.

'Hearts' 3G (11), Rochest

Rochester, May 1.

Stock production of "King of Hearts" drew a disappointing $3,000 for 11 performances ending last Sunday night (29) at the local Arena Theatre.

"Wedding Breakfast" will be the season finale, opening tonight (Tues.) at the Omar K. Lerman-Dorothy Chernuck theatre-in-the-round. No summer season is scheduled.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Kiss Me Kate, City Center (5-9).
Lovers, Martin Beck (5-10).
Ziegfeld Follies, Wint. Gard. (5-26).
Carmen Jones, City Center (5-31).
Shangri-La (6-4).
New Faces, Barrymore (6-14).

OFF-BROADWAY

Absalom, Harlequin (5-7).
Doll's House, Greenwich Mews (5-7).
Iceman Cometh, Circle in Square (5-8).
Man Golden Arm, Cherry Lane (5-21).
Ivory Branch, Provincetown (5-21).
Littlest Revue, Phoenix (5-22).
Call of Duty, Provincetown (6-11).

'Teahouse' Hefty $29,900, Return Date in St. Loo

St. Louis, May 1.

"Teahouse of the August Moon," playing its third stanza in St. Louis, grossed almost $29,900 last week at a $4.48 top in the 1,513-seat American Theatre here.

This was the third company of the show, with Larry Parks as star. The second troupe, costarring Burgess Meredith and Scott McKay, played a fortnight here in December, 1954.

'The Fella' $54,875, 'Teahouse' $44,676, Philly Records

Philadelphia, May 1.

It may be near the end of the season, but Philly business was at a peak of the year level last week. "Teahouse of the August Moon" is on the way to setting a four-week record for straight plays at the Forrest. Coupled with big advance, critical reception was enthusiastic for the longrun Broadway hit.

"Most Happy Fella" clocked up a sellout third week at the Shubert. The Frank Loesser tuner departed Saturday evening (28).

The Shubert is dark, but relights tomorrow (Wed.) with "Ziegfeld Follies" in for a two-and-half week stand. Musical "Shangri-La" will wind up the season with two weeks at the Forrest, starring May 22.

Estimates for Last Week

Teahouse of the August Moon, Forrest (C) (1st wk) ($5.40; 1,760; $45,000) (Eli Wallach, Gene Blakely). Long awaited comedy received critical accolades from Murdock, Inquirer; Sensenderfer, Bulletin; Gaghan, Daily News. Word of mouth did the rest. Initial stanza set a new straight play record for the house, $44,676, topping the old mark of $44,544 held by "Cat on a Hot Tin Roof."

Most Happy Fella, Shubert (MD) (3d wk) ($6.60-$5.40; 1,870; $55,250). Ran into the SRO class for second straight week, with another house record at $54,875; previous week, $54,360. Musical moved out Saturday (28) to Broadway.

'Anastasia' Thin $8,700 In 6-Show Split Week

Salina, Kans., May 1.

"Anastasia," costarring Viveca Lindfors and Eugenie Leontovich, grossed a weak $8,700 in a six-performance, four-way split last week. The show took in $1,200 in a Sunday (22) matinee at the American Theatre, St. Louis, and a $4,000 guarantee for one performance Monday (23) at the Hoch Auditorium, Lawrence, Kans. Another $2,500 was picked up in three performances Wednesday-Friday (25-27) at the Arcadia, Wichita, while the take for one performance Saturday (28) at the High School Auditorium here was $1,000.

The drama opens a stand in San Francisco next Friday (4).

Touring Shows

(April 30-May 13)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Victoria, K. C. (29-1); Geary, S. F. (4-12).

Bad Seed (Nancy Kelly)—Harris, Chi. (30-12).

Boy Friend—Shubert, Cincy (30-5); Lyceum, Mpls. (7-12).

Bus Stop—Bushnell Aud., Hartford (30-2); Shubert, New Haven (3-5).

Can-Can—Ford's, Balto (30-5); National, Wash. (7-12).

Damn Yankees (2d Co.) (Bobby Clark)—Hanna, Cleve. (30-5); Nixon, Pitt (7-12).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (30-12).

Lovers (tryout)—Great Northern, Chi (30-5) (Reviewed in VARIETY, April 4, '56).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Det. (30-12).

Plain and Fancy—Nixon, Pitt (30-5).

Shangri-La (tryout) (Lew Ayres, Martyn Green, Harold Lang)—Shubert, Boston (1-12) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Curran, S. F. (30-12).

Sing, Man, Sing (Harry Belafonte)—U. of Indiana, Bloomington (30); Veterans Memorial Aud., Columbus (2); Paramount, Toledo (3-4); Purdue U., Lafayette, Ind. (5); Opera House, St. Louis (6); Aud., Kansas City (7); Aud., Sioux City (8); KRNT, Des Moines (10); Music Hall, Omaha (11); U. of Wisconsin, Madison (12).

Tea and Sympathy (Maria Riva, Alan Baxter)—Aud., Binghamton (30-1); Aud., Schenectady (2-5).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely) — Forrest, Philly (30-12).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Erlanger, Chi (30-12).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Orpheum, Davenport (30-2); KRNT, Des Moines (3-5); Paramount, Omaha (7-9); Orpheum, Sioux City (10-11); Aud., Sioux Falls, S. D. (12).

Ziegfeld Follies (tryout) (Tallulah Bankhead)—Shubert, Philly (30-12) (Reviewed in VARIETY, April 18, '56).

B'way Up; 'Godot' $15,300, 'Janus' 24G, 'Wonderful' $58,100, 'Pajama' $47,700, 'Matchmaker' $29,700, 'Diary' $28,900

Business on Broadway climbed last week for practically all shows, but a few registered substantial drops. The capacity lineup included "Cat on a Hot Tin Roof," "Damn Yankees," "My Fair Lady" and 'No Time for Sergeants."

Closings were "Affair of Honor" and "Goodbye Again," the latter last week's sole opener. Current stanza has two preems, "Wake Up Darling" and "Most Happy Fella," while "Mr. Johnson" is scheduled to wrap up next Saturday (5).

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (58th wk; 460; $6.90; 946; $31,000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $30,700; last week, nearly $31,400.

Damn Yankees, 46th St. (MC) (52d wk; 412; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, over $50,700; last week, same.

Desk Set, Broadhurst (C) (27th wk; 216; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Previous week, $23,300; last week, almost $23,700 on twofers.

Diary of Anne Frank, Cort (D) (30th wk; 237; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $27,000; last week, nearly $28,900.

Fallen Angels, Playhouse (C) (15th wk; 119; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $15,200; last week, almost $14,100.

Fanny, Majestic (MD) (78th wk; 620; $7.50; 1,625; $62,963) (Ezio Pinza, Walter Slezak). Previous week, $43,300; last week, almost $45,700.

Great Sebastians, Coronet (C) (17th wk; 133; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne). Previous week, $29,400; last week, over $29,600.

Hatful of Rain, Lyceum (D) (25th wk; 197; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, $20,500; last week, over $25,500; Vivian Blaine replaces Miss Winters July 2.

Inherit the Wind, National (D) (52d wk; 413; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Previous week, $30,900; last week, over $30,600.

Janus, Plymouth (C) (23d wk; 178; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $22,600; last week, nearly $24,000, with Miss Colbert out ill for four performances Tuesday-Thursday (24-26). Judith Parrish subbed.

King and I, City Center (MD) (2d wk; 16; $3.80; 3,090; $60,000). Previous week, $41,100; last week, almost $48,200.

Lark, Longacre (D) (24th wk; 188; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff). Previous week, $22,000; last week, nearly $22,500.

Matchmaker, Royale (C) (21st wk; 168; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $27,200; last week, almost $29,700.

Middle of the Night, ANTA Theatre (D) (12th wk; 93; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $36,500; last week, nearly $36,600.

Mister Johnson, Martin Beck (D) (5th wk; 36; $5.75-$4.60; 1,214; $32,985). Closes next Saturday (5). Previous week, $18,500; last week, almost $15,300.

Mr. Wonderful, Broadway (MC) (6th wk; 44; $7.50-$6.90; 1,900; $71,000). Previous week, $55,700; last week, almost $58,100.

My Fair Lady, Hellinger (MC) (7th wk; 52; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

No Time for Sergeants, Alvin (C) (28th wk; 220; $5.75-$4.60; 1,331; $38,500). Previous week, over $39,000; last week, same.

Pajama Game, St. James (MC) (103d wk; 820; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Previous week, $44,300; last week, nearly $47,700.

Pipe Dream, Shubert (MD) (22d wk; 173; $7.50-$4.60; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $44,200; last week, over $54,100.

Ponder Heart, Music Box (C) (11th wk; 84; $5.75; 1,010; $30,000) (David Wayne). Previous week, $25,000; last week, nearly $23,700.

Time Limit, Booth (D) (14th wk; 111; $5.75-$5.20; 766; $24,330) (Arthur Kennedy). Previous week, $16,200; last week, over $13,200.

Waiting for Godot, Golden (CD) (2d wk; 12; $5.75-$4.60; 800; $24,000) (Bert Lahr). Previous week, $10,000 for first four performances; last week, nearly $15,300.

Will Success Spoil Rock Hunter, Belasco (C) (29th wk; 228; $5.75; 1,037; $31,582). Previous week, $19,000; last week, almost $19,700.

Witness for the Prosecution, Miller (D) (72d wk; 572; $5.75-$4.60; 946; $23,248). Closes June 30, to tour. Previous week, $17,800; last week, nearly $18,100.

Miscellaneous

Month in the Country, Phoenix (C) (4th wk; 32; $3.45; 1,150; $24,067). Limited run ends May 13. Previous week, $20,000; last week, almost $17,000.

Closed Last Week

Affair of Honor, Barrymore (C) (4th wk; 27; $5.75-$4.60; 1,077; $27,811) (Dennis King). Previous week, $9,000; last week, almost $9,900; closed last Saturday (28) at a loss of about $85,000 on a $75,000 investment.

Goodbye Again, Helen Hayes (C) (1st wk; 7; $5.75-$4.60; 1,039; $28,000 (Donald Cook). Opened April 24 to unanimous pans (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American; Watts, Post); almost $5,600 for first seven performances; closed last Saturday (28) at an approximate $38,000 loss on a $40,000 investment.

Opening This Week

Wake Up Darling, Barrymore (C) $5.75-$4.60; 1,077; $27,811) (Barry Nelson, Barbara Britton, Russell Nype). Play by Alex Gottlieb, presented by Gordon W. Pollock, in association with Lee Segall and Richard Cook; production finance at $75,000, cost about $50,000 to bring in and can break even at around $15,500 gross; opens tonight (Wed.).

Most Happy Fella, Imperial (MD) ($7.50; 1,427; $57,875). Musical by Frank Loesser, presented by Kermit Bloomgarden and Lynn Loesser; production financed at $375,000 (including 25% overcall), cost about $325,000 to bring in and can break even at around $36,500 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY

Admirable Bashville, Cherry Lane (2-20-56); closes May 13.
Anna Lucasta, Temple (4-4-56).
Man of Destiny, Downtown (4-25-25-56).
Mary Stuart, Guild Hall (4-6-56).
Threepenny Opera, de Lys (9-20-56).
Uncle Vanya, 4th St. (1-31-56).

Closed Last Week

Beautiful People, Theatre East (4-10-56); closes tonight (Wed).
Candida, Downtown (2-23-56).
Cradle Song, Circle in Square (12-1-55).
Private Life Master Race, Open Stage (1-30-56).
Romeo & Juliet, Jan Hus (2-23-56).

'SHANGRI' BIG 54½G (9) FOR NEW HAVEN DEBUT

New Haven, May 1.

Premiere of "Shangri-La" at Shubert last week, plus the opening the previous Saturday (21) pulled a handsome $54,500 for the nine performances, despite cool critical reception. The musical was scaled at a $6 top and had a potential capacity gross of $56,000 for the 1,600-seat house.

Season winds up this week with four-day stand of "Bus Stop," opening tomorrow night (Wed.) and playing through Saturday (5).

'Game' Passable $35,300, First Week in Detroit

Detroit, May 1.

The touring "Pajama Game" grossed a moderate $35,300 last week in the opener of a four-week run at the 2,050-seat Shubert. Potential capacity gross is $53,000 at the $4 top.

Advance sale for remaining weeks has been brisk, with more than $100,000 reported in the till.

Met and Guild Break Off Talks; Snag Over 'Re-Opening' Clause

Negotiations for a new two-year contract for singers and dancers have been discontinued by the Metropolitan Opera Assn. and the American Guild of Musical Artists. As a consequence, no move is being made to reach a new recording agreement, and the union notified its members yesterday (Tues.) not to report for any rehearsals or recording sessions for the Met.

Latter deadlock is figured likely to have immediate repercussions, since the Met has a deal with the Book-of-the-Month Club for regular distribution of operatic recordings. The company has been making platters under a recording clause in the old basic contract, plus letters-of-agreement with individual singers. AGMA has notified its members, however, that the letters-of-agreement are not binding.

The principal clinker in the stalled confabs between the union and the opera management is the fact that existing contracts with the musicians and stagehands provide that the wage clauses may be reopened if general increases are given to any other employee group. Thus, a concession to AGMA would open the way for the tooters and grips to hit the management for similar boosts.

Negotiations between the Met and AGMA were broken off last week after reaching an impasse on various issues. There had been three days of uninterrupted confabs in New York and a day and a half more in Boston, where the opera troupe was playing an engagement. When it became apparent that no progress was being made, the negotiators "agreed on the disagreement." No plans were made for a resumption of talks.

The union's basic demands are as follows:

For the chorus, security of employment (no firing if the artist is physical able to perform), plus an increase from $1.70 to $3 in the hourly rehearsal rate.

For the ballet, security of employment and a decrease from 21 to 12 in the number of free rehearsal hours per week.

For principals, a flat $50 per week for all pre-season rehearsals, instead of the present rate of $20 for the first week and $40 per week for the second and third weeks.

Representing the Met in the negotiations have been general manager Rudolf Bing, plus staff members Reginald Allen, Robert Herman and attorney Lincoln Lauterstein. Attorney and acting executive-secretary Mortimer Becker has been the chief negotiator for AGMA, with committees representing the principals, chorus and ballet.

N.Y. CITY OPERA SKEDS 5 PREEMS NEXT FALL

New York City Opera Co. will open its fall season at the N. Y. City Center Sept. 20, starting a schedule that will include five premieres. Erich Leinsdorf, recently appointed director, stated the works presented this year will include contemporary operas, as well as standard and light operas.

First in the modern category will be the U. S. preem of "The Tempest" by the Swiss composer, Frank Martin, based on the Shakespearean comedy.

Other contemporary works will include "The Moon," by Carl Orff of Germany; "Susannah" by Carlisle Floyd, which had its first presentation at the Florida State U. in February of last year. Composer is an assistant professor of piano at that college. Also slated for the City Center is Offenbach's "Orpheus in the Underworld," with a revised libretto by Eric Bentley and new orchestration by Tadeusz Kassern. "Mignon" by Thomas is also set, as is "La Boheme," "Carmen," "Die Fledermaus" and "La Traviata."

Leo Kerz has joined the outfit as the art director. Jean Paul Morel has repacted as music director, and Margaret Hillis will do the choral direction with Marcella Cisney assisting her. Batoning will be by Leinsdorf, Morel, Joseph Rosenstock, Emerson Buckley and Julius Rodel. Hans Sondheimer will again be technical director.

Cleve. Metopera Heads For 250G in 1st Week

Cleveland, May 1.

Metropolitan Opera, opening its 31st season here last week (23) with "Tales of Hoffmann," appeared headed for $250,000 gross for week's stand. Opener was near-capacity, and weekend performances of "Rigoletto" and "Aida" will be even bigger. Only handful of $1.20 seats for "Aida" were available when opera troupe hit town.

New feature of week was an opera ball after opening night's performance with entire company as guests of local sponsoring association. Ball was complete sellout week before the opening. H. J. Miskell, general manager of Met seasons here since 1927, again managed the festival, and already is negotiating for top casts and choice repertoire for 1957 engagement.

Puerto Rico's 8 Operas In June

A company of 120, including 50 musicians, will plane out June 14 from New York for the third annual opera festival to be presented at the U. of Puerto Rico in Rio Piedras. Eight operas have been set for the June 15-23 event. They're "La Forza del Destino," "Lucia di Lammermoor," "Carmen," "Madame Butterfly," "La Traviata," "Faust," "La Boheme" and "La Tosca."

Talent lineup includes Licia Albanese, Dorothy Kirsten, May Lesawyer, Eva Likova, Gloria Lind, Herva Nelli, Graciela Rivera, Rosalind Elias, Mignon Dunn, Nell Rankin, Virginio Assandri, Giuseppe Campora, Brian Sullivan and Richard Tucker. Also, John Brownlee, Frank Guarrera, Calvin Marsh, Aldo Protti, Lloyd Harris, Joshua Hecht and Jerome Hines.

Emerson Buckley will double as conductor and musical director, while Pietro Cimara and Wilfrid Pelletier will also have batoner assignments. Anthony Stibanello will be stage director and Brownlee will double as production director. Albert B. Gins, N. Y. attorney-impresario, is again in charge of the project, which is being sponsored for the first time by the newspaper El Mundo.

The troupe will be augmented in Puerto Rico by a chorus of about 40, plus approximately 80 extras. The b.o. will be scaled to an $8.50 top. The university buys out the balcony for its students, leaving 1,300 seats available to the public at each performance.

Havana Orch Guesters

Havana, May 1.

The Havana Philharmonic Orchestra has picked four guest conductors for the summer season, in Jose Iturbi, Richard Austin, Walter Hendl and Howard Mitchell. Four soloists have also been chosen, in Andres Segovia, Marta Perez, Joseph Fuchs and Ivatte Hernandez.

The Ministry of Education's National Institute of Culture recently took over the orchestra after it sustained a long period of financial losses. Previously the orchestra had been managed by a private non-profit organization.

The orchestra of 75 musicians is headed by Jorge Bolet.

Junior Oistrakh Wows Reich Crix; May Visit States

Frankfurt, May 1.

Handsome, 25, superbly trained and wearing tails whose tailoring was worthy of London, Igor Oistrakh, violinist son of the Russian fiddle virtuoso, David Oistrakh, has wowed the German music critics. It was the young man's first date outside the Soviet and some 200 young concertgoers clamored backstage for his autograph, very unusual in correct German halls.

Russians brought in Oistrakh as part of the hoopla on opening their new embassy at Bonn. Germans and Russians then worked out a "tour" of Frankfurt, Berlin, Duesseldorf and Munich. For his Frankfurt debut the visitor filled the 1,500-capacity Volksbildungsheim, unprecedented for a "new" violinist.

While East German concert artists, under Russian domination often appear in public concerts in West Germany, for a Russian artist to appear here is a rarity. Igor's father, David, was scheduled to play in West Berlin about two years ago, but the concert was abruptly cancelled "for political reasons."

Only criticism of visitor was his constant tuning of the strings of his instrument between numbers. For his performance itself, it was a wave of raves for the "flawless playing" and "delicacy of feeling" and "tone seldom heard here before." Comparisons were made in the press with Heifetz, Milstein, Hubermann. Frankfurt Allgemeine, the New York Times of West Germany, called young fiddler "Indeed a virtuoso of great style."

Concert included Cesar Franck, Bach, Prokofieff, Szymanowski's delicate "The Fountain of Arethusa," and a pop windup with Saint Saens Introduction and Rondo Capriccioso.

Young Oistrakh has tentative plans to follow his famous father, with a concert tour of the States next year.

Inside Stuff—Concerts

Television has found a behind-the-scenes job in the Vienna State Opera House, which reopened last November. It is helping the conductor of the choir, backstage, to take his cue from the orchestra conductor, in front. As in many European opera houses, the Vienna Opera choir is behind the stage and invisible to the audience. A miniature television camera fitted into the prompter's box, facing the orchestra, relays the conductor's movements to a screen installed behind the stage where choirmaster and singers await their cue. Another screen in the organ room links the organist with the orchestra conductor.

The Phoenix Theatre, N. Y., will present the Ballet Theatre Workshop on May 7 as the sixth and final attraction of the Monday night "Sideshow" series. The Workshop is an experimental adjunct of Ballet Theatre. With exception of guest artists Gemze de Lappe and Sonia Arova, all the dancers will be students of the Ballet Theatre School.

Kirsten Flagstad will sing the role of Brunnhilde in Wagner's "Die Gotterdammerung" in a three-broadcast performance recently recorded in Norway for CBS Radio, to open this year's "World Music Festivals" on the network Sundays, May 6, 13 and 21. Set Svanholm sings Siegfried. "Festivals" will begin its fourth consecutive summer season on the network, with James Fassett as music commentator.

Columbia U. Opera Workshop, under direction of Felix Brentano and Rudolf Thomas, will give the world premiere May 17-18-19 of another American opera, "Pantaloon," a full-length work with music by Robert Ward and libretto by Bernard Stambler, based on Andreyev's play. "He Who Gets Slapped."

Bruno Walter has accepted an invite by the Bruckner Society of Linz, Upper Austria, to conduct a concert in commemoration of the 60th anniversary of the death of Austrian composer Anton Bruckner. Conductor will lead the Vienna Symphony Orchestra in Bruckner's Ninth Symphony, July 1, at Linz.

San Francisco: 14 Operas, 45 Dates; 6 Foreign Singers, 2 Conductors Debut

San Francisco, May 1.

San Francisco Opera next season will produce 14 operas for a total of 45 California performances. Season starts Sept. 13 and half the performances will be in Frisco, after which the company will tour to Los Angeles, San Diego, Pasadena and Sacramento.

Operas to be performed includes Zandonai's "Francesca da Rimini" and "Cosi Fan Tutte"—which the local company has never before done. Standards to be performed will be "Manon Lescaut" (season's opener), "Falstaff," "Die Walkure," "Boris Goudonoff" (in Russian), "Simon Boccanegra," "Il Trovatore," "L'Elisir d'Amore," "The Flying Dutchman," "La Boheme," "Madame Butterfly," "Aida" and "Tosca."

Making their American debuts will be Leonie Rysanek (Viennese soprano), Boris Christoff (Russian basso), Birgit Nilsson (Swedish soprano), Oralia Dominguez (Mexican mezzo-soprano) and Rolando Panerai and Anselmo Colzani (Italian baritones).

Company debuts will be made by sopranos Patrice Munsel and Eileen Farrell, and tenors Richard Martell, Norman Kelley and Giuseppe Campora.

Two European conductors—Oliviero De Fabritis of Italy and Lovro Von Matacic of Yugoslavia—will also make American debuts here.

Leo Kerz has been engaged to design new productions of "Francesca da Rimni" and "Die Walkure" and George Jenkins has been hired to do "Cosi Fan Tutte."

Among singers re-engaged for the season are Jussi Bjoerling, Fran Guerrara, Ifalo Tajo, Elisabeth Schwarzkopf, Renata Tebaldi, Licia Albanese, Dorothy Kirsten, Jan Peerce, Richard Lewis and Leonard Warren.

Returning conductors include William Steinberg, Fausto Cleva, Glauco Curiel, Karl Kritz and Adler.

Kurt Herbert Adler is artistic director.

Paris' Babilee Ballets; Cocteau As an Angel

Paris, May 1.

New companies to present ballet continues to bob up with the greatest of ease in Paris, thanks usually to official encouragement. Latest is the Ballets de Jean Babilee due into the Theatre des Champs Elysees June 18 for three weeks. Mme. Babilee is currently in Copenhagen trying to commit Jerome Robbins, the American choreographer, to stage two ballets.

Babilee is formerly of French National Opera and is known in States via Ballet Theatre. His June venture's business manager is Ben Carlin, ex-exec for the Marquis de Cuevas.

A heavy backer of the Babilee venture is Jean Cocteau, the Academician who "doubles" as novelist, painter, dramatist and film scenarist.

Uproar at Opera In Philadelphia

Philadelphia, May 1.

Anthony Terraciano is out as general manager and Humbert A. Pelosi is in at the Philadelphia Grand Opera Co. and an opera uproar of alleged bad faith and squeezeplay shenanigans now is public.

Philadelphia Grand was formed last year by the merger of two rival companies—the Philadelphia LaScala Opera and the Philadelphia Civic Grand. Merger was greased by a municipal subsidy of $25,000 to promote opera in this city.

Under the terms of the merger, there was a "gentleman's agreement" whereby Terraciano, founder of the Civic Grand, was to act as general manager, with Pelosi, the LaScala head, to serve as consultant. Several weeks ago Pelosi, withdrew claiming he was never once consulted and that everyone with LaScala connections was discriminated against.

Immediate effect of the walkout was to result in the City freezing next year's $25,000 grant and to ventilate the feud. Board of directors settled on a compromise whereby Terraciano would direct six operas and Pelosi four. Terraciano promptly handed in his resignation declaring: "It's impossible to have an opera company with two managers."

Pelosi is the brother of the late Francesco Pelosi, who founded the Philadelphia LaScala in 1925. As general manager for the 1956-57 season he plans schedule of 10 operas.

Meanwhile, In Chicago—

Chicago, May 1.

Lyric Theatre's final act probably will be sung in a Chicago courtroom rather than on the Civic Opera House stage the way things are shaping up. Round Two in the legal fight for "control" of the embattled opera company was filed in Superior Court last week by Lyric secretary-treasurer Lawrence V. Kelly in a $500,000 countersuit against Lyric president Carol Fox and 18 others involved in the creation of the recently-formed Opera Theatre Assn.

Kelly's damage suit was entered in behalf of himself, artistic director Nicola Rescigno and Betty M. McAllister. The three are Lyric board members involved in feud with Miss Fox which has stymied the company's plans for its announced five-week season to start Oct. 10. Action followed a receivership suit filed two weeks ago against the Lyric by a group of creditors who charged the company was "insolvent."

Kelly's counteraction alleges that Miss Fox and her associates are "conspiring" to put the Lyric out of business and to supplant it with the Opera Theatre Assn. His move for a change of venue and a dismissal of the creditors' suit was denied Friday (27). Hearings are expected to continue tomorrow (Wed.) in Judge John P. Lupe's court.

TROY'S RPI ARENA SETS SEASON'S SKED

Troy, May 1.

Six attractions three of them new here and two of them believed to be touring for the first time in this country have been booked for the R.P.I. Field House for next season. International Ice Capades" will play the arena Sept. 5-15. Carabinieri Band, from Italy, comes in Oct. 6-7, and Vienna Philharmonic Orchestra, Nov. 8.

NBC Opera Co. will present "Madame Butterfly" Dec. 4, Boston Pops Orchestra, a strong draw in 1954 and 1955, will appear Jan. 4, while Boston Symphony Orchestra will concertize Feb. 4.

"Ice Carnival," produced by Field House staff, closes the season Mar. 14-16.

Concert Notes

Metopera general manager **Rudolf Bing** received Commander of British Empire decoration Monday night (30) at British embassy in Washington for services in cause of music.

Fritz Reiner, Chicago Symphony Orchestral musical director, to conduct the Vienna Philharmonic at the Salzburg Festival and the London Philharmonic at the Lucerne Festival.

Royal Danish Ballet preems in the U.S. at the Metropolitan Opera House, N. Y., Sept. 16. Troupe will give 17 performances.

R&H at Chi Fete

Chicago, May 1.

Richard Rodgers and Oscar Hammerstein 2d have accepted bid to appear at the Chicagoland Music Festival, annual Chicago Tribune sponsored jamboree to be held at Soldiers Field Aug. 18.

Rodgers will conduct the fest's 100-piece orchestra in a playing of excerpts from his "Victory at Sea" original score.

Festival director Phillip Maxwell says the offer is still open to soprano Maria Callas to sing at the affair but that to date he's had no reply from the opera star now in Italy. Per custom, a crowd of 80,000 is anticipated.

Literati.

Trib Nixes Ad, Then OKs It

First, the N. Y. Herald-Tribune rejected an advertisement from Horizon Press on Corliss Lamont's "Freedom Is as Freedom Does," but over the weekend the paper revoked its original stand and sanctioned sale of space in next Sunday's (6) issue to plug the tome. In the interim, Lamont and others addressed letters to members of the Trib editorial staff, including literary editor Irita Van Doren.

A spokesman for the Trib sales department, though he would give no reason for the original rejection, said that the Horizon ad (that had run in several other U.S. newspapers) could go in the N.Y. paper if certain changes were made in the copy. Change was in the line, "The expression of a civilized and independent mind, this major work points the way to a revitalization of freedom." According to a Lamont spokesman, Trib settled for this: "It is the expression of a civilized and independent mind."

$10 Subscription Gamble

In order to raise additional capital to finance the third edition of the entertainment mag, "Limelight," editor and new publisher Chet Whitehorn worked up an unusual letter gimmick. Writing to several hundred biz associates and friends, Whitehorn said: "Here is a gamble for you—admittedly a gamble which may interest you not at all . . . a lifetime subscription to Limelight for $10. The gamble, of course, is which lifetime. Yours, or Limelight's. I'm convinced this magazine can and will succeed. If I'm wrong, I lose —and so do you."

25c 'Show Business' Mag

Pines Publications Inc., longtime publishers of Screenland and Silver Screen fan mags, have put out a special 25c issue devoted to 50 years of entertainment industry history. Tagged "This Was Show Business," the publication covers films, vaude, legit, radio, burlesque and niteries in a 76-page picture story that lists almost as many names per inch as the telephone directory. The text is sketchy, but colorful. The accent on w.k. names should appeal to the pop market, while the photos are definitely a lure.

Staff credits for the issue include Ira Peck, editor; Sheldon Wax, managing editor; Corinne Katz, associate editor; John Springer, text; Edward R. Roffheart, art director, and Sam Ruvidich, art editor.

Dakin, Moseley To GF

Roger Dakin, former editor, and Seth Moseley, ex-publicity director of Collier's, both signed on with General Foods, in White Plains, N. Y., with Dakin heading up the manufacturer's editorial research and Moseley taking over corporation's press relations.

Pelham Grenville on Wodehouse

"America, I Like You" (Simon & Schuster; $3.50) is probably as close as that recently naturalized American citizen, Pelham Grenville Wodehouse, will ever come to writing an autobiography.

More's the pity, for "Plum" Wodehouse, author of several dozen of the funniest books written in the past 50 years, as well as lyricist and coauthor of any number of Broadway musicals, must have his serious moments. Obviously, there have been somber periods in the life of any man past 70, especially when that man spent a protracted span in a German prison camp, and part of the time had to swallow matchsticks to deaden his hunger.

No doubt the effervescent Wodehouse prefers to forget that part of his career, for no mention of it intrudes into these 212 light mannered pages. There is really little about Wodehouse the man, nor does he tell much about his show biz experiences, although he ostensibly devotes one chapter to his musicomedy activities and another to his stay in Hollywood as a film writer. Like all the chapter heads, however, these merely form a convenient springboard for mildly or outrageously ludicrous speculations on such diverse subjects as armadillos and Shakespeare's methods of composition.

P. G. is not above milking a gag as fulsomely as an oldtime vaude comic, but the book is genuinely amusing throughout, and the comedy line seldom seems stretched to the breaking point. All Wodehouse addicts will read it and chortle as a matter of course. Those unfortunates who don't know the master should get the book and get hep to the funniest guy now writing in English.

Walsh.

Rings The Bell For Sales Anyway

Last week, author George de Mare undersigned a statement on G. P. Putnam's Sons stationery that began this way: "There has been publicity on 'The Empire,' a novel, to the effect that the 'dream corporation' in it is based on one or another company and specifically the Bell System. That is emphatically not the case." Inquiry revealed that Bell (de Mare works on a house organ for sister Western Electric) had precipitated the denial.

A Western Electric spokesman said that he "wasn't much concerned, until a bookseller mentioned to me that the book dealt with the Bell Telephone System, and I merely brought it to de Mare's attention." Same man described the book as being uncomplimentary to whatever company it was describing.

Actually, word is out that a number of execs in parent American Tel & Tel are miffed over de Mare's portrayals. But the author insisted in his statement that he was representing the big corporation "in the abstract and it is no more the Bell System than it is any other large corporate entity."

Whatever the case, there has been a rush on the "The Empire" at most of the downtown N. Y. bookshops around Western Electric headquarters and the tome hasn't even been released officially as yet.

Michener's Findings

Author James A. Michener is back in Hawaii after a trip through the Far East and is planning to remain in Honolulu until June. He wants to travel again to the South Seas and plans to go to Tahiti aboard the yacht Te Vega, which makes regular sailings from Hawaii to Tahiti.

Michener found that prejudice is rife throughout the Far East, especially in India. And Americans are in disfavor in Japan, he told newsmen.

Bergman Honored

Bernard A. Bergman, who took over as editor of the Philadelphia Daily News, was honored by Temple University for making the newspaper "a humane and educational force in the life of the community." The citation was presented (26) at the School of Journalism's 12th annual press tournament by William W. Tomlinson, the university's veepee.

Ben Franklin Awards

U. of Illinois and the Society of Magazine Writers and the Magazine Publishers Assn. have set the third annual Benjamin Franklin Magazine Awards dinner for the Plaza, N. Y., on May 15.

Speakers will include Sen. Richard L. Neuberger and U.S. Information Agency chief Theodore C. Streibert, with Thomas Brophy, chairman of Kenyon & Eckhardt agency, presiding.

'Bridey Murphy' Chain' Reaction

A reflex from Morey Bernstein's "Bridey Murphy" bestseller has redounded to Thomas Sugrue's "There Is A River," a Holt book which is mentioned in "Bridey." Holt veep Bill Buckley dug it up out of the files and while "River" has been a steady catalog seller he conceived the idea that a paperback would go well.

Thus, Dell is issuing a 35c reprint, new coin for Sugrue's work, strictly because of the "Bridey" trailer.

Mandelstam's Memoirs

Abe (Mandy) Mandelstam, who created the Kelcey Allen Memorial Award, is now writing a book about his 40 years of camp directing and talent discovering.

Those who got their start at his Summer camps in Maine (Hiawatha and Wigwam) are Richard Rodgers, Frank Loesser and Edward G. Robinson. Mandelstam, now past 70, is a w.k. Broadway angel.

CHATTER

Marge Marcussen now handling Pocket Books (S&S) publicity, succeeding Jan McMillan, off-to-the-weddingbells.

Jack Long adds his name to the list of authors who have tried to figure the reasons for Ed Sullivan's success as a television emcee in a profile in the May issue of American mag.

Colin Mackinnon, director of Scotsman Publications Ltd., Edinburgh, resigned from board of Press Assn., London, for personal reasons; succeeded by Laurence P. Scott, chairman of Manchester Guardian and Evening News Ltd.

N. Y. Times financial expert Burton Crane (who was also the VARIETY correspondent in Tokyo pre-World War II) has authored "Getting and Spending: An Informal Guide to National Economics" which Harcourt, Brace is publishing.

John Bassett Jr., board chairman and publisher of Toronto Telegram, is new president of Canadian Daily Newspaper Publishers' Assn. He's son of John Bassett, publisher of Montreal Gazette, and started as a reporter on it and then Toronto Globe & Mail.

Otto L. Bettmann, a household word around ad agencies and related spheres stemming from the huge photo supply maintained by the Bettmann Archives, has written "A Pictorial History of Medicine," due May 19 as a $9.50 seller out of Charles C. Thomas, Springfield, Ill., publisher.

Ralph Daight, editorial director of Fawcett Publications, left for Hollywood Monday (30) to spend a fortnight on final arrangements for converting various Fawcett properties into radio-tv-film versions. It's reported that several Coast studios have been bidding for picture rights on the back files of True, Fawcett's stag-slanted mag.

O'Neil Cheers

Continued from page 2

by television and recovered. "Record sales last year, spurred by high fidelity, topped $225,000,000. Motion picture grosses zoomed $35,000,000 over the previous year's worldwide sales totals. Over 14,000,000 new radios, the highest figure in seven years and a full third above 1954, were sold. The smaller the radio set, the bigger it gets and the more it gets around," O'Neil added.

"I refuse to believe the development of any good and worthwhile product is done at the expense of another good and worthwhile product. Today, despite forebodings over tv we see printed media with circulations at all-time highs. In the film industry, technology has provided greatly improved color, the wide screen and far richer sound. It's even helped the baby-sitting problem with the drive-ins to the whopping extent of 25 per cent of our domestic gross," O'Neil stated.

Warners 'Out'

Continued from page 1

reluctant today about yielding but the pressure of other stockholders now is expected to force him to do so.

Chesler's Goal

The Chesler objective is to buy out all the assets at the equivalent of $27 per share of common stock. There are 2,480,000 outstanding, bringing the total price to that $66,960,000 figure. The three Warners and their families own about 25% of the total outstanding, Jack L. being the heaviest holder, with 10%.

Transaction would work along the same lines as Howard Hughes bought RKO Pictures 100%—by acquiring all the assets and pouring all the purchase money into a holding company.

In the event that Harry Warner should still seek to balk the Chesler takeover, it's thought the Chesler group would undertake to corral enough stock to reduce his, Warner's, holdings short of voting control. This time brothers Jack and Maj. Albert Warner are reportedly agreeable to the sale.

Well-Kept Secret

The projected deal had been a well-kept secret. With first leaks on Monday (30) price of the stock jumped $2.50, closing the day at $23.

Films-to-television back product which Chesler picked up a few weeks ago put $21,000,000 in the WB treasury. Thus, with the overall deal now being worked on, Chesler in effect will have sold his own assets to himself, but in somewhat of a backward sequence.

Naturally there's always the possibility of a last-minute hitch —an insurmountable snag, perhaps not excluding the possibility that any kind of pressure against a still-reluctant Harry Warner could backfire.

But if all the kinks are ironed out, it would mean the end of the Warner rule of a corporation that had its genesis with the opening of a 90-seat theatre in Newcastle, Pa., in 1905 by Harry Warner, survived crisis after crisis through the years and emerged as one of the industry's greats and creators of the 1927 revolution of Vitaphone.

Jack L., Maj. Albert and another brother, the late Sam Warner, followed Harry into the business, first in exhibition and subsequently expanding into theatre operation and distribution.

SCULLY'S SCRAPBOOK

By Frank Scully

San Francisco, May 1.

Somebody up there must like San Francisco. Anyway they took a town that was a flop and made a hit of it. They didn't do much for Sodom. Or Carthage. Nor, as far as I can see, are they doing it for Hollywood. But San Francisco? Absolutement!

"Earthquake" was a dirty word around San Francisco for about 40 years. Then some mighty grown up men, women and children decided to kill it as a running gag. Henceforth they would refer to the catastrophe of April 18, 1906, as an "earthquake followed by a fire," not just a "fire," and celebrate its 50th anniversary with a Festival of Progress. It invited all its suburbs—Los Angeles (population 2,243,-901!), Sacramento, etc., to join in its fiesta and most of them did. As a result they ended the celebration with a three hour parade down Market Street which was viewed by 250,000.

This decision of San Franciscans to celebrate a catastrophe with a fiesta required a lot of guts, for people anywhere, but more for Californians because they had been brainwashed more than most Americanos into believing if you never mentioned a tragic event in your life you might be convinced in time that it never happened.

In 1906 San Francisco had a population of 400,000. It was the number one town of the west, show-wise as well as in population. The earthquake and fire caught stars like John Barrymore and Enrico Caruso in ad-libbed performances at the crack of dawn—and quel crack!

In New York Will Irwin, a star reporter on The Sun, a native-born San Franciscan, sat down and wrote about the city that had been added to the litany of ghost towns. Franklin Matthews, the city editor, headed it, "The City That Was." It was a great story and a great head. They had come to bury Frisco and to praise it.

Nice Nipup!

But today, like a Lazarus of its time, San Francisco is a town of 800,000, serving a metropolitan area of 3,000,000. Macy's has four stores in this area. Macy's has no stores in the Los Angeles district. You know Macy's. Smart. Thrifty.

San Francisco is a warm town, a proud town, a grand town. It thinks its cable cars are for the birds. But try and remove them. Except for Market street almost any of its thoroughfares are ski runs. Some of them scare the gizzards out of flat-landers.

Abe Mellinkoff, city editor of The Chronicle, took the Scullys to a real Chinese dinner and afterwards drove us by his home. It was on Filbert street. Ahead of us was a car from Florida. The driver wouldn't continue. He backed away and then we could see why. To go ahead was like driving off a cliff.

But Abe went ahead, laughing at prairie dogs like us. His wife, Suzanne, born in Moscow, educated in Israel, and married in California, had louder laughs than Abe—of course at our expense. I didn't laugh. Cliff-hanging to me is not a laughing matter. I took my western serials seriously.

"Now you know why we didn't invite you up—and I do mean up—to dinner," said Abe.

He writes a gay column called Morning Report in addition to his city editorial routines. He seems to have been the only one who survived the Chronicle's own private earthquake a few years ago, and is a fine, hep newspaperman. He even had a kind work to say about a rival.

"The Examiner had an editorial today pitching for funds and support of the American Civil Liberties Union," he said. "That could hardly have happened under the Old Man."

The Shrine of Irish Coffee

After dinner he took us to *Buena Vista*, I think it was called. Anyway, it was a bar above Fisherman's Wharf. We went there for a shot of Irish coffee. This was the place where it all started. Stan Delaplane, a Chronicle discovery, discovered the hot toddy. It was a sort of spiked *Cafe Viennois*—spiked, in this bar at least, with authentic Irish Whiskey.

The town is not always as warm and sunny as it was on this trip. It has cold winds and fog on occasion, and an antipneumonia vaccine like Irish coffee is just what the doctor should have ordered for it years ago.

The area keeps building bridges, though it hasn't as yet named one after Harry. They are miles long and seem to have other claims to uniqueness. The latest one from Richmond is nearing completion and when it is another ferry will be drydocked. There can't be many left. Bridges or not. Berkeley and Oakland remain in another world. Oakland particularly has nothing and without San Francisco to entertain Knowland's Nobodies they would revert to ant-eaters. This is another thing San Francisco does for the whole Bay area. It supplies it with all sorts of entertainment—from symphony orchestras to honky tonks. Much of this is its own, not imported.

Gene Castle Rips 'Em

The press bunch invited me to their weekly "gang" dinner. Bob Alderman, former sec. of Gov. Knight and press man of the Pageant of Progress, was mine host. Eugene W. Castle, who used to head up Castle Films before he sold it to Universal and wrote his highly controversial "Billions, Blunders and Baloney," was the guest speaker and they pencilled me in next-to-closing. They have a black kitten on the speaker's table and everything said behind it is supposed to be off the record. But most of Gene's blast against global handouts and the U. S. Information Service is well known in the United States and 23 foreign countries and has been abundantly set forth in VARIETY.

Without Benefit of ASCAP

Because of these restrictions I suppose I can't even repeat a parody of George M. Cohan's "Mary Is A Grand Old Name" which Will Aubrey composed and sang.

Long a believer that children should be seen and not heard and that authors should be neither seen nor heard, but should be read, I found myself among contemporaries who do not share these views. Six out of 10 adults interviewed recently admitted that they had not read a book in a year, but this press bunch was obviously not in the majority. They have read and were pleased by what they had read.

Father William J. Monihan, of U. of San Francisco, where they have a library as well as a basketball team, and Ralph Moody, a fellow panelist, were at the dinner I couldn't very well use the Press Club as a warm-up for what had prepared for the librarians on the morrow. But seemingly it worked out better that way. We all had some laughs and the Moscow Mules were of the highest quality. Patent too!

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Broadway

Jack Shaindlin trained west Monday (30) for Todd-AO music scoring.

Joan Collins in from the Coast for bally work on Metro's "The Opposite Sex."

Mervin Houser, RKO studio publicity director, came in for homeoffice talks.

Phil Evans, son of the late press-agent George Evans, joined Larry Gore's publicity office.

Fritzi Macks, who does a daily newscast over WGBB in Freeport, has snagged Coca-Cola sponsorship.

NBC attorney Charles Allen De Bare has just become a benedict; bride is the former Nancy Skuteh.

Mrs. Meyer Davis sails on the S.S. America Friday (5) to visit her daughter Ginia, now concertizing in London.

The Earl (Rosemary) Wilsons taking their 13½ year old Slugger with them on the Post columnist's upcoming Russian tour.

Algonquin Hotel boniface Ben Bodne's daughter Barbara Ann to marry N. Y. barrister Andrew Allan Anspach in June.

Vox Records prez George Mendelssohn—he's kin of the eminent composer Felix Mendelssohn — back to his Paris base mid-May.

Leopold (Loew Theatres veep and general counsel) Friedman out of Beth Israel hosp and home, following a pleurisy attack; feeling okay.

Jerry Pickman, Paramount adpub v.p., back in town from studio conferences. Ditto Mack Hamilton, exec assistant to Cecil B. DeMille.

Oscar Levant says that when he writes his memoirs he'll title it "Somebody Down There Hates Me" (switch on the Rocky Graziano autobiog tag).

Mrs. William Fox Jr. (the former Barbara J. Weil) has made the widow of the motion picture pioneer and founder of Fox Films a great-grandmother.

Sir Carol and Lady Reed will be in from London May 15 to do the publicity rounds here and in Chicago and L.A. for "Trapeze," which he directed.

William Morris, George Wood back from Europe where he supervised details on Rita Hayworth's inking her film pact to do "Fire Down Below" for Columbia.

Motion Picture Bookers will honor David A. Levy, who recently retired as Universal's metropolitan branch manager, at a closed meeting at the Hotel Taft May 14.

Henry Ginsberg extending his Gotham stay another week drumbeating "Giant," his indie coproduction with George Stevens and Edna Ferber, based on latter's bestseller.

La Zambra eatery celebrates its eighth anni next Tuesday (8) with a celebrity party of Latino recording artists including Tito Puente, Joe Loco, Tito Rodriguez, Machito and Alfredito.

Gwen (Mrs. Ray) Bolger never sees her dancer-husband's nitery openings; only caught him at the finale last Saturday at the Waldorf. They planed to their Las Vegas (Sahara) stand on Monday night.

When the Billy Roses (Joyce Matthews) honeymoon in Europe in June, the Milton Berles will have Vicki Berle (whose mother is Miss Matthews) with them in Hollywood all summer. The Berles plan a European holiday in September.

Max Arnow, Hecht-Lancaster v.p., returned to the Coast Monday (30) after a week of talent scouting, will be back in Gotham next week for more of the same. Bernie Kamber, H-L's eastern publicity chief, heads west Sunday for a four-day quickie.

Ed (& Pegeen) Fitzgerald had a close call in his Volkswagen, which was loaded down with records, lamps, books, etc., in an auto spill en route from their Greenwich house, which they're giving up now that they've taken a large penthouse on East 79th.

Manie (RCA) Sacks and Ike Levy returned on the Ile de France from the Monaco wedding and state that all the arrangements were smooth and not as snafued as some of the press reports indicated. Director Gottfried Reinhardt also on the same westbound crossing.

Rome

By Robert F. Hawkins
(*Archimede* 145; *Tel* 800 211)

Danny Kaye due here on world-wide UN tour.

Ruth Draper listed for two benefit recitals here.

Murray Silverstone and Albert Cornfield are at the Excelsior.

Cole Porter, off to Cairo and Near East, due back here early

Henry Lombroso, Republic Pic-June.

tures rep in Italy, now adds Spain and Greece to his territory.

Jules Dassin in town to look into production of a property he bought in 1950 called "The Shortcut."

Ed Harrison, N. Y. indie pic importer, in Rome looking over local product for possible U.S. release.

Marc Lawrence and Nato DeAngelis slightly injured here when their MG was hit by a streetcar.

Vera Zorina in local ballet stint, doing "Persephone" by Stravinski, with Giacinto Prandelli batoning.

Rizzoli Productions currently preparing a new film version of "Resurrection." Charles Vidor is being talked as the director.

Joan Greenwood to Paris following her bowout from "Beatrice Cenci." Replaced in lead by French starlet Mireille Granelli.

Danny Kaye following up his Roman appearances on behalf of the UNICEF fund with tele and radio personals in Milan. Then heads for Cairo and points East.

Lionel Hampton a sellout four days at the Sistina Theatre with his jazz concert series which drew critical raves. House vacationed tis Cinerama presentation to allow Hampton to play.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Odile Versois to England for a role in Anglo pic, "Check Point."

Jean Renoir has accepted to direct a play for the Comedie-Francaise at some future date.

An 84-year-old Emile Zola play, "Les Heritiers Rabourdin," which was only played three times, will be resurrected here by the Jacques Sarthou Co.

Anthony Quinn in for his "Hunchback" role in the two-version pic, English-French, which rolls next week with Gina Lollobrigida. Other lead is Jean Danet.

While here Norman Katz of Associated Artists Prod., which is distributing the Warner backlog of pix for tele, made a deal for these pix to be distributed for Continental tv by the Societe Telemondial.

Sidney Bechet, the U.S. jazzman who became an instrumentalist staple here entering operetta field with "Contesse Lulu" for which he did the music with book by Gerard Nery, Marc Cab and Francis Blanche. Bechet also will play in the musical due next season.

Top pic money going to four pix, two being French and two American. Gallic takers are "La Meilleure Part" (The Best Part) and "Cette Sacree Gamine" (That Darned Kid) and U.S. grossers, "Desperate Hours" (Par) and "Rebel Without A Cause" (WB).

Pittsburgh

By Hal V. Cohen

Joe and Dorothy Feldman off on their first visit to Europe.

Dunhills added to Vagabonds' show at Twin Coaches week of May 18.

Playhouse extended run of its hit revue, "What's the Rush" until May 26.

Joe E. Brown flew in from Hollywood for Pirates' first home stand here.

Andy Chakeres, who runs the Horizon Room, recovering from heart attack.

Guy Lombardo sold his speed boat, Tempo VII, to Pitt oil man, B. G. Bartley.

Ricky Renee wound up longrun at Horseshoe Musical Bar and heads for London.

Parents of John Bertera, who owns Holiday House, celebrated 39th wedding anni.

Reno

By Mark Curtis

Kay Martin and Her Bodyguards topping show in Mapes Lounge.

Harry Richman's nose still bandaged from auto wreck a few months ago.

McGuire Sisters scheduled for first Reno appearance at the Riverside July 5.

Silver Spurs ballots out, with Bob Mitchum, Clark Gable, Bob Taylor, Kirk Douglas and Jimmy Stewart nominees for best western actor.

San Francisco

By Bill Steif

Sid Gordon, of "Reclining Figure," said he was leaving for Spain, talking a pic deal.

Virgil Gonsalves Sextet got a break through request for a Colorado U concert—it's sax man's first good-money date outside California.

MCA's lined up Kid Ory, practically a Fresno fixture the last decade, with a six-month European tour at $5,000 a week. Kid and band depart in September.

London

(*Temple Bar* 5041/9952)

Noel Coward sold his London home for around $30,000.

Jack Buchanan gave a party at his Mayfair home in honor of Arnold Weissberger.

"Remarkable Mr. Pennypacker" folds at New Theatre May 19, and being replaced by "Gigi" starring Leslie Caron.

James Pattinson, managing director of 20th-Fox, presented with a tv receiver and radiogram in celebration of his 25 years service with company.

Berkeley Hotel has new orch directed by George Smith who has been free lancing since terminating his connection with the Cafe de Paris last summer.

Dorothy Dandridge, now topping the Savoy show; Merle Oberon, and Spanish actress, Conchita Montes, are to be guests of honor at next week's Variety Club luncheon.

Independent exhib Jack Davis and indie producer Arthur Dent among those who've gone to the Cannes fest. Latter is screening a Diana Dors vehicle to visiting buyers.

George Breakston, back from N.Y. and Hollywood, announces that Phoenix Productions' second venture will be "The Woman and the Hunter," to be filmed on location in Kenya, starting next month.

Boston

By Guy Livingston

Hal March and Patrice Munsel in for Jewish Memorial Hospital show at Boston Garden Sunday (29).

Eddie Cantor here for first time in almost 10 years as guest of honor at a Defend Israel Dinner Saturday (21) in Hotel Statler.

Boniface Stanley Blinstrub putting in $30,000 worth of new lighting at his 1,700-seat nitery, Blinstrub's, where Teddi King is current.

George Gobel skedded for Fourth Annual Awards Dinner of Boston Sports Lodge of B'nai B'rith at Sheraton Plaza Hotel Sunday (6).

Fred Waring and his Pennsylvanians in for one nighter at the Opera House Friday (20) for benefit of New England Baptist Hospital League.

Rudy Vallee set for Bradford Roof opening June 20 after eastern trip to attend 30th annual reunion of his class at Yale. After 10 days at Al Taxier's roof garden, he leaves for bookings in Florida.

Chirp Eileen Rogers had to cancel two nights of her current engagement at The Frolic, Revere Beach, because of laryngitis. Rosita Davis, appearing at the Celebrity Club, substituted and was inked for a week opening May 20 by boniface Jimmy Cella.

Philadelphia

By Jerry Gaghan

Slam Stewart on two-week leave from Jam Session to play with Art Tatum in Chicago.

Morris Yuter, local Shubert Theatres press agent, handling Valley Forge Music Fair publicity.

Hampton Hawes, formerly with Shorty Rogers' Giants, now heading own combo at the Blue Note.

Eydie Gorme will officiate at Willow Grove Park opening (28). Chirp is appearing at Latin Casino.

Diablito, for six years with the Xavier Cugat, inked personal management contract with the Suez-Rothbard Office.

Irving Wolf, former operator of the 500 Club, Atlantic City and the Rendezvous here, now manager of the Town House, Gloucester, N.J.

Earl "Gumpy" Comfort, longtime bassman and emcee at the folded Embassy, laid down bull fiddle to double in violin act with Frank DiPrima at the Capri.

Cleveland

By Glenn C. Pullen

Johnny Singer formed new orch for Tassi-owned Sky-Way Lounge.

Shelley G. Haims, local songwriter, voted membership in ASCAP.

Lou Nova, fighter who turned nitery entertainer, goes into Bandbox Friday (27).

Caprice Chantal set for role in Broadway-due, "Packaged in Paris," following her two-week visit at Alpine Village.

Jayne Mansfield doubling on Bill Randle's tv show May 4 while adding cheesecake glamour to Arena's three-day Autorama show.

Anne Knoll here to beat drums for Theater-Guild-American Theatre Society, Council of Living Theater and Hanna's ticket subscription plan.

Rosemary Kuhlman said she's giving up touring next February when she quits "Damn Yankees" to marry Hugh Evans, New York sales exec.

Jeno Mate, local singer, touring with wife Ilona, took option on new comedy, "Mr. Ga-Dee-Dus," which will be tried out in summer stock at Litchfield, Conn. It's by Sidney Eisenberg, Cleveland playwright.

Palm Springs

By Frank Scully
(*Tel.* 4077)

"The Swan" really packed them in.

Sign - walkers now picketing Howard Manor.

Wanda Hendrix and Jimmy Stack visited his ma.

Harry Balaban has been playing midget golf at the Biltmore.

George (Sad Sack) Baker squiring Marguerite Chapman around.

Plenty of society leg-art to plug the Big Top Ball at the Thunderbird.

Andrea Leeds Howard corraled $250,000 worth of pearls from everywhere.

L. A. press to be buttered up May 11 with gridiron dinner and housed in private families.

Si Bartlett looked like the heavy at his marriage to Patricia Owens, him with those labial handlebars.

Betty Hutton resting with hubby Alan Livingston, prez of NBC-TV, before starting "Springtime Reunion" May 1 for UA.

Anita Ekberg, queen of the Desert Circus and its three-hour parade, stripped down and with reason. Temp was 98 degrees.

Tokyo

By Richard H. Larsh
(27-0161 *Press Club*)

Indian feature pic, "Baiju Bawra," will be first Indian film to be televised here.

Pianist Eugene Istomin here for series of concerts sponsored jointly by State Department and Japanese newspaper Sangyo Kezai.

"Cinerama Holiday," second Cinerama film to play Japan, has grossed $280,000 in its first 112 days at Tokyo's Imperial Theater.

Demonstrations for the trade and press of Fox' CinemaScope 55 held in Tokyo and Osaka got unanimous praise. Showings are set for remainder of Southeast Asia later this month and through summer.

Ireland

By Maxwell Sweeney
(22 *Farney Pk; Dublin* 68-4506)

Abbey playwright Rutherford Mayne to be honored by National U. of Ireland.

Siobhan McKenna due back from U.S. May 17; planes to N.Y. again in August for lead in Shaw's "St. Joan."

"Early and Often," election comedy by Abbey playwright John McCann, set for Abbey Summer season.

J. Arthur Rank Film Distributors' Irish manager Robert C. McKew celebrating 25th anni in film biz.

John Ford moved to Limerick locations for current production, "Three Leaves of a Shamrock," for Four Provinces Films.

Jack Hulbert and Cicely Courtneidge in for leads of new musical, "Star Maker," with Jerry Wayne on pre-London tryout at Gaiety, Dublin.

International Chief Barker George Hoover due in on three-day visit May 4. Pat Brady, Chief Barker Tent 41, planes to N.Y. with him for Variety Convention; Brady hopes to ankle 1957 Convention for Ireland.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

Gloria Swanson due in on April 29 for two weeks of fun.

Leopold Stokowski will make his first appearance in Spain May 9 in a concert at Madrid's Teatro Monumental.

Pilar Lopez, sister of immortal Argentinita, awarded ribbon of the order of Isabel la Catolica last week for her artistic efforts.

Spain's entry in this year's Cannes Film fest is Chamartin's "Trade de Toros," a Technicolor story of the on-and-behind-the-scene happenings at a bullfight.

Ricardo Montalban expected soon to start his role in Spanish-Italian coproduction, "Lovers of the Desert," with Carmen Sevilla. Pic has started rolling at Madrid's CEA Studios.

Spanish press full of its Monday (April 23) interview with John (brother of Princess Grace) Kelly Jr., here with his wife (ex-Olympic swim champ Mary Freeman) to sightsee following the royal wedding.

Hollywood

Sol C. Siegel back from Gotham. Bob Crosby and family planed to Honolulu.

Rhonda Fleming on siesta in Palm Springs.

Don Hartman returned from European trip.

Ron Randell in town after six months abroad.

George Gobel east on a two-week publicity tour.

Natalie Wood west on a personal appearance tour of Hawaii.

David Rose making 10-city southern tour for deejay appearances.

Lewis Blumberg in Mexico City to audition talent for "The Big Boodle."

Friars Club will toss a Roastmaster dinner for Phil Silvers next Monday.

Richard Diggs resigned story editor post on "Warner Bros. Presents."

Richard Sokolove obtained release from his producer contract with Columbia.

Republic Pictures acquired American distribution rights to "The Congress Dances," made in Germany.

Jerry Wald revealed that film execs and employees have contributed more than $255,000 to date in the 1956 Jewish Welfare Fund drive.

Scheduled for Metro release during May and June are "Gaby," "The Rack," "Bhowani Junction," "The Catered Affair" and a reissue, "Annie Get Your Gun," first released in 1950.

Expected principal control of Coast UATC operations will shift to Rowley United Theatres Inc., headquarters in Dallas, with a new supervisor being brought in from there. Approximately 17 theatres are involved.

Dick Dickson, head of United Artists Theatre Circuit's coast operations for the last few years, and his aide W. C. Ricord, depart the circuit next week. Understood their bowouts are tied to the circuit's desire to trim operational costs in the area.

Chicago

Folk singer Bob Gibson added to Gate of Horn bill.

George Jessel due in Tuesday (8) to help launch Suzan Ball Memorial Fund drive.

Ben Alexander, "Dragnet's" Sgt. Frank Smith, made personal appearance circuit here last week.

Bettina Harding, scenarist of the "Magic Fire" pic, flew in from London for film's midwest preem at the Monroe.

Par's San Francisco sales manager Ward Pennington shifted to the Milwaukee Paramount exchange as branch manager.

Fred Reynolds, former WGN deejay and record columnist for the Chicago Tribune, casing local spots as RCA-Victor's new jazz artist and rep chief.

Universal branch managers Pat Halloran, Milwaukee, Sam Oshry, Indianapolis, Lou Berman, Chicago, and their sales staffs conferring here last week with division manager Manny Gottlieb. The district sales meeting focussed on upcoming product.

Bucks County, Pa.

By Allen Ward

Pianist-singer Jack Travers at Black Bass Hotel.

Monte Proser to Coast as executive producer of "Bundle of Joy," Eddie Fisher - Debbie Reynolds film.

Horace Greeley McNabb, recently pressagent with "Strip for Action," moved in as p.a. for Bucks County Playhouse.

Terry Morel vocalizing weekends with Jerry Robbins trio (Al Schackman, Rudy Grant) at Canal House. Trio booked in for the summer, introduced existentialist jazz to hep audience.

St. John Terrell's Music Circus opens June 2 with "King and I." Terrell plans two-, three- and even four-week bookings during this, his eighth season. Bert Yarborough returns as director.

Omaha

By Glenn Trump

Woodson Family opens at Eddy's in Kansas City Friday (4).

Mal Dunn's orch week-ended (28 29) at Peony Park here.

The World-Herald donated $22,500 to Omaha Community Playhouse building fund.

Mickey Shaughnessy slated for Seven Seas May 4, with Norman Brooks pacted for same nitery June 22.

Howard B. Manners, formerly manager of the Buffalo Bill Rodeo and Lincoln County Fair in North Platte, Neb., named manager of Sioux Empire Fair at Sioux Falls, S. D.

OBITUARIES

EDWARD ARNOLD

Edward Arnold, 66, stage, screen and television actor, died of a cerebral hemorrhage April 26 in Encino, Cal. He was preparing to celebrate his 50th year in show business when death came.

Starting as a boy with the Ben Greet Players in "A Midsummer Night's Dream," he played legit roles for eight years before making his screen debut with Essanay Studios in 1915. After making more than 40 silent pictures for Essanay he resumed stage work in stock and on Broadway until 1932 when he returned to the screen in "Okay, America."

Subsequently Arnold made scores of films, prominent among which were "Rasputin," Diamond Jim Brady," "Cardinal Richelieu," "Idiot's Delight," "Lillian Russell," "Dear Ruth" and "The Hucksters." His most recent role was in "The Ambassador's Daughter," made in Paris, and he had just accepted a top role in Golden State Productions' science-fiction picture, "The She-Creature."

Aside from his professional work, Arnold was a power in the Screen Actors Guild, serving continuously on the board of directors since 1935 and as president in 1941-42. He helped organize the USO and Bond drives during World War II and was a co-founder of the "I Am An American Assn."

Survivors include his wife, Cleo, a stepson and three children by a former wife.

HENRY STEPHENSON

Henry Stephenson, 85, vet actor of stage and films, died April 24 in San Francisco after a fortnight's illness. He had come to Frisco from his New York home to be with his wife, Dorothy, who was playing in the touring "Bad Seed" company under her stage name of Ann Shoemaker. He was stricken with nephritis while there, but appeared to be recovering. His wife continued on tour to Milwaukee in the expectation that he would rejoin her there.

A native of Granada, B.W.I., Stephenson was educated at Rugby, in England, and began his theatrical career touring the British provinces with William and Dame Madge Kendal. He came to New York in 1901. After having leading roles in such plays as "An Englishman's Home," "Pillar of Society," "Justice" and "Journey's End" he entered films in 1932 with a part in the screen version of Philip Barry's "The Animal Kingdom."

His pictures included "Little Women," "Mutiny on the Bounty," "Of Human Bondage" and "Oliver Twist" among others.

His wife is his only survivor.

ROBERT M. SAVINI

Robert M. Savini, 71, pioneer film distributor and president of Astor Pictures Corp. of New York, died April 29 at his winter home on Islamorada in the Florida Keys.

Born in New Orleans, Savini had been in the film industry for more than 50 years. In recent years his 26 companies, of which Astor Pictures is the parent organization, reissued films for tv and educational purposes.

Surviving are two brothers and two sisters.

NAT L. LEFTON

Nat L. Lefton, 62, former film distributor, died April 23 in Sarasota, Fla. Born in London, he moved to Ohio with his family at the age of 14 and entered the film exchange business in 1915.

Lefton was a distributor for Warners, Republic and Producers Releasing Corp., in Cleveland and sold his Republic franchise there for a handsome profit. He quit the distribution field in 1941 to devote all his time to real estate and briefly returned to the film industry in 1943. He retired two years later.

Survived by wife, two sons and a daughter.

EDDIE POLO

Eddie Polo, 41, Swedish circus performer known privately as Edward Kristensson, died April 20 in Copenhagen of injuries sustained in a "death jump" into a container of water. He fractured his skull when he struck the metal rim of the tank.

In accomplishing the feat, Polo normally dropped head downward from a trapeze attached to the upper end of his ladder. Apparently something went wrong as he was readying his dive, and he fell before assuming position on the trapeze bar.

J. EDWARD WISE

J. Edward Wise, 58, veteran theatre manager who was with the Associated Theatre Circuit for some 20 years, died of a heart attack April 24 in Akron, O. Son of an Auburn, O., exhibitor, he operated several houses in New York State before joining the Associated chain in Cleveland. He managed the State Theatre, Cuyahoga Falls, O., at the time of his death.

Surviving are his wife, daughter, sister and a brother.

COLM O'KELLY

Colm O'Kelly, 29, stage manager of the Hilton Edwards-Michael MacLiammoir Dublin Gate Co., died of polio April 8 in Alexandria, Egypt. The group is currently touring the Middle East.

Surviving is his wife, Anna Manahan, member of the company's cast.

WILLIAM P. DIETZ

William P. Dietz, 69, pioneer in Nebraska radio broadcasting, died April 23 in Lincoln. On April 26 his wife, Mrs. Eleanor Dietz, 58, succumbed. Dietz came to Nebraska from Pittsburgh in 1922 and joined KFOR in Lincoln.

He switched to KFAB in 1938 and served as Lincoln sales promotion manager until his recent retirement. He also had interests in KMA at Shenandoah, Ia.

The Dietzes are survived by a son and three daughters.

NATALIE RIMSKY-KORSAKOFF

Natalie Lvovna Rimsky-Korsakoff, 92, a niece of Russian composer Peter Ilich Tchaikovsky, died April 27 in West Orange, N.J. She was the widow of Nikolai Rimsky-Korsakoff, cousin of composer Nicholas Rimsky-Korsakoff.

She came to the U.S. in 1923 and frequently spoke before music clubs. In 1940, on the 100th anni of Tchaikovsky's birth, she appeared on a nationwide NBC broadcast in a tribute to her uncle.

Her son and daughter survive.

HANS MUELLER-SCHLOESSER

Hans Mueller-Schloesser, 72, one of the best known writers of German folk comedy, died April 25 in Duesseldorf, West Germany. His most famous play, "Schneider Wibbell," (Wibbel the Tailor), was done first as a short, then twice as a full-length film.

On his 70th birthday, he was feted at the Capitol Theatre in Duesseldorf, with screen and stage notables present.

MILDRED SHEE-NOO

Mildred A. Shee-Noo, 67, former actress and vaude performer died April 25 in Chicago. A veteran of over 40 years in show business, she trouped first with several stock companies and then as an assistant and business manager to her husband Larry, a character singer, she played on practically all of the vaude circuits until their retirement in 1940.

Husband survives.

FRANK WILLIAMS

Frank Williams, theatre manager and former vaude performer, died April 22 in Merthyr, Wales. Early in his career he trouped with minstrel shows and later worked in a musical turn known as Parker & Williams.

Williams, whose true name was John Parry Jones, also operated the Cambrian theatrical agency which booked acts with theatre and carnivals. In addition it produced pantomimes and revues.

FLORENCE DOODY

Florence Doody, 59, executive-secretary for the Katharine Cornell-Guthrie McClintic office, died April 27 in New York. She had been with the Cornell-McClintic organization for 22 years and previously was production secretary for the late Winthrop Ames, legit producer.

Her mother, brother and two sisters survive.

KISMET

William S. Brown, 72, fire-eater and magician who appeared professionally as Kismet, died April 11 in Wakefield, Eng. He was seen at most music halls in Britain. During World War I he was attached to the Army Education Corps., doing shows for the troops.

Brown essayed a comeback 18 months ago when he toured for a few weeks with comedian Frank Randall in a revue, "Randall's Scandals."

HUGH W. SUTTON

Hugh W. Sutton, 52, former news director of WAVE and WAVE-TV, and a radio pioneer, died April 22 in Louisville. The former actor, announcer and producer of radio and tv shows had been in ill health for several years. He retired as news director of WAVE in January, 1954, because of his health.

Sutton's radio career began with WHAS shortly after the station started airing in 1922. Active in Louisville as an actor, he filled dramatic roles in addition to his announcing duties. While at the U. of Louisville, he appeared with the Louisville Players, the Little Theatre Company, and later was seen in several stock company productions.

Survivors include a cousin.

PAUL BENJAMIN

Paul Benjamin, 59, died April 25 in Miami where he had been living in retirement. He resigned as production manager of National Screen Service several years ago to set a leisurely course for himself in the south.

Benjamin was treasurer of the Associated Motion Picture Advertisers for seven years and at one time was this organization's v.p. His widow, Hazel Benjamin, survives.

JOHN G. JERMON

John G. Jermon, 88, a leading figure in burlesque during the early part of this century, died April 24 in New York.

For more than 30 years he owned and produced burlesque shows. He was one of the dominant figures in the old Columbia Burlesque Wheel.

MORRIS L. GREENWALD

Morris L. Greenwald, retired vaude producer, died April 30 in St. Petersburg. Greenwald, for many years prouced units for the Western Vaudeville Circuit, and later came east where he did shows for RKO.

Survived by widow.

Prof. Chester Barris, 57, professor of piano at Ohio Wesleyan U. in Delaware, O., died there April 25 of a heart ailment. He performed in Europe and the U.S., and soloed with the old Columbus Philharmonic. Surviving are his wife, son and daughter.

W. M. (Bill) Sharton, 56, manager of Favorite Films' Seattle branch, died April 17 in that city after he was struck by an automobile. His wife and a daughter survive.

Isaac Brotman, 74, operator of the Avaloe Theatre for 25 years until his retirement in 1954, died April 26 in Chicago. His wife, two daughters and three sons survive.

William E. Rau, 81, muralist and landscape painter who designed the interiors of a number of film houses, died April 23 in New York.

Howard S. Bennett, 78, composer and onetime cellist with the Manhattan Symphony Orch, died April 25 in Scotia, N. Y. His sister and niece survive.

O. O. Phillips, 52, advertising sales manager of radio station WCOG, Greensboro, N. C., died April 21 in that city.

Mrs. Robert L. Hale, 51, singer who studied at the New England Conservatory of Music, died April 17 in Montpelier, Vt.

Nate Sekerman, 47, former Omaha musician, died recently in North Hollywood, Cal. Survived by wife and two children.

George A. Irwin, 57, transmitter engineer for KGO, San Francisco, died April 23 in San Leandro, Cal. He leaves his wife and a daughter.

Albert Barlow, violinist with the pit orch at the Palace Theatre, Blackpool, Eng., died April 17 in Blackpool.

Henry Buxton, 49, film director, died April 18 in Prestwick, Lancashire, Eng.

In Memoriam

JOE LAURIE, JR.

(April 29, 1954)

Ed Rigg — Bill Buckley

Henry Holt & Co.

In Memory of My Beloved Father

EDWARD NEWMAN

(May 7th, 1955)

HAROLD H. NEWMAN

Mr. & Mrs. S. Hurok

and the entire Hurok Staff

mourn the passing of

MAE FROHMAN

their beloved friend and colleague

1954 — May 3 — 1956

WILLIE DUNLAY

Forever in my heart and thoughts.

His Loving Wife, BESSIE.

IN LOVING MEMORY

ROBERT M. "BOB" SAVINI

(April 29, 1956)

"Farewell, Sweet Prince"

Friends, Associates and Employees in New York and Astor Exchanges in U.S.A. and Canada

257,000,000 Radios

Continued from page 1

try to coun'ry, the 264-page report emphasizes, in the way these media are shared. It stresses the fact that half the globe is illiterate and that "poverty in communication facilities goes hand in hand with illiteracy in Africa, Asia and South America."

Europeans, the booklet continues, purchased 38% of the world's dailies and North Americans 24%, while Africans, Asians and South Americans all told barely accounted for 24%. In radio, North America owns half of the world's sets, Europe 30% with the rest scattered among the remaining continents. U. S., controlling 44% of the world's 7,400 transmitters, also leads with 794 sets per 1,000 people.

Television is operating steadily in 26 nations—mostly American and European countries. It's being developed in eight others. This country owns 80% of the world's video receivers, with United Kingdom, Canada and USSR strung out behind in tv coverage.

MARRIAGES

Jan Martin to Al Bowen, Los Angeles, April 28. He's production manager at station KTTV.

Alma Harman to Leo Pillot, New York, April 28. He's special events manager for 20th-Fox she's a dancer.

Susan Kaufman to Claude Baruch, New York, April 29. He's assistant to 20th-Fox tradepaper contact, Harold Rand.

Irma Greenhut to Rube Dorin, Rockville Centre, N. Y., April 29. He's amusement editor of The Morning Telegraph.

Mary Price to Samuel Greenblatt, New York, April 29. Bride is with United Artists' homeoffice publicity department.

Wendy Marshall to John Mackenzie, Haddington, Scotland, April 20. Bride's an actress; he's a stage manager.

Mary McShane, to Aidan Folan, Dublin, April 23. He's acoustics topper with Radio Eireann.

Lizzett Larsen to Fred Bare, Aalborg, Jutland, recently. Bride's an acro-dancer with the Lizzet & Eddie vaude act; he's a Belgian juggler.

Louise Cavotta to Adam Mlinarick, Mechanicville, N. Y., April 22. He's Columbia Pictures' head shipper in Albany.

Nancy Skutch to Charles A. De Bare, New York, April 28. He's a member of NBC's legal department.

Avery Hathaway to Dwight Weist, Westport, Conn., April 25. He's a radio-tv announcer and lead on CBS Radio's "Second Mrs. Burton."

Catherine O'Brien James to Sterling Noel, New York, April 29. He's managing editor of the Baltimore News Post and formerly married to the late ballerina-choreographer Catherine Littlefield.

Peggy Lee to Dewey Martin, Palm Springs, April 28. Bride is a singer-film actress; he's a film actor.

Barbara Ker Brumbaugh to Severin Peter Langhoff Jr., New York, April 29. He's a Young & Rubicam v.p. in N.Y.

BIRTHS

Mr. and Mrs. Ira Goldstein, daughter, Columbus, April 26. Father is engineer at WTVN-TV.

Mr. and Mrs. Stephen McNally, daughter, Los Angeles, April 21. Father is with Universal's legal staff.

Mr. and Mrs. Harry Harper, son, London, April 11. Mother is Marie Ford, Scot soprano; father's a comedian.

Mr. and Mrs. Charles Bugbee, son, New York, April 20. Mother's Virginia Conwell, ballerina on tv "Hit Parade," father is chief electrician for "Cat On a Hot Tin Roof."

Mr. and Mrs. Lee Levine, son, Pittsburgh, April 23. Father is a Pitt record promotion man.

Mr. and Mrs. Tom Powers, son, Pittsburgh, April 19. Father is former p.a. for Pitt Playhouse.

Mr. and Mrs. Andrew Downie, son, Edinburgh, recently. Mother is a singer; father's an actor.

Mr. and Mrs. Bill Baker, daughter, Hollywood, April 22. Father is a pianist-arranger.

Mr. and Mrs. Jimmy Phillips, son, Fort Worth, Tex., April 26. Mother is daughter of Charles Jordan, v.p.-general manager of KFJZ-TV in that city.

Mr. and Mrs. Eddie Hughes, daughter, San Antonio, recently. Father is a technician with WOAI-TV in that city.

Mr. and Mrs. Tyler McVey, daughter, Van Nuys, Cal., April 26. Father is an actor.

Mr. and Mrs. Alan Brown, son, Northampton, Eng., recently. Father is a thesper.

Mr. and Mrs. George McMurray, daughter, Fall River, Mass., April 28. Father, formerly with NBC-TV press department, is staffer of the Joseph Wiegers p.r. firm in New York.

Mr. and Mrs. Monroe W. Greenthal, daughter, New York, April 27. Father is head of Greenthal ad agency.

Mr. and Mrs. George Kaufman, son, New York, April 18. Father is an account exec with Emil Mogul ad agency.

Mr. and Mrs. Johnny Palmer, son, April 21. Father is a bandleader and personal management rep.

Mr. and Mrs. Eugene de Christopher, daughter, Chicago, April 23. Parents conduct tele show on WNBQ there.

Mr. and Mrs. Jerry Davis, son, Santa Monica, Cal., April 28. Mother is film actress Marilyn Maxwell; father is a film writer.

Mr. and Mrs. Ivan Black, son, New York, April 23. Father is the entertainment biz publicist.

Mr. and Mrs. Clyde Gilmour, son, Toronto, April 26. Father is film critic of "The Toronto Telegram" and the Canadian Broadcasting Corp.

NAT "KING" COLE

Thanks

Ted Heath and His Orchestra

The Four Freshmen

June Christy

Gary Morton

Patty Thomas

For Helping To Make

THE RECORD STAR PARADE

of

1956

Such a fabulous success on its nation-wide tour.

FILMS | RADIO | VIDEO | MUSIC | STAGE

VARIETY

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THE PLIGHT OF THE TV COMICS

The Elvis Presley Story: He's Making Monkeys Out of Singers

Elvis Presley, RCA Victor's young hillbilly rock 'n' roller, is blowing up the biggest one-man storm in recent memory of the music biz. Not only is Presley selling disks at a record-breaking rate, but he's now leading an army of imitators who are trying to cash in on his stylistic cocktail of corn and the blues.

Presley's disk popularity is keeping Victor's plants working overtime, Going over the 1,000,000 marker on "Heartbreak Hotel" platter after a few weeks on the market, Presley has now had an advance sale from distributors of over 400,000 on his latest release, "I Want You, I Need You, I Love You" and "My Baby Left Me." It's the biggest advance in Victor's history. Presley, with the label for only a few months, has already come up with Victor's alltime pop album seller, topping the 300,000 marker with his package. The previous bestsellers, "Selections From the Glenn Miller Story" and Mario Lanza's "Student Prince," were just over the 200,000 level.

The Presley impact is now being manifested on the other labels which are digging up every singer who performs with the same uninhibited style. Already there are more than a dozen singers on wax who have been definitely inspired by Presley. And even those hillbillies who don't sing in precisely the same style are now indulging in Presley's loosejointed footwork and byplay with the guitar.

Presley, who has been very hot

(Continued on page 63)

Confidentially . . .

To date, Sammy Davis Jr. has been the topic of three articles in Confidential magazine. Last week, the expose sheet's publisher, Roberf Harrison, approached Davis with a pitch that he record a Nick Kenny tune, "Shh—It's Confidential."

When Davis nixed the deal, Harrison went to Decca asking that the label use its influence. Failing there, he went back to Davis. And he can't seem to understand why Davis doesn't want to do it.

Don Cornell Complains To Archbishop on BBC's Ban of His 'Bible' Tunes

Edinburgh, May 8.

Don Cornell, in vaude date at the Empire here, protested to the Archbishop of Canterbury, head of the English church, about the BBC's banning of his songs. He asked the cleric for his personal viewpoint on suitability of his tunes.

With his letter, Cornell sent the Archbishop copies of his records, plus sheet music. Tunes in question are "Hold My Hand," "No Man Is an Island," "I'm Blessed," "The Bible Tells Me So" and "I Still Have a Prayer."

Cornell told VARIETY; "I want to know what the Archbishop thinks, as head of the English church. Heads of all denominations in America have endorsed these songs as being suitable for the good of young people and teenagers."

Cornell and his pianist, Jerry Carretta, are skedded to plane back to N. Y. from London May 20, after current British tour.

U.S. Court's Ruling On Fight Pix May Hit All TV Rights

Washington, May 8.

The U. S. Supreme Court's refusal to review the decision of a lower court in the Al Ettore vs. Philco Television Broadcasting case, better known as the "Greatest Fights of the Century" litigation, is expected to have far-reaching reverberations in show biz, particularly in the television field. In effect, the Supreme Court's ruling stated that latterday television use of films of a boxing bout constituted a "performance" and that the participants should be remunerated for use of that performance. This could be applied, attorneys believe, to other filmed sports events and even to

(Continued on page 54)

BANNED FOR 40 YEARS, 'NATION' NOW PLAYS O.

Columbus, May 8.

Over 40 years ago D. W. Griffith's "Birth of a Nation" played briefly at the Hartman Theatre, then was banned from the state by the new Ohio Censor Board. Objection was to the Dixiecrat-slanted lurid sex angles and the "professional Southerner" flavor derived from Thomas Dixon's novel glorifying the Ku Klux Klan.

Now the film, following end of censorship here, is opening tomorrow (Wed.) at the Indianola theatre as an "art" picture.

(Negro spokesmen to this day aver that next to Harriet Beecher Stowe's "Uncle Tom's Cabin," nothing has so stereotyped colored citizens and hence damaged the cause of race harmony as Griffith's sensational boxoffice smash, "Birth of a Nation."—Ed.)

FLOCK OF AXINGS; WHERE ARE SUBS?

By GEORGE ROSEN

The uncertain status of many television comics, including the ex-King of Video himself, Milton Berle, once more accentuates the plight of a medium that's been doing little or nothing to replenish its reserve comedic talent. Whether or not such stalwarts as Berle, Martha Raye, Danny Thomas or Jimmy Durante, among others, go to the post in the fall remains a moot point at the moment. The foursome which once ranked with the "high and the mighty" as tv attractions (and all, incidentally, out of the William Morris stable of top-priced talent) are unsponsored and uncommitted at the moment, all at the mercy of the ad agencies and their clients.

But perhaps even more to the point is the fact that few if any brand new comedy entries are around to move in where the vets leave off, with result that the opening of the '56-'57 season will bring in its wake an unprecedented downgrading of comedy formats as the networks run for cover with quiz, variety and adventure shows. Certainly the upbeat in program activity in the latter direction parallels if not eclipses the decline of the vet comics.

Berle, under contract to NBC, is down for a maximum of four one-hour Tuesday night shows next

(Continued on page 54)

Pulitzer Nod Gives 'Anne' 100% Sweep

"Diary of Anne Frank," which copped the 1956 Pulitzer Prize play award on Monday (7), gives the Frances Goodrich-Albert Hackett drama a clean sweep of the major legit honors of the season. The Kermit Bloomgarden production had previously nailed the New York Drama Critics Circle Award for the best new American play and the American Theatre Wing's Antoinette Perry (Tony) Award for the outstanding play of the year.

MacKinlay Kantor's novel, "Andersonville," published last October by World, was another Pulitzer prizewinner. It's being made into a film by Jerry Wald for Columbia Pictures. The Pulitzer music award went to Ernst Toch for his Symphony No. 3, which was initially performed by the Pittsburgh Symphony last Dec. 2, William Steinberg conducting.

The drama prize of $500, which is the same in the novel and music categories, is awarded "for the American play, preferably original in its source and dealing with American life, which shall represent in marked fashion the educa-

(Continued on page 54)

Shift of Middlebrows to Exurbia Alters Economics of B'way Legit

By ROBERT J. LANDRY

Manhattan in particular and New York City in general is losing population to suburbia and exurbia at such a rate that the economic basics for support of the Broadway legitimate theatre are being drastically revolutionized. Since 1943 some 500,000 middle and upper income families have left.

There are 300,900 commuter-ticket sales daily into the city and another 1,300,000 irregular commuter riders. Surveys establish that 85% of these commuters attend a N.Y. legit show at least once a year and 70% go three or more times per season.

Although some legitimate showmen are notably sensitive to the importance of suburbia, there has never been sufficient analysis made of (a) out-of-town ticket mail-order composition or (b) the persons present at any given performance to determine who-comes-from-where among legit's patrons. This failure to get the facts is fairly typical of the legitimate theatre's general ignorance of its own economic potential.

The metropolitan area lying outside Gotham proper has risen since the war by 900,000 for a round figure total of 7,000,000. Against that, all five boroughs are up a bare 215,000 to hold around 8,000,000.

Oddities of the present com-

(Continued on page 54)

Negro Co-Ed Film

Albert Black, television producer, has mapped plans for the lensing of a feature production paralleling the case of Autherine Lucy, Negro co-ed at the U. of Alabama who was expelled recently in segregation issue. John O. Kellens, author of "Young Blood," published by Dial Press in 1954, has been assigned to do the screenplay.

According to Black's spokesman, the film will be brought in at a cost of $200,000. Property is titled "Incident on the Campus."

TV Webs Switch Racial & Facial Lyrics, Ban Some

Hollywood, May 8.

In allout drive to avoid offending members of various minority groups as well as persons suffering from physical defects, three tv networks have banned some songs and changed words in others. There's disagreement among various continuity and music clearance departments as to what might give offense, but all are on the alert to avoid adverse reaction from the public.

At NBC-TV for example, Stephen Foster's "Old Black Joe" has been

(Continued on page 54)

'$64,000 QUESTION' PACKAGED FOR VEGAS

"The $64,000 Question" is being submitted as a package for Las Vegas with a $50,000 weekly asking price. John Greenhut has been authorized by Louis G. Cowan to sell the deal to the only set of niteries in America that can shell out this kind of coin.

Actually, prospectus has the quiz package, currently a top-Nielsened show on CBS-TV, to operate on the format of its companion piece, "The $64,000 Challenge." A panel which includes Myrtle Powers, the baseball expert; Dr. Joyce Brothers, the boxing whiz; art connoisseur-jockey Billy Pearson, and others who have gained prominence on that show, are being submitted as participants in the travelling panel. Present plans call for audience volunteers to compete against these experts. Emcee hasn't yet been decided upon for the casino country foray.

Dailies, Not Radio-TV, The Major Offenders On Questionable Ads

Of the 19,093 ads found "questionable" in 1955, 17,829 of them originated in newspapers. Only 474 were pitched on radio and 356 on tv, with mags carrying 51. These are tallies from the newly released "Statistical Analysis of Better Business Bureau Activities for 1955," prepared by the research department of Assn. of BBB's.

Voluntary correction of "questionable" ads were obtained in all but 525 of the 19,003 cases. At last report, BBB local offices, which throughout the year surveyed several hundred thousand ads in all, referred the delinquent 2.7% of the total to the authorities. "Questionable" advertisements are listed under a general heading in the report—"Truth In Advertising."

Newspapers took the rap on bad pitches hands down, according to the report. They carried nearly 15,000 of the "questionable" merchandise ads, slightly over 1,400 of the 1,560 commercial ads, nearly 1,400 of the over 1,500 financial ads.

Heaviest volume of bad pitches

(Continued on page 54)

Paul Hartman's Persian Room Preem a Shoe's-Who of Posh Pugs

By ABEL GREEN

To paraphrase the pop song, P. 1 tabloid stories are made of stuff like this: a Persian Room premiere of Paul Hartman and his new act (with Undine Forrest and Betty Luster) and a minor lobby fracas as a result of model Carmen (Mrs. William) Miles conking customer Frank Kurka, of Drexel Hill, Pa., an ad exec with the McGraw-Hill publishing outfit, on the noggin with her not-so-dainty I. Miller.

The Miles', along with producer Hal Prince, Sharman Douglas and others were at Alfred Gwynne Vanderbilt's long centre table, as was also Ann (Mrs. Paul) Hartman, wife of the comedian. The Hartmans and Vanderbilt are old friends and this being the preem of his new act, the racing stable owner (who is no stranger in show biz haunts) whipped up this party.

Adman Kurka, sitting off-ringside but directly back of the Vanderbilt-Hartman table, was audibly expressing himself on the merits of the new act and it was Mrs. Miles, a rather tall and slim gal—who seemed more concerned later, in her chat with this reporter, as to "what will the children think?"—who tried to shush the vocal gent. This proving fruitless she figured a li'l trickle of water on Kurka's cranium might "cool him off."

He called the headwaiter, who professed "I'm no bouncer," and since adman Kurka was too much of a gent to strike a lady it seemingly ended there until they met again in the outer lobby through one of those illtimed events. Kurka was heading for the powderoom and the VIPs were meandering to a second floor private diningroom for the post-premiere party that Ann and Paul Hartman, along with the Plaza's managing director Eugene Voight, were hosting.

One word led to another; Miss Miles' husband, William, who also owns horses besides being in the garage and hotel business, engaged in some mild fisticuffs which would have been voted a draw hadn't Miss Miles mistaken Kurka's blood for her husband's, whereupon she started clobbering the adman with her high heel, which later necessitated several stitches by the Plaza's house physician. Mr. Miles was only mildly ruffled but did manage to lose his watch in the lobby scuffle.

The postmortems in the upstairs private party for Hartman & Co. were attended by such cross-section of wellwishers as the Plaza's sundry management personnel, visiting hoteliers Vincent Coyle (Essex House) and Ed Hastings (ex-Waldorf, now Honolulu), publicists (hotel and personal), Vinton Freedley, Phil Silvers, Polly Bergen and husband Fred Fields (MCA v.p.), Jack Carter, assorted columnists (Earl Wilson, Danton Walker, Louis Sobol), Vanderbilt and his guests, Par v.p. Jerry Pickman, and a pretty representative turnout of post-"Happy Fella" legit opening gadabouts.

The Plaza hasn't been as upset since Kay Thompson glorified "Eloise."

Toujours Palm Springs

By FRANK SCULLY

Palm Springs, May 8.

Prognosis that Las Vegas was bound to put the whammy on Palm Springs, Phoenix and other desert resorts which lacked gambling is not borne out by present trends.

Marion Davies and associates are going to demolish the old Desert Inn of the Coffman dynasty and replace it with a $4,500,000 hotel, shopping center, Vegas type restaurant-nitery, and a theatre which will handle legit roadshoes in winter and first run films in summer.

Buildings will dot the 20 of the 30 acres involved in the operations. City's prohibition of buildings higher than 30 feet seemingly is going to be ignored, as a five-story hotel is planned for the part of the property that backs against the mountains.

She bought the Desert Inn for $2,000,000. It was reported several weeks ago it was for sale and a Davies spokesman said, "Sure for $5,000,000." Since then Victor Gruen has been hired to design the project and Joseph Blitz to build it. Both are New York firms.

Original inn, built 40 years ago, with a 10G loan, closed for the season April 29. Demolition starts this summer. New owners expect to be operating by Nov., 1957.

Satchmo Returns to Brit. After 21-Year Gap; See $4.25 Top 'Troublesome'

By SYD SILVERMAN

London, May 8.

After a 21-year hiatus, Louis Armstrong and his All Stars opened at the Empress Hall last Friday (4). Show is the second increment of American musicians to tour Britain under the current exchange program. The British Freddie Randall orch is now in the States for a May 14 opening.

Armstrong is appearing here under the flag of Big Show (U.K.) Ltd., headed by Lee Gordon and Benn Reyes. This engagement marks the expansion of Gordon-Reyes into Britain from their Australian base. Armstrong has just returned from a Down Under tour prior to opening here.

Show is located at the Empress Hall, Earl's Court, an 8,000-seater arena, about a half-hour's bus ride from the West End. Scale is from $4.25 down to $1, which puts it above the top for the best West End shows, which charge from $2.80 down to about 50c for the back benches. Location and scale may cause trouble before the 10-day London engagement is finished.

Package represents an investment of approximately $250,000. Potential take for the 10 days in London (two shows per night) and

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Save-Carnegie Benny Gala

Jack Benny who fiddled for the Oklahoma City Symphony recently does likewise for the benefit of Save - Carnegie - Hall Committee next Oct. 2. Alfred Wallenstein will conduct 70 of the N. Y. Philharmonic men. Scale is expected to be up to $100 top.

Benny insisted a slice of the benefit go to his own pet charity, National Assn. for Retarded Children.

Canada & Europe On 'Wide World's' TV Global Agenda

NBC-TV's "Wide Wide World" is donning an international mantle for sure. While setting a scheme in the works for kinescoped coverage of Europe for next fall, the network this week put the finishing touches on this season's finale, "The St. Lawrence Story," a fullscale going-over of the in-progress St. Lawrence Seaway project to take up the full 90 minutes of the June 3 telecast.

Details of the St. Lawrence project, which will be telecast both by NBC-TV and the full Canadian Broadcasting Corp. network, were spelled out at a press conference in N. Y. yesterday (Tues.) by board chairman Pat Weaver and CBC board of governors chairman A. D. Dunton. Show, to be produced by Herb Sussan, will cover the entire length of the Seaway, from the Atlantic to Duluth, Minn., with at least 13 camera points along the way.

European project, to be initiated with the first fall show, in October, titled "Autumn in Europe," is being handled by NBC public affairs v.p. Davidson Taylor and "WWW" exec producer Barry Wood, who plane to Europe May 20 for a conference three days later with Eurovision execs at Gardone, Italy. Programs would be shot in Europe and kinescoped on the spot to retain the sense of immediacy. Taylor and Wood will make their own 10-country tour after the Eurovision conference and combine their own ideas with those propounded by the Eurovision execs. Meeting, incidentally, was set up by Romney Wheeler, NBC London chief, and Merrill Mueller, Mediterranean news director.

Mute Music, Forte Drama For 'Eddy Duchin' Pic; Fear 'Goodman' Repeat

Chicago, May 8.

Exploitation for Col's "The Eddie Duchin Story" set for the Woods Theatre here in July will play down pic's musical elements and concentrate on selling its dramatic appeal.

Decision to plug the drama springs from disappointing b.o. registered by "The Benny Goodman Story" at the Chicago Theatre recently despite a mammoth and thorough exploitation job. Woods manager Jack Belasco and Col adpubber Bob Wiener are handling the Duchin biopic campaign.

KAYE MOBBED ON TOUR OF ISRAEL FOR UN

Lydda, Israel, May 1.

Danny Kaye left Israel this morning after a six-day tour, leaving behind him exhausted fans and a Hebrew version of Hans Christian Andersen's "Thumbalina."

Kaye, here on tour for United Nations International Children's Fund, played his last show to a happy audience of better than 3,000 last night in Tel Aviv. Police estimate at least 3,000 others jammed the area outside the ZOA House Garden there trying to get in.

During his stay disk shows on Kol Israel, state broadcasting service, spun Kaye records. Tapes of all his local performances were played back at night.

Catch-As-Catch-Cannes

By STUART SCHULBERG

Cannes, May 8.

As the Film Festival enters its third and final week, these are the sounds of the Carlton Hotel terrace, collected at random—catch-as-catch-Cannes:

Anybody wanna buy the remake rights to the Kelly-Rainier wedding? . . . He's got a five-picture deal with Eddie Constantine but Eddie told me . . . The Man Who Knew Too Much . . . Here Comes Bella Darvi . . . He brought it in for a million and a quarter . . . Ah, cette Keem Novak—magnifique! The Harder They Fall . . . So I'm out a half million francs playing Rouge and I borrow another 50 . . . I'll Cry Tomorrow . . . There goes Bella Darvi . . . I walked out on the Bulgarian picture . . . How do you say Room 307 in French? . . . Producer's share . . . I hear the picture cost a million and a half . . . Banko . . . Whaddya mean a flop?—We just broke the house record in Antwerp, that's all . . . How do you say 'neblisch' in French? . . . There's Susan Hayward but who's the man in the grey flannel suit? . . . We walked out on the Roumaniain picture . . . Here comes Bella Darvi . . . I got it straight from the producer—the budget was two million . . . Chamber Tra-Song-Set, Baby . . . Off the top. They can't give it to the Americans two years in a row . . . It's who ya know . . . He had a system—but so did the Casino . . . If George Murphy can go to the Russian party, I can go to the Russian party . . . Ten per cent of your 40% or 25% of their 50%—take it or leave it . . . How do you say 'drop dead' in Italian? . . . There goes Bella Darvi . . . They walked out on the Polish picture . . . Where do I come in? . . . *Two* scoops of caviar at the Columbia party . . . Oui, Cheri, Chambre Trois-Cent-Sept. . . . South American rights . . . He looks like a Spanish Marlon Brando but he only speaks German . . . Prizes-schmizes . . . An Indian picture called 'Pather Panchali' . . . Gesundheit . . . She's an English star from Bucharest with a big following in Portugal . . . Garcon, deux Scotch on the rocks, s'il vous plait . . . Release costs . . . I tell ya I saw the figures—the picture cost over two million . . . Either I'm not used to Pernod or that's Francis Lederer sitting over there . . . Anybody seen Bella Darvi? . . . He walked out on the Czech picture . . . Let's start with a title and work forward . . . Bonjour, Tristesse . . . Au revoir, Otto . . . Adios . . . Auf Wiedersehen . . . Oi veh.

752 Writers Heading for Europe

460 Musicians, 312 Actors, Also Get Passports—Record Tourist Season

Washington, May 8.

Americans are traveling overseas in record-breaking numbers this year, as reflected by passport applications at the State Department. The foreign travel bug, for business and pleasure, also shows up in increases by the various professions.

For the first three months of 1956, passports were issued to 312 actors and actresses, 460 musicians and 752 writers.

Some contrasting categories: 483 passports went to artists; 505 to barbers and beauticians; 9,194 to clerks and secretaries; 76 florists; 1,180 farmers and ranchers; 816 common (sic) laborers; 2,009 skilled laborers; 271 missionaries; 635 restaurateurs; and 194 interior decorators.

Biggest category of all is the housewife; they got 43,785 passports.

Irving Berlin Receives 'GI' Trophy From Army At Pentagon Ceremony

Washington, May 8.

Irving Berlin was honored for his efforts on behalf of soldier entertainment in two world wars when the U. S. Army dedicated a perpetual trophy in his name. The Irving Berlin Trophy, to be awarded annually to the Army command winning the All-Army Entertainment contest, was launched in a ceremony held in the Pentagon office of Secretary of the Army Wilber Brucker. Mr. and Mrs. Berlin were present.

In making the dedication, the Army's top exec said, in part, "The Irving Berlin award will always be considered a symbol of the highest achievement, made doubly meaningful by the tremendous achievements of the patriot whose name it bears."

Berlin, in expressing his appreciation for the honor, pointed out that he had produced two all-soldier shows, World War I's "Yip Yip Yaphank" and the later "This Is the Army." He stated he had found "unusual talent among the soldiers," and expressed satisfaction with the Army's efforts to "encourage entertainment."

Liberace Candles to Burn In Brit.; Pre-N.Y. Warmup

Hollywood, May 8.

London impresario Wilfrid Van Wyck planed back to England after setting a tour for Liberace opening in Festival Hall Oct. 1. He will play the provinces two weeks then Albert Hall Oct. 15-17. Will probably also hit Amsterdam and Paris before returning to the U.S. for skedded November Broadway bow of "Come as You Were."

Liberace layout hit all-time Las Vegas record at late show Saturday (5) with 925 customers at the Riviera.

Glenn Miller's Posthumous Company Set Up in N.Y.

Glenn Miller Productions has been incorporated in New York with David Mackay, Gotham attorney who represents the Miller estate, as one of the directors.

Company is to engage in various activities linked with the career of the late batoner, including the previously reported formation of a Glenn Miller orchestra under the direction of Ray McKinley.

NO BEAR-HUGS, PLEASE

Too 'Hearty' Congratulations Dangerous to Garson Kanin

Even for a Pulitizer Prize, legit-film director Garson Kanin disapproves of excess enthusiasm. He figures one cracked rib is enough, even for a play as successful as "Diary of Anne Frank."

Several weeks ago, when news was received in the office of producer Kermit Bloomgarden that the Albert Hackett-Frances Goodrich dramatization had won the N. Y. Drama Critics Circle Award as the best play of the current Broadway season, there was an impromptu celebration. During the uproar, press agent James Proctor, who's as muscular as he is enthusiastic, grabbed the smaller, slighter Kanin in a bearlike hug.

The stager let out a howl of pain and finally managed to pry himself loose. Even before the doctor informed him that the embrace had cracked one of his ribs, Kanin resolved to do his conversing with Proctor by telephone thereafter.

Shortly after the news last Monday (7) that "Diary" had copped the Pulitzer nod, Kanin arrived at Bloomgarden's office. Hearing another celebration in progress, he poked his head in the door to be sure Proctor wasn't present. Then, entering the room, he announced, "I'll be glad to kiss any girl in the room, but don't anyone try to hug me."

WARN OF QUICK-GAIN SQUEEZES

THE FUTURE—UP FOR GRABS

Uneasiness and transitory psychology of the picture business (circa May 1956) is history-in-the-making. Fluctuation of top echelon control is traceable to the ever surging influences and impact of the electronics, plus the maturing years and nerves of some of the men.

As televised sound continues it strides towards the ultimate of a full-blown spectrum audience, the behind-scenes changes and negotiations for control of or by the pioneers, and deals by the seething electronics have seen some changes made or in the making. Interlarded are the individual deals by packagers with an eye to that capital gain.

At random, here's how it shapes up: Paramount's Don Hartman has exited as production topper to become an independent on the same lot. Darryl F. Zanuck also has an eye to indie production via his own 20th, and Buddy Adler is the successor but with prexy Spyros Skouras even more directly in control than heretofore. RKO is a completely new deal with Howard Hughes out, Tom O'Neil and Dan O'Shea in, and a revitalized production program (for theatres, but of course also with an eye to video) under Bill Dozier. Warners appears to be in a mood to dicker, the latest deal involving Si Fabian (Stanley Warner Theatres) (Harry M. Kalmine is behind the scenes on this one), but with Jack Warner in studio control, aided by a strong key production executive. Republic is always in the news of being "negotiated for"—MCA, which packages quite a few vidpixers, utilizing Rep studio facilities being among those mentioned. RCA meantime has its eye on its own studio facilities, both for television and feature production, and Capitol Records (parented by the British-electronics combine, Electric & Musical Industries, has also had its eye on some major film production company for expansion.).

Arthur M. Loew is admittedly an unwilling groom at the helm of Metro, but still the blue chip and bellwether of the industry; Columbia's Harry Cohn and Jerry Wald have been openly feuding; UA has built itself a bonanza as the distribution outlet for the indies; and Universal alone seems devoid of rumors, intrigues, scuttlebutt and yatata about its future—it's just going along staying in the black.

This is a blueprint for the future, and the pendulum can swing any way. Zanuck, for example, might find himself back in a rut as head-man of 20th which he so ably manned for years and in which he's the largest stockholder. Loew-Metro divorcement (the last of the legal schisms) may see Arthur Loew even more vigorously helming the production-distribution end of it as Joe Vogel takes command of the Loew Theatres, probably with diversification in other directions. It's no secret that what Leonard H. Goldenson did with United Paramount Theatres, since its merger with American Broadcasting Co., may set a pattern for Vogel, Leopold Friedman & Co. From the Schenck Bros.' Palisades Amusement Park came the segue into Loew's, and as the cycle completes itself the opposition Paramount Theatres is back in the amusement park business—as partner with Walt Disney and Western Lithograph Co. in the fabulous Disneyland in Anaheim, Cal.

More and more it gets harder 'n' harder to tell the plays without your program—you're holding it right now. Or as the man said—the more things change etc., etc. *Abel.*

IS FILM VISION SHORT-TERMED?

Entire film industry would be dealt a "devastating blow" if outside investment groups manage to gain control of a few of the larger companies and liquidate assets for quick gains. That's the observation of Thomas J. Holt, stock analyst for Arnold Bernhard & Co., Wall Street investment advisory outfit.

Holt notes that Loew's, Paramount and 20th-Fox, to name three, are priced well below book value on the New York Stock Exchange. The quotations fail to reflect the multi-million dollar film libraries, studio real estate, foreign investments, gas and oil under the 20th lot and Par's substantial interest in electronics.

It stands to reason, Holt underlines, that financiers taking control of any of these corporations could draw strong profits by a program of "spin offs."

"But," the analyst goes on, "the surviving studios, stripped of their properties, financial resources and Hollywood-minded managements as well, would be hard-pressed to produce the elaborate films that have come to be associated with Hollywood. Since it has become evident that Hollywood's ability to compete successfully with television depends largely upon an abundance of such pictures, the lack of supply from these companies would discourage theatre attendance and gradually force many theatres to close.

"With fewer outlets available smaller film producers would probably see their revenues contract and would therefore have to divert

(Continued on page 63)

Metro Asks Ed Sullivan — Visit 'Raintree County'

Hollywood, May 8.

Metro has pitched the idea of Ed Sullivan doing special footage of its "Raintree County" film which begins shooting next week in Dixie. If television emcee okays, Metro will send an extra camera crew east to handle.

Sullivan flew to Tokyo recently, missing one Sunday air show to do so. This was in connection with Metro location in Japan for "Teahouse of the August Moon," the Vern Schneider novel-John Patrick play now filming.

Events Move Fast at Warners: Chesler Buy Chills, Brothers 'Invite' Si Fabian Takeover

By GENE ARNEEL

S. H. (Si) Fabian, president of Fabian Enterprises, Stanley Warner and S-W Cinerama Corp., now has the inside track on control of Warner Bros. Pictures. Lou Chesler is out.

Impending deal involving Fabian is marked by reticence on the part of most principals and the inner-sanctum intrigue that's synonomous with any major stock transaction. Same situation obtained last week when VARIETY broke the story on Chesler and his Canadian associates nearing control of the corporation. This brought a quick statement from Jack Warner that negotiations with Chesler were not "now" going on. The present tense occasioned same puzzlement. That a Chesler buy-out was actually close at hand since has been confirmed by many persons in a position to know.

Harry Warner, WB president, invited Fabian, an old friend, to put in a bid. The Warner freres' position was simply that they feared Chesler would liquidate the property that they spent a lifetime in building whereas Fabian would have a revitalizing influence on the company.

Reports are that Fabian, if the deal goes through, would buy a major part of the 25% stock interest held by Harry, Jack and Maj. Albert Warner at $27.50 per share. This will give him voting control. The three Warners will continue on the board of directors but, it's apparent, Harry and Maj. Albert will bow out entirely in the not too distant future. Jack Warner would presumably continue as head of production.

That's the deal in broad terms. The complexities beneath the surface are unique for the picture business, and, perhaps, insurmountable. Harry Kalmine, general manager of Stanley Warner, is said to be at work on the details along with a full complement of lawyers, all fronting for Fabian.

Major obstacle is the position of the Department of Justice, which polices the court judgments in the industry antitrust suit. Strictly tabu is any joint interest in a major film company and a one-time affiliated circuit, such as Warners and S-W.

Importantly, Fabian is said to be willing to divest himself of all theatre holdings as a means of removing the roadblocks, and had his attorneys in Washington over the past week for huddles with Justice to ascertain the specific requirements.

Semenenko The Key

Money man behind the projected S. H. Fabian buyout of Warner Bros. control is Serge Semenenko, senior v.p. of the First National Bank of Boston. Bank would put up the major capital for the purchase.

In the event that Fabian fails to obtain the necessary legal clearances to move in on WB, it's reported that First of Boston would still go along with the stock acquisition, with associate banks already lined up to participate for investment purposes.

Re Fabian, one of the factors being considered by the Department of Justice is the attitude of independent exhibitors, including Allied States, who might raise objections.

Contributing to the difficulty is the fact that Fabian Enterprises, as owner of Fabian Theatres and holder of control of S-W and Cinerama, is family-owned, having been bequeathed by Fabian's father. Second in command is Sam Rosen, Fabian's brother-in-law, who's in line to take over the overall theatre operation in the event Fabian is permitted to acquire WB. Remaining to be seen is whether Justice will allow Fabian to segue into production-distribution so long as members of his family retain their equity in theatres.

Recent history reflects the closeness between Fabian and the War-

(Continued on page 63)

National Boxoffice Survey

Trade Still Sluggish; 'Suit' Back in First, 'Swan' 2d, 'Holiday' 3d, 'Oklahoma' 4th, 'Alex' 5th

More of same springlike weather plus some not-so-strong product is cutting into grosses around the country currently. Some of fresh fare coming out for distribution is not making many exhibitors very happy this round. However, a lineup of more potent pix and adjustment to summer season is counted on to bring better takings shortly.

"Man in Gray Flannel Suit" (20th) is regaining the No. 1 spot by dint of some sustained strength. It was second a week ago. "The Swan" (M-G), which was so strong last session, is dipping to second position, as the Grace Kelly starrer has failed to hold up too strongly in second and third weeks.

"Cinerama Holiday" (Indic), fourth last stanza, is landing third money. "Oklahoma" (Magna) is finishing fourth as against fifth spot a week ago.

"Alexander the Great" (UA) is pushing into prominence again as a result of a flock of fresh bookings, to wind up fifth. "Meet Me in Las Vegas" (M-G) is capturing sixth slot.

"Serenade" (WB) is climbing up from far back in the pack to cop seventh place. "Harder They Fall" (Col) is taking eighth spot. "Tribute to Bad Man" (M-G) is finishing ninth. "Birds and Bees" (Par), out for first time to any extent, is finishing 10th.

"Hilda Crane" (20th), a newcomer; "Forbidden Planet" (M-G) and "Ladykillers" (Cont) are the runner-up pix in that sequence.

"Revolt of Mamie Stover" (20th) promises to be heard from considerably in the future judging from the sock coin it is collecting in L.A. opening week. "Bold and Brave" (RKO), also new, is oke in Frisco and slow in L.A. "Slightly Scarlet," from same company, mild in Buffalo, is drab in Pitt and Indianapolis.

"Gaby" (M-G), another newcomer, shapes fast in K.C. and Seattle but is slow in L.A. and fair in Denver. "Maverick Queen" (Rep) is fairish in Denver. "Goodbye My Lady" (WB), also a fresh entry, is rated good in Louisville.

"Seven Wonders of World" (Indie) continues smash to terrfic in N.Y., Pitt and Philly. "Godzilla" (Indie), which is holding nicely in second round in N.Y., preemed great in Boston. "Doctor at Sea" (Rep) is collecting some nice coin in arty houses currently.

"Rock Around Clock" (Col), good in Buffalo, is rated solid in Louisville. "Threshold of Space" (20th) is okay in Balto. "Spoilers" (U) looms smooth in Cincy.

"World Without End" (AA) shapes over average in Detroit. "Never Say Goodbye" (U), good in Providence and K.C., is fair in Chi.

(Complete Boxoffice Reports on Pages 8-9)

Exec Salaries Still 'Modest' At Paramount

Paramount is maintaining its reputation as the company that provides its executive with the most modest payoff of any major operation. Topping the list in remuneration are Y. Frank Freeman, studio v.p., with $130,000 and Barney Balaban, president, with $124,800, both including expense allowances.

At other film companies studio toppers and chief execs, with the possible exception of the until recently problem-laden RKO, draw closer to $200,000.

Par prexy statement mailed to stockholders this week, in advance of the corporation's annual meeting June 5, shows these other salary checks: Adolph Zukor, board chairman, $78,000; Paul Raibourn, director-v.p., $57,750, and George Weltner, director-v.p. and global sales chief, $65,000. No other member of the parent company's board takes in more than $30,000.

Balaban, with 13,100 shares, holds the largest amount of Par stock among the directors. Freeman, is next, with 3,100 shares.

'Insider' Stock Reports; Harry Warner Bought 6,800 Shares in March

Washington, May 8.

A purchase of 6,800 shares of WB common was made in March by Harry Warner, SEC discloses in its latest monthly report of "insider transactions." This gave Harry Warner a total of 105,550 shares, with an extra 13,700 in a trust account.

Arthur M. Loew purchased 33,000 additional shares of Loew's, Inc. common, to give himself a total of 34,000. Charles Moskowitz bought 15,000; he now owns 20,500 shares of Loew's common. Sidney M. Markley added 400 AB-PT common, to up his holdings to 500 shares.

Jacob Starr, of Trans-Lux Corp., bought 12,600 shares of the circuit's common. He owns 43,600. Harry Brandt added 400 shares to one of his trust accounts.

Samuel A. Alesker told the Commission that, with recent purchases, he has 6,230 shares of ABC Vending Corp. George N. Blatchford purchased his first 2,000 shares of Allied Artists common. Clarence H. Hopper acquired 100 shares of CBS class B stock. L. Buchner said he now owns 800 shares of Decca records.

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DAILY VARIETY
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No Manhattan Glad Hand for Czech; Film Buyer Especially Keen on 'Marty'

A disappointed Czech film rep was cooling his heels in Manhattan last week, waiting for the companies to decide whether they'd want to sell him some of their pictures.

Richard Falbr, deputy director of the foreign department of the Czech State Film, said he had come to purchase "about a dozen" U.S. features "because our people are very anxious to see American films again."

Falbr also disclosed that the Czech Government had invited the American industry to take part in the Carlsbad (CSR) film festival this year, which runs from July 12-31. The Czechs indicated they're particularly anxious to get "Marty," which, according to Falbr, would be "a tremendous hit" with Czech audiences. The Motion Picture Export Assn. has turned down the Carlsbad festival invite. There is a possibility, however, that with State Dept. prodding, an American film may be entered. It might be "Marty.")

While Falbr may be in a position to purchase Hollywood features from indies or those who've bought up the negative rights to the RKO and Warner Bros. pix (i.e. Matty Fox and Eliot Hyman) the Czech, rep indicated that, at the moment he wasn't getting anywhere with American distribs.

Wistful

"I came here to see what new contracts we could make, looking to the acquisition of film," Falbr stated. "I hope that the U.S. will realize that it isn't a good policy to sell films to some areas but not to others."

He stressed that the Czechs had "never played any film for which they did not pay." U.S. pix were shown in Russia without license. The Soviets contending that the prints were "war booty" found in Berlin, though lately Bolshevki have maintained that the features would be withdrawn from exhibition and returned to their American owners.

Falbr said he was "studing" the situation regarding the sale of American films to the satellites, but hadn't as yet conacted the MPEA, which is the key to his problem. Czechoslovakia is one of the area franchised to the MPEA. It's the present policy of MPEA members not to deal with any of the Iron Curtain nations, including Russia. However, there's been a softening up in recent months and the impression is that a sale would be consummated if decent terms were forthcoming.

The Czech rep said he couldn't give an exact dollar amount his country was prepared to spend on American films, but emhasized that whatever the sale, it would have to be on a flat—not a percentage—basis.

Czechoslovakia at one time was one of the most active of the MPEA territories. Last U.S. film there played off in 1952, when the local MPEA office was closed down. Falbr said British, French and Italo pix were being shown in his country, but added that the prices for them were low.

Czech producion now turns out about 20 films a year, Falbr reported. He said a good percentage of these were mere entertainment pictures with no propaganda content. He brought with him a screen version of the Smetana opera, "Dalibor."

He said he was anxious to purchase one or two widescreen pix for which the Czech state monopoly would install proper screens and projection equipment in key cities.

U. S. Gives Blessing

Washington, May 8.

The U.S. State Dept. made it plain today (Tues.) that it had no objections to the export of American films to Russia and the satellites.

Commenting on Mike Todd's plan to show "Around the World in 80 Days" in Moscow—or at least to preem the pic there, a State Dept. spokesman said:

"For some time, the Department has felt there is no reason why U.S. motion pictures should not be shown on the other side of the Iron Curtain." Statement takes on added significance in the light of various attempts by the Soviets and other Communist nations to obtain Hollywood product.

72 From 55 Countries At Universal Studio; World-Angled Stories

Hollywood, May 8.

Full potential for American motion pictures in the free markets of the world has not yet been fully reached, Universal prexy Milton R. Rackmil told delegates to the company's first global sales conference to be held at the studio.

Rackmil predicted today (Tues.) that the industry's foreign business would expand in relationship to the improvement of living standards throughout the world. "There is nothing more certain than that our industry will share in the additional money available for recreation and relaxation as the countries of the free world continue to prosper," he declared.

Rackmil stated that U is carefully analyzing the subject matter of all its pictures "to make certain that they all have international appeal because we have found that tastes vary but slightly where good entertainment is concerned."

Delegates, numbering 72 from 55 countries, were greeted yesterday (Mon.) on the opening of the five-day session by Alfred E. Daff, U exec v.p. and prexy of the company's foreign subsidiary, Universal International Films. Daff said the Hollywood meet was a culmination of his desire for many years to have the whole foreign sales organization meet in Hollywood so they could absorb the atmosphere and appreciate the magnitude of the company's operations. Other addresses of welcome were delivered by studio chief Edward Muhl, board chairman Nate J. Blumberg, foreign sales chief Americo Aboaf, and domestic sales v.p. Charles J. Feldman.

Europe to N. Y.

A. E. (Cubby) Broccoli
Henry Caldwell
James Carreras
Nat Cohen
Leslie Faber
Mike Frankovich
Joe Glaser
Tyrone Guthrie
Howard Keel
Emile J. Lustig
Nicole Milinaire
Charles Pearl
Sir Tom O'Brien
Ayako Ogawa
Sheldon Reynolds
Ben Rosenfeld

N. Y. to Europe

Lawrence P. Bachmann
Gertrude Berg
Milton Biow
Walter Branson
Bennett Cerf
Patricia Collins
Buster Crabbe
Gertrude Fellner
Fuzzy Knight
Leslie T. Harris
F. Hugh Herbert
Ella Logan
Milton Pickman
Natalie Schafer
John Sutherland
Herbert Wilcox
Wendell Williams

No-Nod Todd

Washington, May 8.

The U.S. State Department said today (Tues.) that it hadn't been consulted by Mike Todd on his coproduction plans with the Russians, but that there was no law to prevent any American producer from making any deal he wishes with the Soviets.

"Each coproduction venture will be taken upon its own merits by the Department," a spokesman said. "If an American producer comes in to discuss his plans, we'll be glad to go over the pros and cons with him."

Todd was in to see the Department last month, but didn't bring up the coproduction angle.

Film Eyebrows Up At Todd's 5-Film Deal in Soviet

Mixture of awe and amusement characterized N. Y. film industry execs' reaction this week to the reported Mike Todd deal to coproduce five films with the Russians.

While many commented on the promotional potential of such pix, others thought that—in the present supercritical climate—Todd was going way out in a limb. Few actually believe that he'll make "War and Peace" in the light of the competish from Paramount which has its Audrey Hepburn version all finished.

At the Motion Picture Export Assn. it was said that Todd at no point consulted the association. Noted with interest, however, was his statement in Moscow that "Around the World in 80 Days" would preem in Moscow Nov. 15 along with other capitals.

Read into this was the implication that Todd had made a distribution deal with the Soviets for the Todd-AO production, the first under his own banner. If this is so, this will be the first new American picture to go behind the Iron Curtain in quite a few years. Specifically, it's the first to get into Russia since the war. American industry at the moment has a policy of not making deals with the Russians or the Soviet-dominated nations.

Moscow, May 6.

Details of Mike Todd's five-picture co-production deal with the Russians were made known here today (6). Included possibly—but not yet definitely—is another version of Tolstoy's "War and Peace"

(Continued on page 63)

N. Y. to L. A.

Arthur Batanides
Milton Berle
Jan Clayton
Ted Danielewski
Joe De Santis
John Hart
Morgan Hudgins
Adan Livingston
Myrna Loy
David Miller
Herbert Rosener
Howland H. Sargeant
Luben Vichey
Midge Ware
William Wolfson

L. A. to N. Y.

Keith Andes
Joan Blondell
Bill Blowitz
Sarah Churchill
Joan Collins
Jackie Cooper

Story Means More Than Stars

[Says Sam Goldwyn]

Hollywood, May 8.

The play is still the thing with Samuel Goldwyn, who has already shown his faith in the theory by anteing up $1,000,000 in advance for the purchase of "Guys and Dolls" against 10% of the gross. Time, he said, has only strengthened his belief that story is more important than star and "I'd pay a million dollars for any property if I like it."

Story, Goldwyn believes, is the foundation of a film. "Color is good if it suits the subject, but the public doesn't go to see color they go to see subject matter. Who's in a picture is secondary. A big cast means nothing if the film hasn't a solid foundation."

Goldwyn's next—in black-and-white—goes early next year "If I can whip the property I'm preparing."

New York Sound Track

A news tipster insisted on remaining anonymous, then did a burn when the "informed source," to which his story was credited, came out misspelled . . . **Arthur Mayer** will be at the New School Friday (11) to talk about "Art and the Movie Business" . . . Add **Ted Krassner** to the sales staff on "Ten Commandments" and "War and Peace" . . . **Herman Weinberg** has finished the titles for "The Doctors," **Paul Graetz** production being handled by Columbia's foreign films department.

First print of "Trapeze," the Hecht-Lancaster $3,500,000 production filmed in Europe, is getting the precious gem-top secret document treatment. **Bert Bates**, who supervised the film editing in Paris, personally delivered the print to New York. He turned it over to H-L publicist **Bernie Kamber** who is bringing it to the Coast for viewing by producer **James Hill** and **Harold Hecht**. Kamber will accompany the print back to New York for the May 16 press showing at the Victoria Theatre.

Current controversy in California between farmer and subdivider will be featured in June Fortnight. Article written by **Kay Campbell** currently holidaying in Manhattan.

Cecile Starr, with the assistance of **Carolyn Henig**, has edited a "Film Society Primer," a book for and about film societies. It should serve as a valuable guide for people interested in starting film societies . . . "Queen of Babylon," tinter made in Rome and starring **Rhonda Fleming** and **Ricardo Montalban**, has been taken on for distribution by 20th-Fox . . . Another acquisition: "Confidential Report" (formerly "Mr. Arkadin") by **Don Getz's** Theatrical & Video Corp. Pic stars **Orson Welles** who also scripted and directed it.

In the absence of **Charles Einfeld** who's in Europe, 20th prexy **Spyros P. Skouras** last week impressed on his sales and ad-pub force the need for preselling pix. Films are still going too fast from studio to screen . . . **Gideon Bachmann** has set up Film Service Bureau to dig up basic research material on foreign films and old pix going to tv. Outfit specializes in obtaining hard-to-get facts about films.

Akim Tamiroff joins **Ingrid Bergman, Helen Hayes** and **Yul Brynner** in 20th-Fox's "Anastasia." Spanish actress **Carmen Sevilla** joined the cast of "Flamenca," to be filmed in Spain for Paramount release . . . **Arnold Laven** will direct "The Dice of God" for United Artists release . . . **Frieda Inescort** drew a key role in Golden State's "The She-Creature" . . . **John Huston** planed to Tahiti to scout locations for Herman Melville's old novel "Typee," upcoming Allied Artists release . . . "Stockade" will be **Ray Milland's** third producer-director-star film for Republic . . . **Cy Howard** is writing original story to star **Elvis Presley** for **Hal Wallis** . . .

Henry Klinger, associate story editor at 20th-Fox, will play Judge Savage the coming weekend in the Great Neck Community Theatre's production of the John Patrick play, "The Curious Savage." Play will be put on for two consecutive weekends . . . **Kippy Campbell**, age 10, cast in **Alfred Hitchcock's** "The Wrong Man" for Warner Bros. . . . Accent on tv during last week's SMPTE convention in N. Y. was due partly to a lack of pix biz papers . . . Some big pictures are doing disappointing business, with no convenient excuses around . . . Importers getting reports from Cannes say the foreign lineup was distinctly below par. "I hate to think what Venice is going to look like," commented one . . . **Herbert Wilcox** back to London today (Wed.).

Royalty apparently means more to foreign countries than to the U. S. Metro's "The Swan," which is doing spotty business in the U. S., is cleaning up abroad from London to Hong Kong . . . Incidentally, Metro officials continue to keep in touch with **Grace Kelly**, addressing letters as follows: *Her Serene Highness, Princess Grace, The Palace, Monaco* . . . **Charles C. Moskowitz** vacationing in Florida . . . Metro producer **David Miller** and his staff have returned to the Coast after filming Gotham scenes for "The Opposite Sex." . . .

Jerry Wald, Columbia Pictures' veepee in charge of production, east on a 10-day quickie, phoned **MacKinlay Kantor** in Paris to tell him he'd won the Pulitzer for "Andersonville" which is on the Wald-Col production slate. Wald, who has 16 weeks' vacation due him, says, "I had to sneak past Glendale to get out; I'm bounded on the north, east and west otherwise by Hollywood and BevHills." This weekend he journeys to Huntington, W. Va., to "audition some 5,000 acres which is producing 2,000,000,000 cubic feet of natural gas (whatever that means)," says Wald, "only because Connie's nephew, Eddie Polan, is a big operator there and I'm an investor." Constance (Mrs. Jerry) Wald is also the sister of talent agent **Barron Polan** . . . **Herbert Wilcox** screened "Teen-Age Daughter" Monday night (7) and back to London this (Wed.) afternoon . . . **Milton Pickman** handling a General Foods 90-minute tv spectacular "saluting" **Cecil B. DeMille** . . . Jazzman **Mezz Mezzrow's** autobiog, "Really The Blues," will be the first **Joe Pasternak-Sam Katz** indie via Col release.

Blast Hollywood 'Stereotyping'

Narrow Strip Documentarians Told Colony Destroys Public Taste for 'Realism'

Chicago, May 8.

Out of a field of hundreds of 16mm. non-theatrical films 22 received "Golden Reel" awards at the conclusion of the third annual American Film Assembly here. Second place films got "Silver Reels."

Three CBS television documentaries on 16mm. film were among the "Golden Reel" winners. Industrial organizations with award-winning entries included: Zenith Radio Corp., E. I. Du Pont de Nemours, Monsanto Chemical Co., International Harvester, and Johnson & Johnson.

Producer-director George Stoney of Potomac Film Producers Inc., lambasted "Hollywood stereotypes" for having "killed the American public's taste for realism in films." CBS public affairs director Irving Gitlin forecast a greater public acceptance of the documentary film through television.

Among the 22 Golden Reel winners were the Academy Award-winning "The Face of Lincoln," produced by the U. of Southern California, and "Third Avenue El," an Academy Award nominee. The three CBS television films awarded Golden Reels were "The Family of Man," from the "Adventure" series, "The Way of the Navaho," from the same series, and "The Emancipation Proclamation," originally appearing on "You Are There."

Joan Crawford
William Dozier
Geraldine Fitzgerald
Mary K. Frank
Helen Hawley
Jascha Heifetz
Alan Hewitt
Mervyn Houser
Debbie Ishlon
Victor Jory
Fritz Lang
Paul N. Lazarus Jr.
Martin Leeds
Robert Lippert
Arthur Loew Jr.
Charles Manby
Sam Mannis
Larry Menkin
Harold Mirisch
Ken Murray
Bruce Odlum
Harrison Reader
Dore Schary
Ralph Staub
Forrest Tucker
Jerry Wald
Jesse White
Fred McLeod Wilcox
Collier Young

NEGRO ACTORS GET PIX BREAKS

Inside Stuff—Pictures

"Copters and Cows," an 18-minute short subject was given premiere recently at Plaza Theatre in Vernon, Texas. Shot at nearby Waggoner ranch it promotes helicopters usefulness around a ranch.

Mark Goodson and William Todson should soon join the trek from television to pictures. The tv production team has a deal set to independently make three features for Columbia release and with Col to finance. One of the three properties will be based on "The Web," adventure series produced by G-T for distribution by Screen Gems, a Col subsidiary. Plan is to start rolling with the feature production program before the end of this year.

Warner Bros.' sales of its pre-1948 backlog of pictures to Lou Chesler has yet to be consummated. But this doesn't mean the deal is off. As part of the arrangement by which Chesler would acquire the library at a price of $21,000,000, a contingency angle was added involving the taxation on the proceeds. WB insisted that the money accruing to it must be classified as capital gains by the Treasury Department. And the latter hasn't handed down its ruling yet.

Sharply critical of newspaper accounts of a recent Washington session of the executive council of the merged AFL-CIO, Richard F. Walsh, president of the International Alliance of Theatre Stage Employees, declared emphatically that the initial meetings of the council demonstrated clearly "that labor leaders of America can function as a unit in peace and harmony." Walsh made these remarks over the weekend at a dinner in the St. George Hotel, Brooklyn, celebrating his election to the council.

Louis A. Novins, Paramount corporate secretary, has been given an option to purchase 12,500 shares of International Telemeter Corp., which is controlled by Par, at $3 per share. There is no trading of the issue but the price is represented as the "fair market value." Novins is called upon to exercise the option at any time prior to June 23, 1960. In accepting the deal, the attorney has agreed to take on executive responsibilities with Telemeter for at least one year in addition to his regular duties at Par.

As a result of an undisclosed "gimmick" dreamed up by F. Hugh Herbert, the Production Code has given complete okay to the film version of "Little Hut."

Herbert and Mark Robson will shoot independently in Europe later this year with Ava Gardner, Stewart Granger and David Niven. Metro is financing.

Highly censorable plot of woman stranded on desert island with husband and lover has been reworked enough to get code okay but Herbert contends no comedy values lost.

Brazilian government is eager to cooperate with American film companies and Hollywood is missing a good bet in not utilizing the colorful Amazon and Brazilian jungles as backgrounds according to Polish producer Zygmunt Sulistrowski. He has spent five years in Brazil, recently supervising filming of Jack M. Warner's "Amazon Trader" telepic and is now en route to London to discuss a South American feature with J. Arthur Rank. Producer's own Filmes Interacionais do Brasil has Brazilian financial backing and plans co-production deals with American and European producers.

Dexter Masters, whose novel about the Los Alamos stockpile, "The Accident," was under option for some four months to David O. Selznick, has now tackled a Broadway stage version of the book. Masters spent all last summer on the Coast working with Selznick, who was ultimately touted off the theme by Metro officials who considered it too offbeat for Selznick's long-postponed return to the ranks of producers. Now back in Manhattan, Masters has secured tentative backing for the as-yet-uncompleted play from Rogers Stevens and Robert Whitehead. Masters is a nephew of the late great Illinois bard Edgar Lee Masters.

Allied Artists is out to nab conventional first-run playing time for "Crime in the Streets" rather than seeking extended runs in off-Main Stem locations such as United Artists did with "Marty" in the early phase of its release. The two are similar, "Crime," like "Marty," having originated as a television airer and being of limited production scope as a feature. Also, it's short on star name power.

According to Morey R. Goldstein, AA's v.p.-general sales manager, "Crime" is set to open at 125 showcase outlets following the preem later this month at New York's Victoria Theatre. Reginald Rose did the script from his own original for producer Vincent Fennelly.

Cinerama, anxious to record with its unique three-strip process unusual events throughout the world, is now prepared to whisk a camera crew in any direction for filming activities. For example, last week Cinerama's three-lensed, wide angle camera, under the direction of producer Lowell Thomas, was in Katmandu, Nepal to film the coronation of King Mahendra. It will be one of the episodes in Thomas' new Cinerama adventure, as yet untitled.

Another Cinerama camera crew was present Monday (7) to record the latest United States test of a hydrogen bomb in the South Pacific area. This sequence will be used in the "The Eighth Day," the full-length film dealing with atomic energy which Cinerama Inc.'s Hazard Reeves has scheduled for production.

More Dope Addiction Grief A-Comin'

Mezz Mezzrow Biopic May be a Seal-Stretcher Case —He Wrote Frankly of Stuff

Report that the Sam Katz-Joe Pasternak production combo has plans for an adaptation of "Really the Blues," Milton (Mezz) Mezzrow autobiography, set off new concern about the Production Code's edict against drug addiction on the screen and timing of the expected lifting of that ban. Special committee at work on possible Code changes has its first meeting set for next Tuesday (15) in New York.

Mezzrow, a jazz clarinetist, was vivid and frank in writing of his own career, including much spotlighting of his battle with marijuana habit and sale of illicit dope. To what extent Katz and Pasternak will stay with the original remains to be seen, of course.

SOME MAJOR AND PRESTIGE ROLES

By FRED HIFT

Negro performers are getting a better break in Hollywood these days.

Improvement, which has come about gradually, is reflected primarily via juicier parts in the big features and an attempt to make the Negro a natural part of the American scene as it appears on the screen.

Big Negro complaint in the past has been that the colored people in films had been "type-cast" with ordinary representation primarily in menial tasks, such as household help, elevator operators, etc. Exception, of course, was the cycle of films dealing with race discrimination.

In a number of recent and upcoming features, Negroes are assigned roles of individual importance that contribute to the overall impact of the story. Such is the case in "Man in the Gray Flannel Suit," in which a Negro sergeant has a brief but highly sympathetic part.

Also, in Metro's "Trial," one of the key characters is a Negro judge, played by Juano Hernandez with telling dignity. His reply, when accused of possibly prejudice in a case involving discrimination against a Mexican, is one of the highspots of the picture.

Again, in the now-shooting "A Man Is 10 Feet Tall," Sidney Poitier portrays a Negro boy whose courage and cheerfulness in the face of constant harassment by a prejudiced white man offers many high spots. Same pic, taken from the Arthur Alan Aurthur teleplay, introes a Negro family and keeps relationship between Poitier and his white friend on a level on which the question of race becomes almost unimportant.

According to Frederick O'Neal of the Coordinating Council for Negro Performers, Hollywood's reluctance to make the Negro a part of American life in pictures is gradually dwindling, not only in films but also in television. However, O'Neal still has his reservations. "I saw 'My Fair Lady' recently," he said. "I can't see why, in the ballroom sequence, they couldn't have included some potentates from the dark countries."

O'Neal said his organization was gauging the improvement not so much in terms of actual Negro employment, but more via the types of roles assigned to colored performers. "It's a long and uphill fight to make showbusiness recognize the important role of the Negro in American life, but we are definitely moving in the right direction," he noted.

In the question of Negro casting, Hollywood is somewhat caught between the devil and the deep blue sea. On the one hand, it has the American South to think about, where resistance against integration is high again. On the other hand, there is the big and growing Negro audience, which enjoys identification if it's not done too obviously.

"Carmen Jones," for instance, with an all-Negro cast, was a moderate success, even in the Negro theatres down South.

Since the Presidential orders decreeing integration in the armed forces, films have made it a point to feature colored and white men fighting and training together. In "Away All Boats," coming from Universal, a member of the gun crew is colored, and "Steel Helmet" gave prominence to a Negro.

Also, in U's "Battle Hymn" a Negro lieutenant in the Air Corps has a prominent featured role, and Columbia's "Flight" features a Negro air cadet. In the upcoming "Congo Crossing" (U) Rex Ingram has an important part as the doctor, and Negro players will have top assignments in the projected "Raintree County," due from Metro. Alan Ladd in "Santiago," story of rum running during a Cuban revolution, will employ a Negro actor as first mate on his boat.

"The Harder They Fall" had a Negro actor featured and so did "Blackboard Jungle." All these in addition, of course, to musicals, such as "The Benny Goodman Story," "High Society," etc., of which Negro musicians are traditionally a part.

There was a time when producers, possibly to steer clear of trouble, would shoot street and subway scenes showing only white people. Today, a definite effort is being made to give more equitable representation to Negroes, and they are shown in reasonable proportion in crowd scenes and the like.

Cannes Quip: 'Cry Tomorrow' In CinemaScotch Black & White; Quality of Entries Very Uneven

By GENE MOSKOWITZ

Cannes, May 8.

This year's Cannes Film Festival ends tomorrow (Thurs.) which means the jury is out at today's cable time. The six prizes to be awarded are expected to be bestowed among entries of Hollywood, Russia, Italy, France and possibly Mexico, Hungary and Japan.

At the moment it is possible to say that Cannes prestige is far greater than its chief rival, the Venice Film Festival, which meets annually in August and has of recent years been subject to Italianate jockeying and frequent change of ground rules. The 1956 setup has already been subject to much criticism from the States on the limitation to 12 features, all to be picked by the Italians.

Substandard stuff foisted on the festival proved depressing. An Indian pic "Moral Heritage" was too banal and sectional. The Belgian "Les Mouettes Meurent Aux Ports" (Seagulls Die In Port) and the Roumanian "L'Affair Protar" made a lacklustre package.

Things picked up a bit with an honest Czechoslovakian filmed opera "Dalibor" of Smetana. Well directed and fusing film and opera into a palatable mixture this one might be worth a U. S. looksee in the arties. The French documentary "Le Monde Du Silence" lifted things though it explored the ocean floors. Extremely poetic scenes and excellent lensing and editing made a fine audience film and one that was well received. Mediocre Brazilian pic "Bahia" was too obvious and amateurish to keep an international audience in its seats, especially in evening dress.

No Tracy, Cast Himself

Italy contributed an honest if plodding film in "Il Ferroviere" (The Railroad Man) about the life of worker and his daily family and labor troubles. Though competently acted and directed it lacked the fervor and observation to give it depth. This was the film for which director Pietro Germi tried to get Spencer Tracy for and finally wound up playing the role himself.

With "La Sangsue" (The Leech) Egypt showed great technical strides but the melodramatic story rarely got the understanding and character development it called for. Austria delivered a color opus on the last year of the life of "Mozart." Restrained and well mounted it had assets in (a) the music and (be) the intelligent performance of Oskar Werner. But its leisurely and sentimental treatment make this dubious exportability to America. Swedish film "Sommernatens Leende" (Smiles of a Summer's Night) emerged an offbeat comedy of sex and manners that made a dent in the fest crowds. Expert direction gave this costume tale of a group of ill-assorted couples and their shakeup a taking aspect, but it lacked the light touch of superior satire.

French Don't Get AA

Three U. S. features were lumped together in a matter of three days with Metro's "I'll Cry Tomorrow" starting it off. Film was well received but most of the appeal and accolades went to Miss Hayward and she may be in line for the top thesp prize. French do not quite understand American neurotic drinking since they have tippling from an early age. Alcoholics Anonymous and the reference to the "This Is Your Life" video show also puzzled them here. However it went over on its dramatic aspects and later gags had one scribe referring to film as in CinemaScotch and Black and White.

"The Harder They Fall" (Col), in the nervous presence of director Mark Robson and actor Rod Steiger, got a good sendoff and also seems a contender come prizetime. Its harsh, relentless look at the boxing racket made a dramatic dent here. Alfred Hitchcock's "The Man Who Knew Too Much" (Par) made the bright entertainment.

Russians presented a weak second entry in "Poem Pedogogique," lamely treated story of the creation of juvenile homes for displaced and vagrant youth. Honest but undramatic this will soon disappear from jury minds. The long awaited H. G. Clouzot full length pic on the painter Picasso with "Le Mystere Picasso" drew a top crowd with fine acclaim for this unusual study of genius at work.

Hitler Horror Stuff

The afternoon showing of the Gallic concentration camp short "Brouillard" got a big turnout and this sombre retelling of the infamous horrors, via documents and old footage tied in with color shots of the present weekly camp sites, makes for a "lest we forget" pic and is handled with a tact and intelligence.

Meanwhile Air France disgorged large contingents of world personalities. From the States came Kim Novak, Susan Hayward, Ginger Rogers, Danny Kaye (who received an Academic decoration for his UNICEF work while here), Gloria Grahame, Francis Lederer, Rod Stegier, Daniel Gelin, Bella Darvi and Mark Robson. Foreign stars included Oskar Werner from Austria. Britain sent Diana Dors, Muriel Pavlow, Belinda Lee, Maureen Swanson, Susan Beaumont, Julia Arnall, Peter Finch, Donald Sinden, John Gregson and Tony Wright.

Darryl Zanuck had some trouble when he did not have tickets for a showing and made a slight scene before being given his tabs. Typical organizational oversight.

Walter Reade Jr. is interested in the Italo pic "Railroad Man" and Richard Davis in the Swedish pic "Summer" and the underwater documentary "Silence."

'Oedipus Rex' Completed But Closeups Come Later; Canada's Bid for Glory

Twelve-day shooting schedule was completed over the past week on "Oedipus Rex," Sophocles tragedy produced under the banner of the Stratford Ontario Festival with Tyrone Guthrie as director. Aim is to give the Canadian picture business added stature, similarly as the Stratford Festival has elevated the Canadian theatre over the past several years.

Lensed in Toronto, "Oedipus" marks the first film undertaking by Guthrie, who worked with producer Leonard Kipnis. Property was picturized largely as it was presented on stage by the Festival and with the same cast, including Douglas Campbell, Eleanor Stuart, Robert Goodier, Donald Davis, Eric House, Tony van Bridge, Douglas Rain, William Hutt, Naomi Cameron, Barbara Franklin and Gertrude Tyas. Eastman color was used.

Unique angle is that about 90% of "Odeipus" was filmed in sequence. Closeups are to be added in the processing.

No word yet on marketing plans.

Bhowani Junction
(COLOR-C'SCOPE)

Adventure yarn with serious overtones played against realistic Pakistan setting. Action plus Ava Gardner and Stewart Granger make for solid b.o. prospects.

Metro release of Pandro S. Berman production. Stars Ava Gardner, Stewart Granger. Directed by George Cukor. Screenplay, Sonya Levien and Ivan Moffat from novel by John Masters; camera (Eastman color), F. A. Young; editors, Frank Clarke, George Boemler; music supervision, Miklos Rozsa. Previewed in New York April 25, '56. Running time, 110 MINS.

Victoria Jones ..... Ava Gardner
Col. Rodney Savage ..... Stewart Granger
Patrick Taylor ..... Bill Travers
Surabhai ..... Abraham Sofaer
Ranjit Kasel ..... Francis Matthews
Govindaswami ..... Marne Maitland
Ghanshyam ..... Peter Illing
Thomas Jones ..... Edward Chapman
The Sadani ..... Freda Jackson
Lt. Graham McDaniel ..... Lionel Jeffries
Ted Dunphy ..... Alan Tilvern

A lot has been said on the pros and cons of Hollywood's passion for taking its widescreen cameras to the four corners of the world in search of atmosphere. To make "Bhowani Junction," based on the John Masters novel, Metro went to Pakistan to shoot a film about India. The journey has paid rich dividends, for the sense of realism in the film is one of the best things about it.

"Bhowani Junction," starring Ava Gardner as an Anglo-Indian, and Stewart Granger as a British colonel who falls in love with her, is a horse of many colors, not the least of which is the very excellent Eastman color which reproduces the turbulent backgrounds with vivid clarity and impact. Picture goes off in quite a few directions, ranging from romance and action to a half-hearted attempt to explain the Indians and a more serious effort to dramatize the social twilight into which the British withdrawal from India tossed a small group of people who were of mixed Indian and British blood.

One may quarrel in which of these areas director George Cukor and his performers are most at home, or which will most appeal to unsophisticated American audiences. There's little doubt, however, that—with the beauteous Miss Gardner parading in a lush native and European costumes, and undergoing a variety of treatments ranging from kissing to attempted rape to being gagged and bound by the Communist villain-"Bhowani Junction" will have its following. It's uneven in pace, and at times overly melodramatic where sensitivity might be called for, but it's full of exploitable angles.

Story has Miss Gardner as the half-caste returning home to an India seething with discontent and boiling with riots prior to the departure of the British. At Bhowani Junction, a railroad center, she meets Granger who's been sent to command a security detail to guard the rail line against Communist saboteurs. Miss Gardner thinks she loves Bill Travers, the local rail superintendent, also an Anglo-Indian. She's soon torn between being European and Indian, kills a British lieutenant who's trying to rape her and is temporarily saved by the Communist boss, Peter Illing. She finds that being Indian gives her no peace-of-mind and, after a series of adventures, including an exciting chase, decides to be no more than herself. There's a romantic ending.

Scripters Sonya Levien and Ivan Moffat bit off a big piece when they tackled "Bhowani Junction." In some respects, they succeeded very well. In others, partly due to Miss Gardner's rhetorical limitations, they failed. Some of the dialog sounds more like a textbook on India and lacks conviction. Also, the character of the girl never emerges quite clearly, even though her predicament of being caught between two races is given a graphic illustration. Story, told in one long flashback, is narrated by Granger.

Director Cukor, in staging his crowd scenes, achieved some magnificent effects and F. A. Young's lensing is firstrate. The milling, sweating, shouting crowds, egged on by Red agents, are almost frighteningly real and the CinemaScope screen comes alive with an abundance of movement. Scene involving the train wreck is a wow and so is the half-humorous episode when the Indian Congress leader and his followers form human obstacles on the rails and are moved by Granger via a cruel device.

Miss Gardner proves once again that she's one of the screen's most attractive stars. While she's not always lensed flatteringly, she looks stunning most of the time, particularly in her Indian costumes. (And since when do Indian women run around in bare midriffs?). Miss Gardner's thesping, particularly in the emotional scenes, isn't always up to par, but she gets by with her looks.

Granger cuts a manly and restrained figure as the Britisher. Travers as the Anglo-Indian who feels more British than Indian does very well with a limited part; Francis Matthews is excellent as the Indian who wants Miss Gardner to return to his race; Peter Illing as the Red leader is properly menacing without overdoing it; Freda Jackson gives a cold fury to the role of Matthews' nationalist mother in league with the Communist boss; Lionel Jeffries as the leering lieutenant etches an oily portrayal. In other parts, Abraham Sofaer as the Congress leader, Marne Maitland, Edward Chapman and Alan Tilvern are very well cast.

Since no picture can be everything to all men, "Bhowani Junction" necessarily will disappoint some and please others. It's doubtful that it will contribute much to Americans' knowledge of India and its people. Indeed, the Indians may object to it. But it treats with a serious problem of identification and candycoats its lesson with plenty of colored (and well familiar) substance. As a contribution to Hollywood's own wide-wide world safari, it's definitely a notch above the norm. It could stand tighter editing. *Hift.*

Magic Fire
(MUSIC—COLOR)

European backgrounds, Wagner music but poor entertainment. Badly miscast male lead hampers. Prospects unpromising.

Hollywood, April 27.

Republic release of William Dieterle production. Stars Yvonne de Carlo, Carlos Thompson, Rita Gam, Valentina Cortese, Alan Badel; features Peter Cushing, Frederick Valk, Gerhard Riedmann, Eric Schumann. Directed by Dieterle. Screenplay, Bertita Harding, E. A. DuPont; David Chantler; based on the Bertita Harding novel; camera (TruColor), Ernest Haller; editor, Stanley Johnson; musical supervision, Erich Wolfgang Korngold; conductor, Alois Melichar; opera scenes staged by Prof. Rudolf Hartmann, Munich soloists, orchestra and choir from the Bavarian State Opera. Previewed April 24, '56. Running time, 94 MINS.

Minna ..... Yvonne de Carlo
Frank Liszt ..... Carlos Thompson
Cosima ..... Rita Gam
Mathilde ..... Valentina Cortese
Richard Wagner ..... Alan Badel
Otto Wesendonk ..... Peter Cushing
Minister von Moll ..... Frederick Valk
King Ludwig II ..... Gerhard Riedmann
Hans von Buelow ..... Eric Schumann
August Roeckel ..... Robert Freytag
King of Saxonia ..... Heinz Klingenberg
Meyerbeer ..... Charles Regnier
Pfistermeister ..... Fritz Rasp
Magdeburg ..... Kurt Grosskurth
Robert Hubner ..... Hans Quest
Michael Bakunin ..... Jan Hendriks

Richard Wagner's music is the chief asset of this Republic release, but is not enough to carry the film. It's neither exceptional art house fare nor straight appeal stuff. Resultantly overall grossing potential is unpromising.

Produced and directed at actual historical locations in Europe by William Dieterle, film does have "interesting" settings against which to tell the Wagner story from the time he was 21 until his death. Music-wise, under the supervision of Erich Wofgang Korngold, soundtrack comes off well, but the scripting and acting that tie the score together fail to measure up so the entertainment is very uneven.

Alan Badel plays Wagner with an effete sneer, making it hard to believe that here was a man with the masculinity to attract women and earn himself the reputation of a great lover. (Wagner was a stormy petrel in politics, musical circles and the bedroom, a supreme egotist and genius of the 19th Century who contributed immortal music to the world.)

Yvonne de Carlo, as Wagner's first wife; Rita Gam, as his last wife, and Valentina Cortese, as a patroness who inspired "Tristan and Isolde," contribute to the romantic passages, but, other than Miss Gam, are not very effective. Carlos Thompson, as Franz Liszt, completes the star names.

A profusion of excerpts from Wagner's major works are excellently staged, from "Flying Dutchman" through "Parsifal," under the baton of Alois Melichar. Opera scenes were staged by Prof. Rudolf Hartmann, Munich soloists, orchestra and choir from the Bavarian State Opera and are colorful moments in the footage. Use of TruColor lensing by Ernest Haller sharpens scenic values of the actual location scenes that background the script by Bertita Harding, E. A. DuPont and David Chantler, which was based on Miss Harding's novel. *Brog.*

Crowded Paradise

Hume Cronyn, Nancy Kelly starred in meller of Puerto Rican problems in New York City. Well-made indie.

Tudor Pictures release of Ben Gradus production. Stars Hume Cronyn, Nancy Kelly, Frank Silvera, Enid Rudd. Directed by Fred Pressburger. Screenplay, Arthur Forrest, Marc Connelly; camera, Boris Kaufman; editor, Rita Roland; music, David Broekman; special musical numbers, Broekman, Terry Stern, William Gonzalez, Rafael Alers. Tradesdown in N.Y., May 4, 1956. Running time, 94 MINS.

George Heath ..... Hume Cronyn
Louise Heath ..... Nancy Kelly
Papa Diaz ..... Frank Silvera
Felicia Diaz ..... Enid Rudd
Juan Figueroa ..... Mario Alcalde
Big Man ..... Stefan Schnabel

"Crowded Paradise," a tale of Puerto Ricans in Manhattan, has name legit people, has been nicely directed by Fred Pressburger, adequately produced in almost documentary style by Ben Gradus, apparently the latter's first screen effort. Film is a closeup of living conditions in part of New York's upper East Side and contains plenty of suspense and action.

As an arty theatre entry, the film seems ready-made if for no other reason than the superb performances contributed by Hume Cronyn and Nancy Kelly. Mario Alcade makes so much of his role of the recently-arrived Puerto Rican that he promises to be heard from in the future.

Picture naturally should attract many former P.R. residents in cities where there is a large population of such people. Added selling angle is the fact that this was photographed by Boris Kaufman, winner of an Oscar in 1954 for his work on "On The Waterfront." His lensing is a high spot of this vehicle.

Story of the young, handsome Puerto Rican boy (Alcalde) who arrives in New York City set on conquering it and marrying Felicia Diaz (Miss Rudd), follows a rather familiar cinematic pattern. Yet Fred Pressburger's direction make the yarn realistic rather than a pat screen fable.

The director has skillfully kept the two themes boiling—the effort of the boy to get a job so he can wed and the harsh existence of Mrs. Heath (Miss Kelly) as the blind wife of the sex-crazed building superintendent Cronyn. The two threads of plot collide violently when the latter decides to disrupt the wedding with a bomb. Cronyn has a despicable role and makes it one of concentrate villainy.

Miss Rudd as Puerto Rican's youth's bride-to-be does so well that she hints future screen roles of bigger stature. Frank Silvera is excellent as her father. Stefan Schnabel, Carlos Montalban and Santos Ortega head a big supporting cast. David Broekman's music is timely and supplies strong background buildup.

Rita Roland's editing is topflight. The screenplay of Arthur Forrest an Marc Connelly joints up the Puerto Rican problem in Manhattan without too much originality or attempting any clear-cut solution of the same. N.Y. City officials perhaps will be far from happy over some of the scenes or the closeups of ramshackle apartment structures. *Wear.*

The March Hare
(BRITISH-C'SCOPE-COLOR)

Colorful Irish racing yarn adapted from novel should interest horselovers but nothing original in story or treatment.

London, May 1.

British Lion release of a B.&A. production. Stars Peggy Cummins, Terence Morgan, Wilfrid Hyde White, Martita Hunt and Cyril Cusack. Directed by George More O'Ferrall. Screenplay, Gordon Wellesley, Allan MacKinnon from novel "Gamblers Sometimes Win" by Captain Field; camera, Pack Hildyard; editor, Gordon Pilkington; music, Philip Green. At Odeon Theatre, Leicester Square, London. Running time, 85 MINS.

Pat Maguire ..... Peggy Cummins
Sir Charles Hare ..... Terence Morgan
Lady Anne ..... Martita Hunt
Lazy Mangan ..... Cyril Cusack
Colonel Keen ..... Wilfrid Hyde White
Capt. Marlow ..... Derrick De Marney
Fisher ..... Charles Hawtrey
Bridget ..... Maureen Delaney
Hardwick ..... Ivan Samson
Maguire ..... Macdonald Parke
Nils Svenson ..... Peter Swanwick
Tim Doughty ..... Charles Wade
Connor ..... John Gilbert
Joe Duffy ..... Fred Johnson
Slater ..... Bernard Rook
Insurance Braker ..... Reginald Beckwith
Doctor ..... Stringer Davis
Commissionaire ..... Clem Lister

A leisurely unreeled racetrack yarn with plenty of local color and an international love story interwoven to make a conventional linking thread. It has some firstrate shots of classic race meetings, and with the usual crook plans to provide additional excitement at the winning post, runs true to pattern. It should prove attractive entertainment for the horse lover.

Most of the background is in Ireland, where a reckless young baronet gambles away his ancestral home and racing stables. Mistaken for a groom by the new owner's daughter, an American teenager, he stays on. A protracted love affair develops. It only acts as a subsidiary interest to the raising and final triumph of a young colt, bought in secret by a sympathetic aunt as a surprise for her nephew.

Pic is relieved from tedium by the rich, natural performance of Cyril Cusack, as a besotted old stablehand whose uncanny influence over the horse he has reared from a foal results in his triumph in the Derby despite a fixed jockey, and all the trimmings.

Peggy Cummins is freshly appealing as the girl almost bypassed for a nag while Terence Morgan makes her a romantic partner. Martita Hunt registers her forthright personality as the aunt while Wilfrid Hyde White displays his characteristic urbanity as her platonic aider and abetter.

In addition to the most impressive panorama of Derby Day yet seen, the Irish countryside is given full flavor through CinemaScope. Pictorially the picture ranks higher than its subject matter. *Clem.*

Charley Moon
(BRITISH-COLOR)

London, May 1.

Colin Lesslie production of a British Lion release. Stars Max Bygraves, Dennis Price and Michael Medwin. Directed by Guy Hamilton. Screenplay, Leslie Bricusse; camera, Jack Hildyard; editor, Bertie Rule; music, Francis Chagrin. At London Pavilion, London. Running time 92 MINS.

Charley Moon ..... Max Bygraves
Harold Armytage ..... Dennis Price
Alf Higgins ..... Michael Medwin
Mary Minton ..... Florence Desmond
Angel Dream ..... Shirley Eaton
Rose ..... Patricia Driscoll
Miller Moon ..... Charles Victor
Vicar ..... Reginald Beckwith
Bill ..... Cyril Raymond
Stewart ..... Peter Jones
Monty Brass ..... Newton Blick
Solly Silvers ..... Vic Wise
Theatre Manager ..... Lou Jacobi

Main interest in this modest British production centers on the introduction of Max Bygraves to the screen as a starring personality. A top local name in revue and vaudeville, who played in America a few years back with Judy Garland, he has a winning personality as well as a generous share of talent. His name value alone will give a handy b.o. lift to the pic in the domestic market. Overseas, this is something else again.

Entire subject is designed to exploit the Bygraves personality. Story built around him gives the star the opportunities he needs. And although there are prominent local actors in the cast, it is, to all intents and purposes, a one-man picture.

The story focuses on two Army recruits (Dennis Price and Max Bygraves) who link up in civilian life as a double act, starting off in thirdrate vaudeville and moving up to smalltime pantomime. Then Bygraves is picked by a manager and is soon heading for West End stardom. When his big break comes he makes the grade, but after a comparatively short while in the theatre, he runs afoul of an unruly audience, abruptly terminates his career and returns to the country village where his faithful girl friend still awaits him.

Yarn allows for a number of modest scale production numbers, particularly in scenes from their vaude and panto dates. Bygraves sings his way pleasantly through all of these, with adequate assistance from other members of the cast. Price gives an immaculate study of the pompous smalltime actor with big ideas. Michael Medwin does nicely in as an Army corporal who starts Bygraves on his professional career. Patricia Driscoll provides the modest femme interest awhile and Shirley Eaton and Florence Desmond have minor roles as actresses who appear in the Bygraves shows. *Myro.*

Beware Unlicensed B'ds

Montepelier, May 8.

Vermont's Secretary of State Howard E. Armstrong has warned theatre operators and other outdoor advertisers against the erection of any commercial signs in Vermont before they are properly licensed.

Common violations of the state law, he said, include failure to show the name of the owner of the signs and failure to attach the metal number tag issued with each permit.

The official, who said an inspection of all billboards and signs is now being made throughout the state, also reminded advertisers that all signs must be back from the center of the traveled part of the highway and none can be erected within 300 feet of an interseetion, railroad crossing, cemetery or playground.

Zanzabuku
(Documentary-Trucolor)

Jungle documentary, with excellent action shots, weak narrative.

Republic release of Lewis Cotlow production. Narrated by Bob Danvers-Walker. Written by Ronald Davidson; camera, Fred Ford, David Mason, Fred Ford Jr., John Coquillon; editor, Eric Boyd-Perkins; music, Ivor Slaney; Previewed, May 3, '56. Running time, 44 MINS.

Lewis Cotlow took four cameramen, much film and a couple of trucks, and, with the aid of various professional hunters, made an eight-month "Zanzabuku" (dangerous safri) through Tanganyika, Uganda, Kenya and Belgian Congo for some crack pictorial results. Trucolor was helpful in establishing the brilliance and subtlety of jungle scenery. For the average stay-homer crew of cameramen, including Cotlow himself, seem to have been daring fellows in getting as close as they did for those shots of lions, elephant herds and charging rhinos and hippos.

If photography is absorbing during most of the 64 minutes. The narration—though excellently read by resonant Britisher Bob Danvers-Walker—is written in such a way by Ronald Davidson that it's often better geared to juves than adults.

Kids should get a kick out of a captured baby lion, out of monkeys clambering up cameras and out of the primitive rites in which Hartley's son and another native boy took part. Again, however, the off-screen chatter fails to keep pace with the visual stuff. Here as elsewhere, Davidson's writing is faintly supercilious, explaining in excessive detail what the eye could readily capture on its own.

Camera was blurry during some of the shots taken from the trucks, racing over the bumpy plains, but the action more than compensated. Ivor Slaney original music is topnotch. *Art.*

PHILLY GRAND JURY ON REFORMING BINGE

Philadelphia, May 8.

Local film censorship on the argument of protection of the city's young people from "indecent, obscene, immoral and crime-inciting movies" was recommended by the April grand jury in a sharply worded presentment handed up to Judge Eugene V. Alessandroni in Quarter Session Court.

Philadelphia and the State of Pennsylvania have been without film censorship since March 13, when the State Supreme Court declared the 41-year-old Motion Picture Censorship Act invalid.

The jury pointed out that it is a crime for a tavern to serve intoxicating liquors to minors and asked: "Why then should it be perfectly legal for a theatre owner to show outside and inside of his theatre, semi-naked women, often in lewd poses, to strike the imagination and carnal desires of these same youngsters?"

"Because of the great influence exerted upon our youth by the movies, the city of Philadelphia needs a censorship ordinance," the presentment declared.

The grand jury also assailed periodicals and comic books dealing with crimes of violence and sex stories "which by their sordidness and suggestiveness are just as criminal as selling a minor an intoxicating drink."

Italo Newsreel Biz Soars; More Outfits

Rome, May 1.

In contrast to the situation in the U.S. the Italian newsreel business seems to be flourishing, with new outfits joining in this sector weekly. Probability that the new Italo Film Aid Law, when passed, will provide an unhoped-for 20% tax rebate to makers of newsreels, seems to be one of the reasons behind the sudden spurt, which finds several new companies being formed to produce and release weekly and bi-weekly items for the Italian theatre chains. Some also announce plans for wide-screen, color newsreels on a one-a-week basis. There have already been successful experiments in widescreen, color newsreels here during the past year.

Another reason currently reported for the trend is the upcoming Italian election. The political parties, it is said, are directly or indirectly behind the companies in the rush to assure themselves proper coverage for the coming political battle. After they're over, most of the companies would again go into limbo.

HOLLYWOOD VS. 'BIG NIGHT' TV

Segregated Exploitation, Too

RKO has mapped different ad approaches for northern States and Dixie states for its "Great Day in the Morning," adaptation of Stephen Longstreet novel about the Civil War, known to the late rebels as "The War Between the States."

Basic campaign is the same but layouts for the south have variations slanted for that area, including a likeness of the Confederate Flag and such copy lines as "A blast of Southern that nothing could stop" and "A Civil War battle no history ever recorded."

Production itself has no Mason-Dixon line controversial matter, it's stated by film company reps.

10 Separate Suits (Same Attorneys) Ended in N. Y.

Cloaked in the usual mantle of trade secrecy, ten actions for alleged Sherman antitrust violations against the eight majors and several large circuits totaling over $17,000,000 in damages were dismissed and discontinued, according to papers filed last week in N. Y. Federal Court. The actions were instituted by independent exhibitors in New York, New Jersey, and Long Island.

Suits had charged that the majors had conspired and discriminated against the independents in the exhibition of first and second run pictures by favoring the large circuits and their affiliated theatres.

The ten actions were:

East Islip Theatre Corp, operating the East Islip Theatre, $3,150,000.
South Shore Theatres Inc., operating the Sayville Playhouse, $450,000.
Leff Myers Corp., operating the De-Luxe, Bronx, $2,550,000.
Leff Theatres Inc., operating the Freeman, Bronx, $2,550,000.
Phoenix Theatres Inc., operating the Vogue, Bronx, $1,800,000.
Tower Amuse. Corp., operating Tower, Bronx, $1,530,000.
Leonia Amuse. Corp., formerly operators of Leonia, N. J. (closed), $1,800,000.
Howard Theatres Inc., operating Essex, N. J., $1,800,000.
Hopkinson Theatre Corp., operating Peoples Theatre, Brooklyn, $1,050,000.
Idamin Amuse. Corp., operating York, Manhattan, $1,050,000.

In addition to these ten, two others in Brooklyn were also settled and discontinued.

Sperry, Weinberg and Ruskey represented the plaintiffs.

U'S PRESTIGE CITED FOR WORLD FILMS' COME-ON

United World Films, Universal's commercial film subsidiary, is stressing the prestige and knowhow of its parent company to solicit clients for its services.

Promotional letters being sent out under the signature of v.p. Norman Gluck call attention to the fact that United World, as part of Universal, can draw on the full manpower, technical and physical facilities of U's studio. In addition, Gluck notes that U's topnotch feature picture cameraman such as Maury Gerstman, Scotty Wellborn, George Blassberg and George Robinson are regularly used by United World in filming its tv commercials and in making documentary films.

MEALAND QUITS BRITAIN

Will Resume Writing—L. P. Bachmann London Successor

Richard L. Mealand, Paramount's general production rep in Great Britain for the past five years, has left the company, with Lawrence P. Bachmann, who has been active in independent production in London, named to succeed him. Bachmann, son of the late Jack Bachmann, former exec at the Par studio, was in New York the past week to discuses the job with homeoffice execs and returned to the British capital over the weekend.

Mealand left the field of magazine editing and short story writing to join Par as story editor, first in N. Y. and later on the Coast. He bowed out of the studio post to switch to London. He's now coming back to the States because of ill health and following recuperation plans to resume authoring.

AUDIT REVEALS LOSS

$1,500 Evaporated Enroute to 'Oklahoma' Treasurer

San Francisco, May 8.

Frisco police are investigating the disappearance of some $1,500 in "Oklahoma" boxoffice receipts from the Coronet Theatre.

Shortage was discovered in an audit of the take between time of film's opening, Feb. 10, and April 17, but management of United California chain says it has no explanation of loss, as yet.

Funds, management concedes, were handled by three cashiers before they reached the theatre's treasurer.

Todd-AO production has been a winner at the Frisco boxoffice, despite fact that theatre is not downtown.

Carnera Sues Columbia On 'Harder They Fall'; Won 480 of 500 Bouts

Hollywood, May 8.

Primo Carnera has sued Columbia Pictures in Santa Monica Superior Court asking $1,500,000 damages for invasion of his privacy in "Harder They Fall." Suit claims film has held him up to scorn and ridicule despite disclaimer that film's chief character, Toro Molina, isn't supposed to be Carnera.

Suit contends he's readily identifiable because of size and weight. Former heavyweight champ (1933-34) won 480 of 500 professional fights, according to suit.

AMUSEMENT AD RATES UP IN CHI TRIBUNE

Chicago, May 8.

Amusement advertising rates in the Chicago Tribune will be hiked as of June 1, it was disclosed last week by Trib amusement ad director Lambert Swattig. Increase is from 4% to 7% over the old rates. Motion picture ads will go from $1.02 a line to $1.07 for nabes in daily editions and from $1.38 to $1.48 on Sunday; Loop firstrun houses will be upped from $1.28 to $1.38 a line daily and from $1.68 to $1.78 on Sunday.

Nitery advertising goes from $1.45 to $1.55 daily and from $1.60 to $1.70 on Sunday. Amusement directory rates, which include most legiters (who otherwise pay nitery rates), go from $1.60 to $1.70 daily and from $1.95 to $2.10 Sunday.

Re-Heat'Nightshade'Deal; Englund Sets B'way Play

Fritz Lang is dickering a package deal with the William Morris office on the Coast for an indie production of "Nightshade," the mystery drama by Ken Englund and Sidney Field which had a Coast legit run a couple of years back and had been optioned for Broadway by the Theatre Guild. It's a yarn about a girl who falls for a romantic murderer, and Edmund Purdom would take the lead, if available.

Englund, vet screenwriter currently working at CBS-TV, will also be represented with a new play on Broadway, "So Few for Love," to be produced by David Wayne and Robert Douglas, with Wayne making his directorial debut. Play goes into rehearsal in August, with casting currently under way.

PLOTTING BIGGER HOME DIVERSIONS

By LEONARD TRAUBE

Filmmakers and exhibitors are asking themselves a lot of searching questions these days vis-a-vis television—not about the havoc it's concededly wrought, which is history to file and not forget, but about next season's nighttime menus for the homescreens. And they haven't come up with the answers so far. As tv makes with 1956-57 blueprints that even at this early date shape as a staggering armada of new and bigger programs, not to mention the medium's threat to "go color" in extravagant array, some of the questions the film industry is firing at itself may have answers hidden.

Among f'r'instances are:

Will the double feature give way to the triple bill?

Or, contrarivise, will the twin pic take a backseat to single, high-budgeted product paired with snappy short subjects?

Will it be film spectacle versus telespectacular?

Will the theatre screens take on even larger dimension? Or will picturedom's poobahs decide to shoot a number of strongly exploited "intimate" scripts with an aura of the livingroom about it?

Whatever they do, the Coast is on notice here and now that virtually every night of the upcoming tv season will break out with (1) new shows, (2), more hour and 90-minute shows, (3) and programming blocks providing "an evening at home," in addition to the regular fare. New and familiar personalities aside, it's axiomatic that every new program is latched on to by X number of millions of homegrown critics and just plain joeblows who want to perch in a boxoffice seat at the preem without paying the boxoffice freight. With two dozen such new formats at the very least, each rated at a minimum 12,000,000 "customers" per showing, that adds up to a monstrous 288,000,000 viewers.

It doesn't matter whether the openers are good, bad or colossal—they draw; and the draw is usually well above what the slots enjoyed in their closing stages, since they're replaced because either they couldn't make or continue the grade or were shifted elsewhere on the spectrum for competitive reasons. Add that 288,000,000 figure to, say, an average of six new or shifting shows and talent that will click to the extent that viewers will stay with them week after week, and it emerges as a statistic of which a good part is siphoned off the potential of the cinema houses.

In tv's swiftly changing scene, there will still be the fixed spec slots—NBC with its mixed fare every fourth Saturday, Sunday and Monday, and CBS with its Saturday night "Star Jubilee" at the same frequency—and the half-hour "bread & butter" programming added to the cluster of full hour dramatics. Saturday night is expected to be strengthened on a regular basis by NBC's shift of Sid Caesar from Monday. As result, there will be two hours of the comedy varieties that night, Perry Como from 8 to 9 and Caesar from 9 to 10, followed by the solid "Hit Parade." In addition, CBS has set Saturday aside for the new Jeannie Carson series. What can the flickers throw against that lineup?

The cinemas will also have to grapple with new and perhaps weightier values in tv's Tuesday. Herb Shriner will front a 60-minute show at the key hour of 8:30 to 9:30 for CBS, followed by Red Skelton and "$64,000 Question." While this is going on, NBC will emerge with 16 Ray Bolger live stanzas at 8 to 9, plus Dinah Shore, Bob Hope and Martin & Lewis to fill out a 40-week span. What Milton Berle did for years against the picture houses will likely continue Tuesday night, a night also earmarked by Kaiser Aluminum for a dramatic series.

If it isn't the weekends and Tuesday, it's Thursday. Next season, CBS comes in with 150 minutes of "an evening at home"—mating the regular "Climax" and one a month "Shower of Stars" to a seguing 90 minutes of a brand new "Playhouse 90" composed of live and film dramas, running through the key hours from 8:30 to 11 o'clock. That night, NBC will likely enter Tennessee Ernie Ford into the nocturnal tv arena.

Of the new live shows, NBC thinks it "has something" in Buddy Hackett, who under the aegis of "spec man" Max Liebman and the William Morris agency, will be seen in a half-hour comedy series titled "Stanley" at 8:30. Up ahead, it's kid time via a new telepix cluster, "Sir Launcelot," with among other shows geared for moppets on other days being "Circus Boy" and "Adventures of Jim Bowie," NBC and CBS, respectively.

In the quiz sweepstakes, the cinemas will have to fight it out on one night (not yet selected) with the biggest jackpot of them all, the "20 Steps to a Million" show that CBS has approved for slotting this spring. (See Page 1 of last week's issue.) A click would give the giant quiz holdover status to next season.

As if this weren't enough of a super headache for the film houses, ABC-TV, on a burgeoning spree, is making a considerable amount of noise with a number of proposed spectaculars and one-shotters added to its "Disneyland" kill Wednesdays and acquisition of "Omnibus" for Sunday night berthing. Many of these specs will be in the hour-and-longer cultural groove.

Mr. Producer and Mr. Exhibitor cannot say that they are not "on notice." The foregoing represent only a few of the hightlights of tv's 1956-57.

Seymour Poe Deplores Carbon-Copy (Of Hollywood) Trend in Italy

At a time when Italian pictures have established themselves in the U. S. market and their future success depends largely on the flow of product, Italian producers aren't putting sufficient accent on the "native" quality of their films.

That's the opinion of Seymour Poe, exec v.p. of IFE Releasing which releases most of the Italo product in this country. Poe will be going to Rome in July to huddle there with the IFE (Rome) board.

"There's too much of an attempt made in Italy to emulate Hollywood," Poe said. "If there is a weakness in the Italian product today, that's it." He noted, too, that some time ago he had proposed the hiring of an American film editor in Rome to assist local producers in preparing versions for the U. S. "Everyone was fire and flame for the idea, but nothing's happened," he said.

Poe, who has stressed "diversification" at IFE, i.e. the acquisition of other than Italian films, said the overall publicity for the Italian industry, originally engaged in by IFE, was not being missed. "It only makes sense to publicize pictures on an individualized basis, as they come through," he opined. "We used to spend time and energy publicizing Italian films that never even were released here."

Recent acquisition by IFE Releasing of six pictures (including its first French release, "Strange Fruit") involved an investment of $250,000 in advances, etc., Poe disclosed. On two of the six, IFE in Rome paid the advances in lira. Rest were paid for in dollars in New York by IFE Releasing, which now operates independently from its Italo parent company.

IFE Releasing, hampered by a lack of releases in part of last year, should just about break even, Poe reported. He expressed very high hopes for "Madame Butterfly," an IFE release which has just begun to go out. Opera version has done exceedingly well in its first dates and, according to Poe, should outgross "Aida," which was a hit and brought IFE $600,000 in film rental.

IFE Releasing is still looking for American indie films "but so far they haven't come breaking our doors down," Poe noted. He stressed that, with a readymade distribution org covering the whole country, IFE Releasing offered a good deal to the indies. "We may not be able to deliver a major company's gross on a picture, but by the time we get through, I can guarantee that the producer gets more money from us on a lower gross than he would get from the major on a higher one," he said.

IFE, Poe reported, had made every effort to cut overhead. As part of this endeavor, outfit has cut homeoffice "deadwood" and instead has augmented the productive field selling force. IFE now has six district offices operating in 32 exchange areas.

Poe said he was sold on dubbing for pix with a commercial potential. Unless these prospects were there though, he thought adding the English soundtrack was "a fatal blunder."

Problem of expanding distribution without going overboard on prints and costs was stressed by Poe. "At heart I'm still a producers' representative," he said, "and, of course, that's what IFE Releasing really is—a group of producers. I am determined that the independent must see some dollars from the handling of his films here." Poe commented on the prevailing "booker" mentality, i.e. a tendency by the field force not to appreciate the need for keeping prints moving and instead tying them up for specific dates, well in advance.

PREMINGER'S 'SAINT JOAN'

Signs For Three For United Artists Release.

Cannes, May 8.

Otto Preminger has set a new three-picture releasing deal with United Artists, teeing off with a film version of George Bernard Shaw's "Saint Joan." Contract, disclosed by UA veepee Max E. Youngstein at a press conference at the Film Festival here, covers a five year period.

Preminger's previous UA releases were "The Moon is Blue" and "Man with the Golden Arm."

Producer has acquired rights from the Shaw estate for the first filming of the classic and will begin shooting by the end of this year, after completion of "Bonjour Tristesse," which is slated for lensing in France this summer. He will produce and direct.

Sagan's Second Novel To 20th for $150,000 Against 8% of Gross

Cannes, May 8.

20th Century-Fox has sewed up the new novel by 20-year-old Francoise Sagan, "Un Certain Sourire" (A Certain Smile), for $150,000 against 8% of the gross.

Even slimmer than her first bestseller, "Bonjour Tristesse," the girl novelist's latest opus will appear soon in the States under the Dutton imprint. It is a mood study of a young girl who cheats on her lover by having an affair with his uncle whose wife has befriended her.

Alain Bernheim, the French literary agent, has been Hollywood representing the property, the American attorneys for which are Graubard & Moskowitz of Manhattan.

New Pix Help L.A.; 'Mamie' Rousing $40,000, 'Serenade' Sweet 29G, 'Fall' $29,500, 'Bad Man' Fair 55G in 10

Los Angeles, May 8.

New product is helping local firstrun situation here this stanza. "Revolt of Mamie Stover" is pacing the new bills with a very fancy $40,000 or near in four theatres. "Serenade" looms good $29,000 in three spots. "Harder They Fall" is heading for a nice $29,500, also in three houses.

"Tribute To Bad Man" looks medium $14,000 in two firstruns plus fair $41,000 in one nabe and seven ozoners.

Holdover and extended-run pix continue to soften although "Cinerama Holiday" and "Oklahoma" still are in the chips. Latter now has grossed $1,052,900 for 24 weeks at the Egyptian and 19 weeks at United Artists.

Estimates for This Week

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-$1.50) — "Revolt Mamie Stover" (20th) and "Broken Star" (UA). Very fancy $40,000 or close. Last week, L. A., "Carmen Jones" (20th) and "Pickup South Street" (20th) (reissues), $4,500; others, "Carousel" (20th) and "Terror Midnight" (Rep) (3d wk-9 days), $12,000.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-$1.50)—"Serenade" (WB) and "Day Fury" (U). Good $29,000. Last week, D'town Par, "Meet Me Las Vegas" (M-G) (5th wk), $8,000; Pantages, "Viva Zapata" (20th) and "Broken Arrow" (20th) (reissues), $4,500; Wiltern with Warner Downtown, Hollywood, "Jubal" (Col) and "Timetable" (UA) (2d wk), $15,300.

Warner Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 90-$1.50) — "Harder They Fall" (Col) and "Star In Dust" (U). Fine $29,000. Last week, in other units.

State, Hawaii (UATC-G&S) (2,404; 1,106; 80-$1.50) — "Tribute To Bad Man" (M-G) and "Walk Dark Street" (Indie) (State only). Medium $14,000. Last week, "Swan" (M-G) and "Stranger At Door" (Rep) (2d wk), $11,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Birds and Bees" (Par) (2d wk). Fair $9,000. Last week, $11,700.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-$1.25)—"Cockleshell Heroes" (Col) and "Ketchum Desperado" (Col) (2d wk). Light $8,000. Last week, with Uptown, $18,300.

Hillstreet, Vogue (RKO-FWC) (2,752; 885; 80-$1.50)—"Bold and Brave" (RKO) and "Way Out" (RKO) (2d wk). Dull $6,500. Last week, with Fox Beverly, $16,700.

Chinese (FWC) (1,908; $1.40-$2) —"Gray Flannel Suit" (20th) (4th wk). Okay $13,500. Last week, $15,400.

Four Star (UATC) (868; 90-$1.50)—"Gaby" (M-G) (5th wk). Slow $3,700. Last week, $4,500.

El Rey (FWC) (861; 90-$1.50)—"Doctor at Sea" (Rep) (5th wk). Steady $2,700. Last week, same.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"Alexander Great" (UA) (6th wk). Small $3,500. Last week, $4,400.

Fine Arts (FWC) (631; $1-$1.50) —"Patterns" (UA) (6th wk). Slight $1,000. Last week, $1,500.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (11th wk). Oke $8,000. Last week, $8,900.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75).—"Oklahoma" (Magna) (25th wk Egyptian, 20th wk U.A.). Neat $25,000. Last week, $26,400.

Warner Hollywood (SW) (1,364; $1.20-$2.65) — "Cinerama Holiday" (Indie) (26th wk). Started this stanza Sunday (6) after good $24,500 last week.

Broadway Grosses

Estimated Total Gross
This Week $490,,600
(Based on 25 theatres)
Last Year $474,600
(Based on 19 theatres)

'Godzilla' Great $26,000, Hub Ace

Boston, May 8.

Although biz is offish around the city probably because of first touch of pleasant weather, "Godzilla" is soaring to a wow total at Paramount and Fenway to pace the town. Rousing bally by Terry Turner and George Kraska brought out whopping crowds of moppets. "Meet Me in Las Vegas" is hotsy at State and Orpheum. "Over-Exposed" shapes socko at Pilgrim while "Hilda Crane" is okay at the Memorial. "Ladykillers" still is big in fourth Kenmore stanza. "Touch and Go" looks fine in fourth frame at Exeter.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Cry Tomorrow" (M-G) (9th wk). Mild $5,000. Last week, $7,000.

Beacon (Beacon Hill) (678; 90-$1.25) — "Manon" (Indie). Big $10,000. Last week. "Diabolique" (UMPO) (11th wk), $6,000.

Cinerama (Cinerama Productions) (1.35; $1.20-$2.85)—"Cinerama Holiday" (Indie) (37th wk). Hot $18,000. Last week, $17,000.

Exeter (Indie) (1,300; 60-$1)—"Touch and Go" (U) and "Helen Keller in Her Story" (Indie) (3d wk). Nice $5,500. Last week, $8,000.

Fenway (NET) (1,373; 60-$1)—"Godzilla" (Indie) and "Stranger at Door" (Rep). Wow $9,000. Last week, "Mohawk" (20th) and "Red Sundown" (U), $6,000.

Kenmore (Indie) (700; 85-$1.25) —"Ladykillers" (Cont) (4th wk). Sock $10,000. Last week, $11,500.

Memorial (RKO) (3,000; 75-$1.25) —"Hilda Crane" (20th) and "Brain Machine" (RKO). Mild $10.000. Last week, "Creature Walks Among Us" (U), same.

Metropolitan (NET) (4,357; 75-$1.25)—"Serenade" (W) and "Scarlet Hour" (Par) (2d wk). Oke $11,000. Last week, $16,000.

Pilgrim (ATC) (2,100; 65-95)—"Over-Exposed" (Col) and "Hote Blood" (Col). Sock $14,000. Last week, "Jubal" (Col) and "Killer's Kiss" (UA) (2d wk), $7,500.

Paramount (NET) (1,700; 60-$1) —"Godzilla" (Indie) and "Stranger at My Door" (Rep). Smash $17,000 or over, hypoed by explosive exploitation. Last week, "Mohawk" (20th) and "Red Sundown" (U). $12,000.

Orpheum (Loew) (3,000; 60-$1)—"Meet Me in Las Vegas" (M-G). Hotsy $16.000. Last week, "Swan" (M-G) and "Broken Star" (UA) (2d wk), $16,000.

State (Loew) (3,000; 60-$1)—"Meet Me in Las Vegas" (M-G). Fine $9,000. Last week, "Swan" (M-G) and "Broken Star" (UA), same.

Heat Bops Port.; 'Fall' Fat $8,000, 'Planet' 7G

Portland, Ore., May 8.

Biz continues on skids with midsummer heat and transient outdoor attractions cutting deeply into grosses. "Serenade" holds stoutly in second session at the Fox. "Forbidden Planet" continues likewise at Broadway for second frame. "Harder They Fall" is top new film with good takings at Orpheum.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Forbidden Planet" (M-G) and "Kettles In The Ozarks" (U) (2d wk). Fine $7,000. Last week, $8,300.

Fox (Evergreen) (1,836; $1-$1.25) —"Serenade" (WB) and "Glory" (RKO) (2d wk). Sturdy $7,000. Last week, $8,000.

Guild (Indie) (400; $1)—"Samurai" (Indie). Mild $1,500. Last week, "The Prisoner" (Col) (2d wk), $1,100.

Liberty (Hamrick) (1,890; 90-$1.25)—"Hot Blood" (Col) and "Uranium Boom" (Col). Fair $6,000 or close. Last week, "World Without End" (AA) and "Indestructible Man" (AA), $6,300.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Harder They Fall" (Col) and "Blackjack Ketchum" (Col). Good $8,000. Last week, "Jubal" (Col) and "Joe MacBeth" (Col) (2d wk), $7,100.

Paramount (Port-Par) (3,400; 65-90) — "Wiretapper" (Indie) and "One Way Ticket To Hell" (Indie). Drab $5,000. Last week, "Alexander Great" (UA) (2d wk), $6,100.

'Planet' Fine 15G, Denver; 'Rain' 11G

Denver, May 8.

For first time since Christmas no film is holding here in current round. Boxoffice takings are spotty, with "Forbidden Planet" landing top coin. It is fine at Orpheum. "Miracle in Rain" is almost as solid at small Paramount. "Maverick Queen" looms fairish at the Denver. "Hilda Crane" shapes okay in second Centre session while "Gaby" is rated fair at Aladdin.

Estimates for This Week

Aladdin (Fox) (1,400; 50-85)—"Gaby" (M-G). Fair $3,500. Last week, "Heartbreak Ridge" (Tudor) (2d wk), $2,500.

Centre (Fox) (1,247; 60-$1)—"Hilda Crane" (20th) (2d wk). Okay $10,000 or near. Last week, $11,000.

Denham (Cockrill) (1,750; 60-$1) —"Glory" (RKO). Light $6,000. Last week, "Scarlet Hour" (Par), $4,500.

Denver (Fox) (2,525; 60-$1)—"Maverick Queen" (Rep) and "Yearling" (M-G) (reissue). Fairish $11,000. Last week, "Harder They Fall" (Col) and "Over-Exposed" (Col), $11,500.

Esquire (Fox) (742; 75-$1)—"Samurai" (Indie). Good $3,000. Last week, "Ballet Romeo and Juliet" (Indie) (2d wk), $2,000.

Orpheum (RKO) (2,600; 60-$1)—"Forbidden Planet" (M-G) and "Bride of Monster" (Indie). Fine $15,000 or a bit over. Last week, "Meet Me Las Vegas" (M-G), $13,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Miracle in Rain" (WB) and "Steel Jungle" (WB). Trim $11,000 or better. Last week, "Kettles in Ozarks" (U) and "Red Sundown" (U), same.

Vogue (Sher-Shulman) (442; 75-$1)—"Letters from Windmill" (Tohan) (2d wk). Oke $2,000. Last week, $4,000.

'Alexander' Great 28G, Det.; 'Fall' Hotsy $25,000, 'Serenade' Sour 16G

Detroit, May 8.

Biz is perking a bit this week in key downtown situations. "Alexander the Great" leads the parade with a great week at the Madison. "Harder They Fall" rises to fancy heights at the Palms. "World Without End" is better than average at the Broadway-Capitol. However, "Serenade" at the Michigan and "Maverick Queen" at the Fox are disappointing. "Oklahoma!" is leveling off a bit at United Artists in 12th week.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Maverick Queen" (Rep) and "When Gangland Strikes" (Rep). Slow $17,500. Last week, "Hilda Crane" (20th) and "Swamp Women" (Indie), $18,600.

Michigan (United Detroit) (4,000; $1-$1.25)—"Serenade" (WB) and "Crime Against Joe" (Indie). Weak $16,000. Last week, "The Swan" (M-G), $16,000 in second week.

Palms (UD) (2,961; $1-$1.25) — "Harder They Fall" (Col) and "Ghost Town" (Indie). Sock $25,000. Last week, "Comanche" (UA) and "Manfish" (UA), $15,000.

Madison (UD) (1,900; $1-$1.25)—"Alexander the Great" (UA). Great $28,000. Last week, "Picnic" (Col) (8th wk), $7,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"World Without End" (AA). Better than average $17,000. Last week, "The Come-On" (AA) and "Crashing Las Vegas" (AA), $11,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (12th wk). Off to $12,000. Last week, $14,500.

Adams (Balaban) (1,700; $1-$1.25)—"I'll Cry Tomorrow" (M-G) (9th wk). Slowing to $7,500. Last week, $8,100.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (65th wk). Okay $15,500. Last week, $15,800.

Key City Grosses

Estimated Total Gross
This Week $2,342,500
(Based on 23 cities and 237 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,300,200
(Based on 22 cities and 222 theatres.)

'Swan' Sockeroo $38,000, Toronto

Toronto, May 8.

On Loew's two-house combo here, "The Swan" is topping the town to hefty returns but not fully up to expectations. Only other major newcomer is "On Threshold of Space," light in five-house Odeon combo. Of holdovers, "Oklahoma" is exceeding last week's Canadian preem, with patrons taking those side seats which the management was reluctant to sell on possibility of complaints of screen distortion. Now running capacity at most shows. "Serenade" and "Birds and the Bees," both in second frames, also are okay.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Ladykillers" (Cont) (6th wk). Good $6,500. Last week, $8,000.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Geordie" (IFD) (6th wk). Holding at $5,500. Last week, same.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,350; 1,165; 1,204; 2,318; 60-$1)—Threshold of Space" (20th). Light $20,000. Last week, "Golden Arm" (UA) (3d wk), $18,500, with Odeon taking $10,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 995; 694; 696; 994; 40-75)—"Three Bad Sisters" (UA) and "Killer Is Loose" (UA). Good $15,000. Last week, "Creature Walks Among Us" and "Day of Fury" (U), $14,500.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Birds and Bees" (Par) (2d wk). Okay $9,000. Last week, $11,000.

Imperial (FP) (3,344; 60-$1.10)—"Court Jester" (Par) (3d wk). Off to $11,000. Last week, $15,000.

International (Taylor) (557; $1-$1.75)—"Richard III" (IFD) (10th wk). Final stanza looks $3,000. Last week, same.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1.25) — "The Swan" (M-G). Big $38,000. Last week, Loew's, "Forbidden Planet" (M-G) (2d wk), $7,000 for three days at 60-$1; Uptown, "I'll Cry Tomorrow" (M-G) (5th wk), $5,000 for three days, at 75-$1.25.

Shea's (FP) (2,375; 60-$1)—"Serenade" (WB) (2d wk). Okay $10,000. Last week, $14,000.

Tivoli (FP) (995; $1.50-$2.25)—"Oklahoma" (Magna) (2d wk). Picking up to capacity $15,000 after last week's $14,000, with management still reluctant to sell some 100 seats on sides on possible complaints of screen distortion.

'Goodbye' Lusty $8,500, Prov.; 'Suit' Large 12G, 2d, 'Comanche' Slow 8G

Providence, May 8.

A second-weeker, "Man In Gray Flannel Suit," at Majestic, is the topper here this week. It still is smash in a fairly slow stanza. RKO Albee's "Never Say Goodbye" shapes good. "Comanche" looks slow at State.

Estimates for This Week

Albee (RKO) (2,200; 50-80)—"Never Say Goodbye" (U) and "Toughest Man Alive" (U). Good $8,500. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $6,500.

Majestic (Fay) (2,200; 65-$1)—"Man in Gray Flannel Suit" (20th) (2d wk). Wow $12,000 or over after $17,000 opening week.

State (Loew) (3,200; 60-80)—"Comanche" (UA) and "Storm Fear" (UA). Slow $8,000. Last week, "The Swan" (M-G) and "Timetable" (UA) (2d wk), $7,500.

Strand (Silverman) (2,200; 65-80) "Scarlet Hour" (Par) and "Night My Number Came Up" (Indie). Dull $5,000. Last week, "Harder They Fall" (Col), $7,500.

'Suit' Smash $14,000 In L'ville; 'Rock' Solid 8G, 'Birds' OK 5G, 'Fall' 7G

Louisville, May 8.

Weekend biz currently is described as "Too Much Derby." All agreed that Friday's (4) night Derby Festival Parade, which brought out an estimated 125,000 crimped film house takes. The Brown's "Rock Around Clock" shapes solid. "Man in Gray Flannel Suit" looms sock at Rialto. "Birds and Bees" looks just okay at the Kentucky.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85) — "Rock Around Clock" (Col) and "Houston Story" (Col). Stood 'em up Saturday (5) Derby Night, indicating solid $8.000 in eight days. Last week, "Patterns" (UA), $3,000 in 6 days.

Kentucky (Switow) (1,100; 55-85) —"Birds and Bees" (Par) and "Toughest Man Alive" (Par). Okay $5,000. Last week, "Scarlet Hour" (Par) and "Crashing Las Vegas" (AA), about same.

Mary Anderson (People's) (1,000; 55-85)—"Goodbye, My Lady" (WB). Good $6,000. Last week, "Hot Blood" (Col), $5,000.

Rialto (Fourth Avenue) (3.000; 75c-$1) — "Man in Gray Flannel Suit" (20th). Smash $14.000 or near. Last week, "Threshold of Space" (20th), $10,000.

State (United Artists) (3,000; 55-85)—"Harder They Fall" (Col) and "Uranium Boom" (Col). Modest $7,000 in sight. Last week, "Tribute to Bad Man" (M-G) and "Inside Detroit" (Col), $8,000.

ST. LOO HOT, BIZ COLD; 'WONDERS' SOCK 23G

St. Louis, May 8.

With mercury soaring to 91 and baseball double-header with hometown Cardinals against N.Y. Giants, cinema trade was sloughed off over the past weekend. It will make whole session look laggard. "Seven Wonders of World" still is smash in second round at Ambassador after a great initial six days. "Harder They Fall" is barely passable at Loew's. "Guys and Dolls," out on popscale run following an extended initial run, is good at the Missouri. "Man in Gray Flannel Suit" looms neat in third frame at the St. Louis.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40) — "Seven Wonders Of World" (Indie) (2d wk). Smash

(Continued on page 16)

Cincy Slower But 'Alex' Trim 13G; 'Bad Man' NSG $8,000, 'Holiday' 18G

Cincinnati, May 8.

Seasonal beckoning of outdoor lures is noticeable this week in general downtown traffic, but dip is less than that felt at drive-ins. "Alexander the Great" is leading the way currently with a good Albee marker. "Tribute to Bad Man" shapes barely so-so at the Palace, a real disappointment. Third new bill, "Spoilers," looks smooth at the Grand. Holdover "Man in Gray Flannel Suit" continues sprightly in fourth-frame fadeout at Keith's. "Cinerama Holiday" is torrid in 46th Capitol round.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.10)—"Alexander the Great" (UA). Good $13,000 or near. Last week, "Anything Goes" (Par), $11,000.

Capitol (Ohio Conerama Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (46th wk). Hovering close to torrid $18,000. Last week, $18,500.

Grand (RKO) (1,400; 84-$1)—"Spoilers" (U) and "There's Always Tomorrow" (U). Smooth $6,500. Last week, "Killer Is Loose" (UA) and "Timetable" (UA), $6,000.

Keith's (Shor) (1,500; 75-$1.25) —"Man in Gray Flannel Suit" (20th) (4th wk). Exiting at brisk $6,000 after $7,900 third round.

Palace (RKO) (2,600; 75-$1)—"Tribute to Bad Man" (M-G). So-so $8,000. Last week, "Threshold of Space" (20th), $7,500.

TOURISTS TRAMPLE D. C. BIZ

Chi Still Lags; 'Serenade' Light $38,000, 'Birds' Sluggish 19G, 'Hunt' Socko 21G, 'Goodbye' 8G, 'Fall' 14G

Chicago, May 8.

Chi firstrun biz continues in doldrums this frame with even the new entries doing only fair. Onset of spring is held responsible by most exhibs.

"Serenade" shapes a dull $38,000 opener at the Chicago while "The Birds and the Bees" looks mild $19,000 at the State-Lake. Also new, "The Last Hunt" and "Naked Street" combo should get sock $21,000 in first Roosevelt round.

The Grand's "Never Say Goodbye" should do fair $8,000 in opener. "Ballet of Romeo and Juliet" is neat $5,800 week at Surf.

"Magic Fire" is lean in the second frame at the Monroe. "Meet Me in Las Vegas" continues big in the third session at the Loop. "The Swan" is sluggish in third United Artists frame. Fourth week of the Woods' "Harder They Fall" is slumping. "Man in Gray Flannel Suit" is still okay in fifth round at the Oriental.

"Oklahoma" stays sturdy in the 19th week at McVickers. "Cinerama Holiday" continues to hold nicely in 47th week at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Serenade" (WB). Slow $38,000. Last week, "Alexander Great" (UA) (4th wk), $23,000.

Esquire (H&E Balaban) (1,400; 85-$1)—"Touch and Go" (U) (3d wk). Oke $4,500 in 5 days. Last week, $6,200.

Grand (Nomikos) (1,200; 98-$1.25)—"Never Say Goodbye" (U) and "River Changes" (WB). Fair $8,000. Last week, "Forbidden Planet" (M-G) and "Day of Fury" (U) (3d wk), $6,500.

Loop (Telem't) (606; 90-$1.25)—"Meet Me in Las Vegas" (M-G) (3d wk). Sock $18,000. Last week, $19,000.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (19th wk). Sturdy $23,000. Last week, $28,500.

Monroe (Indie) (1,000; 67-87)—"Magic Fire" (Rep) (2d wk). Thin $4,500. Last week, $8,000.

Oriental (Indie) (3,400; 98-$1.25)—"Man Gray Flannel Suit" (20th) (5th wk). Oke $19,000. Last week, $23,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (47th wk). Steady $24,000. Last week, $24,700.

Roosevelt (B&K) (1,400; 65-98)—"Last Hunt" (M-G) and "Naked Street" (UA). Boff $21,000. Last week, "Comanche" (UA) and "Killer is Loose" (UA) (2d wk), $16,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Birds and Bees". (Par). NSH $19,000. Last week, "Anything Goes" (Par) (3d wk), $19,000.

Surf (H&E Balaban) (685; 98)—"Ballet Romeo Juliet" (Tohan). Swell $5,800. Last week, "Citizen Kane" (RKO) (reissue) (3d wk), $3,400.

United Artists (B&K) (1,700; 98-$1.25)—"The Swan" (M-G) (3d wk). Mild $17,000. Last week, $22,000.

Woods (Essaness) (1,206; 98-$1.25)—"Harder They Fall" (Col) (4th wk). Waning $14,000. Last week, $17,000.

World (Indie) (430; 98)—"Hamlet" (Indie). Dull $3,000. Last week, "Too Bad She's Bad" (Indie) (3d wk), $2,800.

Ziegfeld (Davis) (430; 98)—"Diaboliique" (UMPO) (20th wk). Sturdy $3,500. Last week, $3,600.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

Pitt Way Off But '7 Wonders' 23G

Pittsburgh, May 8.

Downtown biz, with exception of "Seven Wonders of the World" at Warner, is worst in a long time. Everything's dying and even such highly-regarded pictures as "Harder They Fall" at Harris, "Birds and Bees" at Penn and "On Threshold of Space" at Fulton can't even get close to a holdover. All three come out after first weeks. Twinner of "Slightly Scarlet" and "Glory" at Stanley isn't going anywhere, either. "The Ladykillers" great at Guild, will set a new house record.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Threshold of Space" (20th). Fine notices but nobody wants. Poorest here in long time. Drab $4,000. Last week, "Blacklash" (U), $6,000.

Guild (Green) (500; 65-$1)—"Ladykillers" (Cont). Off to sensational start and will break house record held by reissue of "Camille" (M-G). Can't miss $5,000 and may go better than that. First Alec Guinness pic to play here and should go around for sometime. Last week, "Night Number Came Up" (Cont) (5th wk), $1,900.

Harris (Harris) (2,165; 65-$1)—"Harder They Fall" (Col). Reviewers went to town for this one but looks just good at $10,000. Last week, "Jubal" (Col), $8,500.

Penn (UA) (3,300; 65-$1)—"Birds and Bees" (Par). George Gobel apparently can't bring them in for pay. One week and out to weak $10,000. Last week, "Swan" (M-G) (2d wk), $10,500.

Squirrel Hill (SW) (900; 65-$1)—"Diabolique" (UMPO) (5th wk). Good $3,000. Last week, $3,300.

Stanley (SW) (3,800; 65-$1)—"Slightly Scarlet" (RKO) and "Glory" (RKO). Way down in dumps at $5,000, about as low as possible for this house. Last week, "Bold and Brave" (RKO), $7,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Indie) (3d wk). Only bright spot in Golden Triangle. Still getting heavy play and should be Cinerama's topper so far with room to spare. Wow $23,000. Last week, $25,400.

'BRAVE' DULL $7,000, BALTO; 'SUIT' 15G, 3D

Baltimore, May 8.

Sluggish grosses prevail for the most part here this week. Newcomers are all mild entries. "Bold And Brave" is drab at Stanley. "Cockleshell Heroes" is mild at the Town. "On The Threshhold Of Space" is fairish at the New. "Tribute To Bad Man" is modest at the Hip. "Man In Gray Flannel Suit" is pleasing in a third round at the Century.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Man in Gray Flannel Suit" (20th) (3d wk). Still potent $15,000 after $16,000 in second.

Cinema (Schwaber) (460; 50-$1)—"Night Number Came Up" (Indie) (2d wk). Modest $2,500. Opener was $3,500.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna)

(Continued on page 16)

Mpls. Still Frigid, So's Biz; 'Holiday' Best Bet, $12,000, 'Suit' 13½G, 2d

Minneapolis, May 8.

One ordinarily might think that cold and snow at this time of year would be favorable for the boxoffice, but spring's non-arrival doesn't seem to be doing firstruns any good. However, outstanding entries are conspicuous by their absence and the newcomers now on tap probably can't expect to be benefitted by the weather. However, holdovers continue to give a good boxoffice account of themselves. "Cinerama Holiday" is

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'VEGAS,' 'CRANE' TOP NEW FILMS

Washington, May 8.

The sound of thousands of tourists' feet tramping through the capital is definitely not music to mainstem managers. Except for "Cinerama Holiday," which continues to draw out-of-towners, the visitors shun the cinemas while natives avoid the crowded areas. "Meet Me in Las Vegas," which tops the town at Loew's Capitol, is solid. "Hilda Crane" at Loew's Palace is barely pleasing and "Comanche" at the Columbia is strictly routine.

The off-beat "Zanzabuku" at Lopert's Dupont, is another mild entry. "Kansas Raiders" at RKO Keith's, is NSG. "Richard III" winds up a disappointing 8-week run at Playhouse with a mild final stanza. "Jubal" is fair in second round for 2 spot.

Estimates for This Week

Ambassador (SW) (1,490; 70-95)—"Jubal" (Col) (2d wk). Fair $4,000. Last week, $5,800.

Capitol (Loew's) (3,434; 86-$1.10)—"Meet Me in Las Vegas" (M-G). Pleasing if a bit disappointing at $22,000 despite fine crix reaction. Last week, "The Swan" (M-G) (2d wk), $17,000 for 6 days.

Columbia (Loew) (1,174; 70-95)—"Comanche" (UA). Over average at $8,000. Last week, "The Rack" (M-G), $6,500.

Dupont (Lopert) (372; 75-$1.10)—"Zanzabuki" (Rep). Oke $4,000, and stays. Last week, "Ballet Romeo and Juliet" (Indie) (4th wk), $3,000.

Keith's (RKO) (1,939; 75-$1) —"Kansas Raiders" (RKO) and "Tap Roots" (RKO). Dismal $6,500. Last week, "Harder They Fall" (Col) (2d wk), $7,500.

Metropolitan (SM) (1,200; 75-$1) —"Jubal" (Col) (2d wk). Okay $6,000. Last week, $10,000.

Palace (Loew) (2,360; 70-95) —"Hilda Crane" (20th). Pleasant $17,000. Last week, "Man in Gray Flannel Suit" (20th) (5th wk), fine $13,000 to wind up sensational run.

Playhouse (Lopert) (456; $1-$1.80)—"Richard III" (Indie) (8th-final wk). So-so $4,500 for second consecutive week, and winding up well below such hardy Shakespeare pix as "Hamlet" and "Henry V."

Plaza (T-L) (300; 80-$1.25) —"Adorable Creature" (Indie) (2d wk). Down to $2,500. Last week, $3,500.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (30th wk). Big $17,000 after smash $19,000 last week.

Trans-Lux (T-L) (600; 90-$1.25)—"Picnic" (Col) (12th wk). Nice $6,500. Last week, $7,000.

'Serenade' Stout $19,000 in Frisco

San Francisco, May 8.

Standout newcomers here this round look to be "Serenade" at the St. Francis, where it is big, and "Forbidden Planet," shaping for a fine total at the Warfield. "Bold and Brave" looms okay at Golden Gate. "Harder They Fall" looks fancy in second Paramount session. "Cinerama Holiday" still is fine at Orpheum in 40th stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Bold and Brave" (RKO) and "Brain Machine" (RKO). Okay $14,000. Last week, "Come Next Spring" (Rep) and "When Gangland Strikes" (Rep), $6,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Man In Gray Flannel Suit" (20th) (4th wk-6 days). Fair $10,000 or close. Last week, $13,500.

Warfield (Loew) (2,656; 65-90)—"Forbidden Planet" (M-G). Fine $18,000 or over. Last week, "The Swan" (M-G) (2d wk), $8,500.

Paramount (Par) (2,646; 90-$1)—"Harder They Fall" (Col) and "Overexposed" (Col) (2d wk). Fancy $10,000. Last week, $15,000.

St. Francis (Par) (1,400; $1-$1.25)—"Serenade" (WB). Big $19,000. Last week, "Miracle In Rain" (WB), $9,500.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (40th wk).

(Continued on page 16)

Spring Slows B'way; 'Planet' Lands Fast 18G, 'Hilda' Soft 14G, Palace 14G, 'Swan' Swift 135G, H. O.'s Slip

Broadway deluxers again had to contend with competition from outdoors over the past weekend, with another batch of spring weather keeping folks away from the cinema. Three new pictures were handicapped by the mild temperatures which cripples the boxoffice every year about this time.

Top new entry is "Forbidden Planet," which looks to land a sock $18,000 opening week at the Globe. "Hilda Crane," also new, finished the first stanza at the Victoria with a fair $14,000. "Wetbacks" with vaudeville shapes to get a $14,000, also just fair, at Palace.

Biggest coin is going to "The Swan" with stageshow, with a smooth $135,000 in prospect for second session at the Music Hall. It will hold, of course. "Jubal" finished its first holdover week at the Mayfair with a barely okay $11,500.

"Godzilla" looks to get a nice $17,000 in second round at the State. It was considerably over expectancy with a good $22,000 opening week. "Birds and Bees" was down to $25,000 in second frame at the Paramount.

"Man in Gray Flannel Suit" with iceshow onstage is heading for a good $57,000 in its fourth stanza at the Roxy. Combo stays on until "D-Day Sixth of June" comes in May 25. "Alexander the Great" looks to wind its sixth session at the Capitol with a so-so $18,000.

"Seven Wonders of World" also tapered off somewhat from capacity pace of initial two weeks but still was terrific at $57,600 in third round at the Warner. It is now in its fourth week. "Oklahoma," too, is down with a nice $23,200 for current (30th) stanza at the Rivoli.

"Meet Me in Las Vegas" finished its eighth frame with an okay $11,500 at the Astor. "Harder They Fall" is due in today (Wed.). "Conqueror" still looms good with around $15,000 for present (6th) round at the Criterion. House is getting "While City Sleeps" on May 16.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Harder They Fall" (Col). Opens today (Wed.). Last week, "Meet Me Las Vegas" (M-G) (8th wk). okay $11,500. Seventh was $13,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Naked Night" (Times) (5th wk). Fourth stanza concluded Sunday (1) was fancy $7,200. Third was $7,800.

Baronet (Reade) (430; $1.25-$1.50)—"Madam Butterfly" (IFE) (3d wk). First holdover round ended Monday (7) held with lusty $10,700. First was $11,800.

Capitol (Loew's) (4,820; $1-$2.50)—"Alexander the Great" (UA) (6th wk-8 days). Present stanza ending tomorrow (Thurs.) looks like oke $18,000 or near. Fifth $22,000. "Revolt of Mamie Stover" (20th) opens Friday (11).

Criterion (Moss) (1,700; 75-$2.20)—"Conqueror" (RKO) (6th wk). Current round is heading for good $15,000 or less. Fifth was $19,000, over hopes. "While City Sleeps" (RKO) set to open May 16.

Bijou (Lopert) (603; $1.50-$1.80)—"Richard III" (Indie) (9th wk). The eighth stanza ended Sunday (6) was mild $5,000. The seventh was $5,800.

Fine Arts (Davis) (468; 90-$1.80)—French-Cancan" (UMPO) (4th wk). Third week ended Sunday (6) was nice $9,000. Second was $12,000.

Globe (Brandt) (1,500; 70-$1.50)—"Forbidden Planet" (M-G). First session winding up today (Wed.) looks like socko $18,000 or close. Holding. In ahead, "Creature Walks Among Us" (U), $6,700.

Guild (Guild) (450; $1-$1.75)—"My Seven Little Sins" (Indie) (2d wk). First stanza concluded Monday (7) hit okay $5,000. In ahead, "Touch and Go" (U) (6th wk-8 days), $4,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"Jubal" (Col) (3d wk). Second frame finished Monday (7) held with barely oke $11,500. First was $15,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lovers and Lollipops" (T-L) (3d wk). This round ended yesterday (Tues.) was lively $9,200. Second was $8,700.

Palace (RKO) (1,700; 50-$1.60)—"Wetbacks" (Indie) and vaudeville. Week ending tomorrow (Thurs.) looks to hit good $14,000. Last week, "Star of India" (UA) with vaude, $15,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Birds and Bees" (Par) (3d-final week). Second week ended Saturday (5) was mild $25,000. First hit $30,000. Stays three extra days of fourth week in order to open "Man Who Knew Too Much" (Par) on May 16.

Paris (Pathe Cine) (568; 90-$1.80)—"Ballet Romeo and Juliet" (Tohan) (6th wk). Fifth session concluded Sunday (6) was fair $6,800. Fourth was $7,000.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75)—"The Swan" (M-G) with stageshow (2d wk). First holdover stanza winding up today (Wed.) looks to land nice $135,000. Last week, $160,000. Stays on.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (30th wk). Current week ending today (Wed.) looks to land smooth $23,200. The 29th week was $25,000. Stays on with seats selling through June and July.

72d Street Playhouse (Tritone) (420; 85-$1.25)—"Bill of Divorcement" (SRO) (reissue). Opened Monday (7) with better than $700 opening day, terrific for an oldie.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "Man in Gray Flannel Suit" (20th) with iceshow onstage (4th wk). Present stanza ending tomorrow (Thurs.) is headed for good $57,000. Third was $67,000. "D-Day Sixth of June" (20th) opens May 25.

State (Loew's) (3,450; 78-$1.75) —"Godzilla" (Indie) (2d wk). Initial hold-over round winding tomorrow (Thurs.) looks to get fine $17,000 or close. First was $22,000, considerably over estimate. Stays on.

Sutton (R&B) (561; $1-$1.80) — "The Ladykillers" (Cont) (12th wk). The 11th stanza finished Monday (7) held with potent $6,700. The 10th week was $7,400. Stays on.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Gaby" (M-G). Tees off with preem tonight (Wed.), with regular run starting tomorrow (Thurs.). In ahead, "Doctor At Sea" (Rep) (10th wk-5 days), was mild $2,500 after $4,000 in ninth week, for a very strong longrun.

Victoria (City Inv.) (1,060; 50-$2)—"Hilda Crane" (20th) (2d wk). Initial session ended last night (Tues.) was fair $14,000 or less.

Plaza (Brecher) (525; $1.25-$1.80) — "A Kid For Two Farthings" (Lopert) (4th wk). Third round ended Monday (7) was stout $7,800. Second was $11,500. "Invitation To Dance" (M-G) opens May 22.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "Seven Wonders of World" (Indie), (4th wk). Third round ended Saturday (5) night was off from first two rounds but still terrific at $57,600. Second full week was $63,200, capacity at house currently. Stays indef.

World (Times Films) (385; $1-$1.50)—"Last 10 Days" (Col) (5th wk). Fourth session ended yesterday (Tues.) held at oke $3,200. Third was $3,300.

'Alex' Terrif $33,000, Philly; 'Wonders' Wham 25G, 'Suit' Big 16G, 3d

Philadelphia, May 8.

Fair weather meant a poor weekend here at the boxoffice with a few exceptions. Outstanding of these was "Alexander the Great," which is great at the Mastbaum. "Man in Gray Flannel Suit" still is very big in third round at the Viking. "Hilda Crane" at the Fox got the femme play but little else. "Tribute to Bad Man" is only fair at Goldman. Weak matinee trade is proving brutal for nearly all spots. "Alexander" is using coupons to woo school trade, and it is helping.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—

(Continued on page 16)

Ireland First-Timing at Variety, Charity Arm of World Show Biz; 1,200 From 39 Tents Hit N.Y.C.

By HY HOLLINGER

Approximately 1,200 delegates representing 39 Variety Club Tents from the United States and other sections of the world are convening in New York today (Wed.) for the opening of the Variety Club International 20th annual convention at the Waldorf-Astoria. Sessions, including business meetings and social affairs, will extend to Saturday (12), winding up with the annual Humanitarian Award being presented to an outstanding national or international personality.

Estimated cost of the four-day convention is $75,000. The cost, it's anticipated, will be recouped via the registration fees and advertising from the convention journal. In addition, the Coca Cola Co. and the Pepsi Cola Co. are picking up the tabs for two of the big social events—a cruise around Manhattan and a Mardi Gras ball in the grand ballroom of the Waldorf.

Large delegations are already in from London, Texas, Las Vegas and California, with a group from Ireland also arriving for the first time in the history of the Variety Clubs. The British Broadcasting Co. will film the convention proceedings which will be used over the BBC facilities and will also provide a print to each Tent throughout the world. Ed Sullivan will salute the organization on his tv show.

About 40 to 50 of the top brass of the motion picture industry will be seated on the elaborate dais at the Humanitarian Award dinner, the traditional closing feature of the convention. Among those under consideration for this year's Humanitarian Award are Dr. Jonas Salk, Henry Ford II, Cardinal Spellman, and Dr. Sidney Farber. Awards in previous years have gone to Bernard Baruch, Sir Winston Churchill, Gen. George C. Marshall, Father Flanagan.

Another highlight of the convention is the Heart Award, presented to the Tent which has reported the greatest accomplishment in furthering its pet charity or child welfare program. Business sessions will be held on all four days of the convention, with the election of officers and selection of the city for next year's convention set for Saturday (12). London, Miami, Las Vegas, and a seven-day cruise (favored by the International) have been mentioned as the main contenders, but it appears that Las Vegas has the inside track.

George C. Hoover, of Miami, who is winding up his second term as international chief barker, most likely will be succeeded by John H. Rowley, now first assistant international chief. The International has adopted a progression system in moving up to the top post, although nominations from the floor are permitted.

New York members who cannot attend all activities of the convention are welcome at the individual functions such as the luncheons, boat ride, ball, and Humanitarian Award dinner.

Variety Club International, the charity arm of show biz, was founded in 1927 by a group of Pittsburgh showmen. An abandoned baby found in the Sheridan Theatre launched the organization on a charity program. Other Pittsburgh showmen joined the group and the idea spread throughout the country where local Variety Clubs were founded. There are now 45 Variety Clubs throughout the world. Last year the combined contribution to various charities exceeded $4,000,000.

London Delegation

London, May 8.

British television director Henry Caldwell planed to Manhattan last Sunday (6) to film highlights of the Variety Club convention there for later screening on Britain's commercial tv network.

Among other members of the British Tent who are participating in the convention are Chief Barker Nat Cohen, James Carreras, Sir Tom O'Brien, Mike Frankovich, Charles Pearl, Leslie Faber and Ben Rosenfeld. They left London last Saturday (5).

Reade Enthuses, U.S Needs Fest

International film festival in the U. S. would be "a wonderful hypo" for the film biz, Walter Reade Jr., prexy of the Reade circuit, writes VARIETY from Cannes where he's attending in his capacity as an exec of Continental Distributing.

"For these two weeks, Cannes seems to have become the center of all the motion picture industry," he notes. "Somehow it reminds me a little of a TOA (Theatre Owners of America) convention and a world premiere of a top film every night, with private sneak previews going on all the time. Julius Gordon, E. D. Martin, Mike Blank and myself are here with our wives, and we are having private conventions every once in a while." (Gordon, Martin and Blank, along with Reade, are all TOA leaders.)

"I think the Americans on the whole are absolutely tops still in all departments," writes Reade, who's been ogling a lot of product as potential for Continental. "It is too bad that we have not yet been able to do something like this in America. Anyone who can see the thousands of autograph hunters that line the sidewalks and gawk, from nine in the morning till everyone has gone to sleep—plus the hundreds of photographs and accredited newspapermen from all over the world—can't help but realize what a wonderful hypo this is for the industry over here.

"Everyone speaks English and is anxious to come to America. We would be missing a big opportunity if we did not cash in on this while we can."

Reade went on to say he was convinced that, in the not-too-distant future, good pictures made anywhere would do business any place. "The truly great films may some day do more for world understanding than anything done so far, including the United Nations," he commented. Reade left Cannes Monday (7) to go to London.

Disney Drops 32 Mins. From 'Space'

Walt Disney has cut one of his new pictures in half. Producer, via Buena Vista, distribution subsidiary, had planned to release both "Davy Crocket and the River Pirates" and "Man in Space" together as a 135-minute package, "Crockett" being 75 minutes and "Space" 65.

They're still to be sold jointly but "Space" has ben trimmed to 33 minutes.

The two pictures, like the first "Crockett" entry, originally were on the "Disneyland" tv'er. For the theatrical release, the bigscreen and Technicolor values are being stressed.

"Space," employing both live action and animation, deals with extra-terrestrial travel. "Crockett" again teams Fess Parker and Buddy Ebsen as frontiersmen. Leo Samuels, BV president, has set the release date at July 17.

'Boone' Makes Peace With Studio Craftsmen

Hollywood, May 8.

Boycott of the indie "Daniel Boone" by the Hollywood AFL Film Council has been lifted following inking of collective bargaining agents with various studio unions by Gannaway-Ver Halen Inc., and Gannaway Productions Inc., producers of the picture. Council originally invoked the boycott on the grounds the film was a "runaway foreign production," lensed outside the U. S. solely to take advantage of low labor costs.

As part of the deal, indies have agreed that in the future if they deem it necessary to lens outside the U. S., "they will first consult with the Film Council concerning using Hollywood production crews on such films."

UA Charges Drive-In Irregularities

Says % Reported on 75c Admish Though $1.25 In Effect—Films 'Sneaked' Into Midnight Show

Chicago, May 8.

A breach-of-contract suit with an alternative count of fraud has been filed in Federal District Court here by United Artists, naming the Starlite Drive-in Theatre Corp. as defendant. Suit asks for $3,540.62 in damages for breach of contract or $2,557 with an additional $5,000 exemplary damages on the fraud count.

UA says the damages represent film rental for specific films shown at the Starlite Drive-in in January, May, July and August of 1955. The film company contends that Stanford Kohlberg, the ozoner operator, charged a $1.25 admission price at the Starlite, but only paid percentage film rental on 75c of the admission, claiming that the other 50c was for use of the miniature golf course and kiddy park. UA also contends that Kohlberg, advertising a midnight show with flat rental pix, would decide arbitrarily when to cut off UA's participation in the gross for the percentage picture shown before midnight. The film company further claims that Kohlberg would also "sneak" the percentage film into the midnight show, well after he had cut UA out of participation in the gross.

Suit was filed in Federal Judge Win G. Knoch's court by Pat O'Brien of the firm of Mayer, Friedlich, Spiess, Tierney, Brown & Platt, who handle most film company legal matters here, with the exception of 20th Century-Fox. A decision is not expected for at least six months.

New Italo-Spanish Pact

Rome, May 1.

A new Italo-Spanish pic collaboration pact has just been signed in Madrid. Deal modifies and extends the agreement between the two film industries, signed in 1953, until Feb. 28, 1957. New pact calls for exchange of 30 feature pix per year, up to five of these to be released in original versions, with or without subtitles.

It also eliminates "twin" productions and calls for more stringent controls of the financial backing of potential co-producers.

British Pix Play Footsie With TV

London, May 8.

The British picture industry is making noises to suggest it wants to come to terms with tele. Trade leaders are now working out a plan to regulate the use of feature entertainment over the airwaves. The plan has been in the talking stage between the four trade presidents during the last two or three weeks. But the issue was forced into the open a week ago when BBC-TV dropped its regular Sunday night drama program in favor of a screening of "Stagecoach."

Acting on the old premise that if you can't beat it, you must work with it, industry toppers are now suggesting that BBC-TV should accept an arrangement whereby they'll be allowed one feature a month. The film would need to be selected from a short list of subjects prepared by the trade itself, and there would, presumably, have to be agreement as to the time and day of airing. In this way, the trade hopes it may be possible to keep top pictures off the air at peak hours.

This new development follows the close cooperation that has been established between the trade and BBC-TV since the beginning of this year. There is regular liaison between the industry and Television Centre, and on result has been the launching of the new weekly, "Picture Parade" program, which is aired every Tuesday night.

EXTRAS' GUILD RETURNS 6 INCUMBENT OFFICERS

Hollywood, May 8.

Six incumbent officers were re-elected in the annual Screen Extras Guild elections. In contests for positions on the Board of Directors, 13 persons nominated by the official Nominating Committee and one independent were elected, executive secretary H. O'Neil Shanks reported. Election thus gave 19 out of 20 positions to the incumbent administration.

Winners were: President, Richard H. Gordon; first veepee, Franklyn Farnum; second veepee Tex Brodus; third veepee Paul Bradley (no opposition); Recording secretray Kenner G. Kemp; and Treasurer, Jeffrey Sayre.

On the board, independent Joe Brooks and Billy J. Williams, Paul Cristo, Tina Menard, Evelen Ceder, Ethel Greenwood, Leo Abbey, Guy Gifford Way, Frank Radcliffe, Kenner G. Kemp, Roy Thomas, Sid Troy, Anna Mabry and Max Reid, of the official slate.

Mex Film Okayed For Cannes After Union Row

Mexico City, May 1.

In a last minute decision, Manuel Barbachano Ponce, producer of the disputed bullfight documentary feature, "Torero," was allowed to carry a print of the film with him when he aired out for the Cannes Film Festival. Pic had been impounded by the local government film export board on a request of the production technicians union (STPC) leaders that it should have been made under their jurisdiction. They claimed the producer had used less expensive, newsreel-documentary union (STIC) people. Interfactional battle has been going on here for some time, with this latest.

There is a pact between the two organizations, which presumably gives STPC control over all features and STIC on all documentaries and shorts. Both unions, however, have crossed lines at various times. Barbachano previously was the center of a similar mixup with his last year's Cannes entry, "Raices" (Roots).

The "Torero case was arbitrated by government film chief, Jorge Ferretis, who forced the producer to pay STPC technical sections a token social benefit of approximately $2,000 before leaving the country.

COL EXTENDS $143,000 SCHNEIDER CONTRACT

Abe Schneider, v.p.-treasurer of Columbia, has been given a new seven-year employment contract believed retroactive to last September when his previous pact expired.

New deal is, in effect, an extension of the previous agreement which gave Schneider total remuneration of $143,000 a year. Exec a few years ago also was given options to purchase 12,500 Col common shares at $12 per share.

BRITISH FILMS ON U.S. VIDEO BORDER MAY SOUR CANADIAN DATES--HOARE

British producers selling pictures to United States television have to be careful not to destroy the theatrical value of the films in the Canadian market, Victor Hoare, deputy managing director of Lion International, the foreign arm of British Lion, warned this week. In New York to make distribution deals for a dozen British Lion films, Hoare called attention to the penetration of U. S. video into Canada via the stations in Detroit, Buffalo, Minneapolis, etc. With Canada an important outlet for British product, Hoare indicated that the situation was causing concern among the English filmmakers.

According to Hoare, British producers look upon U. S. tv as a last resort. "If there is a theatrical deal going," he said, "there is no producer that will go to tv." He admitted, however, that there are exceptions, citing the case of the NBC deal with "Richard III," which he described as "a deal of a lifetime." Hoare insisted that as a general rule British producers only go to tv when they are unable to obtain a suitable theatrical release in the U. S.

Hoare discounted, as far as he was personally concerned, the reports of U. S. opposition to British product. "If we have the right picture, we can make a deal for circuit bookings," he asserted. British pictures, viewed from the standpoint of the American market, have to be divided into three groups, Hoare said. There are those suitable for the second feature market and for tv, the art house films, and those that have mass appeal and can obtain widespread U. S. distribution.

While admitting that British films do not have "a ready market" in the U. S. at present, Hoare said indications are that "we will be getting it." He said he had received a "friendly reception" at the offices of all U. S. distributors, including the major companies. "I haven't run into any trouble trying to sell to American distributors," he said.

Hoare said that British producers have realized that there is no sense in "trying to force" certain pictures which have been obviously made for British Isles consumption. "It would be similar to selling a 'Ma and Pa Kettle' in some foreign countries," he explained. The British film industry, he said, has enough good pictures for the world market without forcing the strictly local product. British Lion, for example, which distributes 15 to 20 pictures annually, rates about 12 as suitable for international distribution.

Hoare has brought over for U. S. theatrical distribution the Boulting brothers' "Private's Progress," which has grossed the equivalent of $1,000,000 in the British Isles and is so far the biggest grosser in British Lion history; William Fairchild's "Extra Day," starring Richard Basehart and Simone Simon and rated a "mass appeal" entry; John Stafford's "Loser Take All," B-L's first C'Scoper starring Rossano Brazzi, Glynis Johns, and Robert Morley and written by Graham Greene, and Herbert Wilcox's "My Teenage Daughter."

Hoare is also high on John Woolf's "The Iron Petticoat," Bob Hope-Katharine Hepburn starrer which Metro will release in the Western Hemisphere.

Hoare has already concluded a deal with Elliot Hyman for four pictures for both theatrical and tv distribution. "John and Julie" went to Hyman's theatrical subsidiary, Dominant Pictures, for theatrical release first. The others—"End of the Road," "Child's Play," "Orders Are Orders," and "Blue Peter"—are destined for tv but may be also released theatrically if Hyman chooses. Another film, "Geordie," has been taken by George Brest for theatrical release and is already playing to good returns in Canada.

As an experiment, Hoare is bringing over "Ramsbottom Rides Again," a British satire of westerns, featuring the popular Lancashire comedian Arthur Ashley. "Ashley is very popular in England," Hoare said, "but I'm not quite sure how he'll be accepted here. Anyway, I'm going to show the film to several distributors."

Hoare, former foreign chief of the Selznick Organization, will spend three weeks in the U. S.

ZOMBIE PIX UPBEAT & DURABLE

Amusement Stock Quotations

(N.Y. Stock Exchange)

For the Week Ending Tuesday (8)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
31⅜	24⅝	Am Br. Par Th	257	31⅜	29¾	31⅛	+ ⅞
28⅜	23¾	CBS "A"	260	26½	25⅝	25¾	— ¼
28¼	23½	CBS "B"	54	26	25	25¼	— ¾
26¾	21¾	Col Pix	72	21⅞	21⅛	21⅝	— ½
16⅜	14⅛	Decca	142	15½	14⅝	15½	+ ⅞
91	75¾	Eastman Kdk	97	95⅞	93¼	93½	— ½
4⅞	3⅜	EMI	337	4⅛	3⅞	3⅞	—
24¼	18⅞	Loew's	197	21⅞	21⅛	21¼	—
9¼	8	Nat. Thea.	195	8⅜	8⅛	8⅛	— ⅛
36½	30¼	Paramount	53	33⅞	32⅝	32⅝	— ⅛
36½	31⅜	Philco	340	29½	27	27⅛	—1⅞
50⅜	41⅛	RCA	288	46⅜	45⅛	45¼	— ⅝
9	8⅛	RKO Picts.	59	8⅝	8¼	8½	+ ⅛
12	9½	RKO Thea.	128	10⅜	10¼	10⅜	— ¼
8⅞	7¼	Republic	44	8½	7⅞	8⅜	+ ⅛
15⅛	13¾	Rep., pfd	3	14	13⅞	13⅞	—
17¾	15¼	Stanley War.	62	16⅛	15½	16⅛	+ ¼
27¾	22⅛	Storer	29	25½	24¾	25¼	—
29¼	21⅞	20th-Fox	339	28⅞	25⅝	2 5⅝	—
29½	25⅛	Univ. Pix	5	27½	27	27	—
24¾	18½	Warner Bros.	462	23¾	22¾	23¾	+ ¾
141¼	120	Zenith	25	124¼	121	121½	—3

American Stock Exchange

6¼	4⅝	Allied Artists	49	4¾	4⅝	4⅝	—
13¼	10½	All'd Art., pfd.	8	11¾	11⅛	11⅛	—
2⅛	1½	C & C Super	62	1⅝	1½	1½	—
10	8	Du Mont	75	8	7¾	7¾	—
3⅞	3	Nat'l Telefilm	101	4½	3⅞	4⅛	+ ¼
5¾	2¾	Skiatron	34	4¼	3⅞	3⅞	— ½
12⅜	11⅜	Technicolor	138	12¾	12⅛	12⅜	+ ⅜
4½	3⅛	Trans-Lux	25	3½	3⅜	3⅜	—

Over-the-Counter Securities

	Bid	Ask	
Chesapeake Industries	3	3¾	—
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3¼	3¾	—
Du Mont Bdcast	7⅛	7⅞	—
Guild Films	3⅜	3⅞	—
Official Films	2	2½	—
Polaroid	69¾	72¾	+1¾
U. A. Theatres	7⅝	8⅜	— ⅛
Walt Disney	43	47	—

(Quotations furnished by Dreyfus & Co.)

Sam Goldwyn's Slants on Japan

Hollywood, May 8.

Producer Samuel Goldwyn, just returned from the Orient, where he launched "Guys" in Tokyo and Hongkong, returns with detailed views on the Japanese motion picture industry and market.

Of the country's 4,000 theatres, American films play in only 500 to 600, in the larger towns, he said. In a rundown of satistics, Goldwyn declared: 422 feature films were turned out by the Jap industry in 1955; 21 cents (75 yen) is the average admission price, with one-third of this going to the government for taxes; the normal admission in large cities is from 56 cents to 98 cents.

"Guys," on the other hand, is bringing an all-time high price of from 70c to $1.40 (250 to 500 yen, as against the average of 200 to 350). Film, according to producer, is the first musical show ever to be a big hit in Japan, the public usually not understanding the lyrics. "They loved it, thought it was pure Americana," Goldwyn noted.

Annual domestic film revenue in Japan is $92,000,000, producer pointed out. Average revenue of an American picture is between $140,000 and $150,000, although "Roman Holiday" hit $750,000 and Walt Disney's "Living Desert" better than $500,000. "Quo Vadis" also was a big hit, and currently "This Is Cinerama," "Rebel Without a Cause" and "Picnic" are doing turnaway biz. About $300,000 is expected to be cleared by "Guys" in its Jap run.

A total of 877,000,000 Japanese attend film theatres yearly, seeing an average of 10 pix annually. Nation has 684 CinemaScope screens, and 195 foreign films, 70% American—or 136—are shown, Goldwyn reported that so far as he knew, not a single Russian picture is booked. Television as yet has had no effect upon theatre biz, there presently being about 200,000 tv sets, increasing at the rate of 10% monthly.

Jap audiences, "who love American pictures," like "good pictures," according to Goldwyn, "but prefer romantic pictures, pictures of great heart, great warmth."

Stressing that his "Guys" has only played 600 situations in the U. S. since its opening last November, producer stated he would have to get back $10,000,000 to get even. He expects to take "a long time" in playing film, and has "no banks to worry me."

"To make a picture today is not enough," he reported, in commenting upon his personal selling of his film in the Orient, and Europe, and sending a party of femmes throughout the world to drumbeat, "the whole world must know about it."

"Boost a hit," he said, "drop a failure." Goldwyn admitted that he has had his failures, which he preferred to forget. "Paid advertising will not help a poor picture, on the first day." The first day of a pic's showing, he said, gives the answer to the fate of a feature. Somehow the public knows about a film, even before it is shown, he noted.

Only good pictures today do good business, producer brought out. "Anybody making lots of pictures on the theory that their very number will make him lots of money, if they aren't good, is in for a big disappointment," he stressed.

A producer can lose millions on one picture, if it doesn't measure up. Exhibitors look for a way to throw it out if it doesn't do well in the first few days."

Branson to Europe

Walter Branson, RKO v.p. in charge of global distribution, leaves New York Friday (11) for a swing of company offices in England and on the Continent for talks on individual pictures and overall policy.

Concerning the latter, RKO is particularly high on the results of its foreign distribution of "The Conqueror" and will use the campaign on this as a guide to the handling of future releases.

20 NOW OR NEAR; MANY TANDEMED

Hollywood is on a new science fiction and horror-action kick. A total of 20 pictures, either in the space or chiller-diller category, are in release, completed and ready for distribution, or in production.

These pictures, generally modest budget items, sometimes result in solid payoffs. They have a big appeal for the kiddie trade and draw many of the adults as well. In a broad sense, they represent family pictures—the man of the house usually shepherding the offspring to the boxoffice.

The national interest in hypnosis and reincarnation spurred by the publication of "The Search For Bridey Murphy" has also aroused the interest of the film companies. Paramount will film the bestselling book and Allied Artists will offer "The Hypnosis of Diana Love." AA is also preparing for production two other science-fiction yarns —"Not of This Earth" and "The Girl From Beneath the Sea."

The main asset of the spacers and the chillers is their susceptibility to exploitation. They're ideally suited for saturation openings accompanied by extensive radio-tv campaigns covering a wide market area. In many instances, the coin saved in the production is added to the exploitation campaigns. Also such pictures make excellent bookings during school holiday periods or when packaged, two science fiction, two horror films, or one of each. For example, Columbia is releasing "The Earth Vs. Flying Saucers" and "The Werewolf" as a package. Allied Artists joins "Invasion of the Body Snatchers" with "World Without End" and is also tandeming "Atomic Man" and "Indestructible Man."

Col also plans to team "1984," based on George Orwell's successful novel, and "The Gamma People." It recalls success last year with "It Came From Outer Space" and "Creature From the Black Lagoon."

The out-of-this-world films also lend themselves to unique tieups. For example, Metro's "Forbidden Planet," currently in release, is being offered as a premium in Quaker Oats cereal boxes. Premium ducat admits a child under 12 when accompanied by a paying adult.

Universal makes it a practice to produce several of the "wierdies" each year. An annual offering that has turned into a series is the company's "Creature" films. The latest — "The Creature Walks Among Us"—is presently in distribution and is the successor to "Creature of the Black Lagoon" and "Revenge of the Creature." U's upcoming horror slate also includes "The Mole People," "The Deadly Mantis," and "The Shrinking Man." Its recent spacers consisted of "This Island Earth" and "It Came From Outer Space."

Certain of the chiller films display an amazing durability. RKO's experience with "King Kong," perhaps the daddy of the screechers, is the best example. The picture is being placed into theatrical distribution again this summer following a tv outing and an extensive country-wide re-release several years ago. Originally issued in 1933, it grossed almost $2,000,000 in its most recent theatrical release, almost 20 years after it was initially distributed. Similarly, Universal continues to snare dates for its "Frankenstein" and "Dracula" films.

An effort to cash in on the popularity of the "beast" films is presently being made with "Godzilla, King of the Monsters," the Japanese-made film which is obtaining dates in key firstrun houses throughout the country. Picture is being distributed by Joe Levine's Embassy Pictures, with Terry Turner handling the saturation radio-tv campaign, a system he devised with the re-release of "King Kong."

20th-Fox's "Threshold of Space," based on actual research of the stratosphere, and United Artists' upcoming "Unidentified Flying Objects," a Russell Rouse-Clarence Greene documentary dealing with the Air Force's probing of flying saucers, broadly fall into the science fiction category.

UA also has two scarers tentatively scheduled for release in June and July. Aubrey Schenck's Bel-Air Productions is providing "The Black Sleep," featuring such film villains as Basil Rathbone, Bela Lugosi, Akim Tamiroff, Lon Chaney Jr., and John Carridine, and the Nassour Bros. are contributing "The Beast of Hollow Mountain." RKO has "Space Satellite" set for future production.

"Threshold of Space" (20th) and "Diabolique" (UMPO) were runner-up films in that order.

"Seven Wonders of World" (Indie) looms as one of the big new productions from which considerable will be heard from in the future. It teed off in several of first four key city engagements with biz that topped that all previous "Cinerama" offerings. "Miracle in Rain" (WB), also new, was on the disappointing side in many keys.

"Harder They Fall" (Col) started turning in some big to socko sessions the second week it was out in distribution to any extent. "Jubal" also shaped as a hefty grosser based on playdates thus far. It displayed enough strength to finish third once and fifth another time in weekly ratings.

Interest centered on "Birds and Bees" (Par) because it was the first screen effort of George Gobel, who currently is a tv favorite, and previously was best known for his radio and nitery comedy work. Initial week at N. Y. Paramount was obviously not up to hopes, but the distrib subsequently got behind the film with a series of Gobel personals, guest shots on radio and tv in an effort to sell this initial vehicle to cinema patrons.

"Serenade" (WB), while a big hit at N. Y. Music Hall with the annual Easter stageshow, failed to measure up as well on later playdates around the country. However, it did show sufficient stamina to finish seventh one week and place in runner-up category an-

'Flannel' and 'Alex' Top April; Kelly's 'Swan' Floats in Number 3; 'Forbidden Planet' Among 12 Best

It was a chill April with spring held at bay and the boxoffice reflective of conditions; yet the ability of as many features as did hold up was a matter of some gratification in the trade.

"Man in the Gray Flannel Suit" (20th) and "Alexander the Great" (UA) were nip and tuck. Each film came in on an open throttle exploitation campaign and big openings and first weeks were rule for both. Of "Suit" there has been some wonderment about the "Madison Avenue" title outside Manhattan and trade quipsters have cracked that many of the tie-ups constituted a great build-up for the haberdashers. Same kibitizing gentry tended to inquire about the double truck splurges for "Alexander": (a) what would the film do in subsequents and (b) what could United Artists do for an encore exploitationwise, come "Trapeze."

April's 12 Best

1. **"Gray Flannel Suit"** (20th).
2. **"Alex. the Great"** (UA).
3. **"The Swan"** (M-G).
4. **"Cine Holiday"** (Indie).
5. **"Oklahoma"** (Magna).
6. **"Carousel"** (20th).
7. **"Anything Goes"** (Par).
8. **"Cry Tomorrow"** (M-G).
9. **"Conqueror"** (RKO).
10. **"Meet in Las Vegas"** (M-G).
11. **"Picnic"** (Col).
12. **"Forbidden Planet"** (M-G).

But both films pounded in strong, undeniably the pacesetters for the month.

Despite fears of a public satiety on Grace Kelly, "The Swan" (M-G) finished third, viewed as a strong showing since only out on release two weeks during month. It managed to cop first these two sessions although considerably behind both. "Alex" and "Suit" in actual amount of money and individual showings for the month.

"Cinerama Holiday" (Indie) wound up fourth. It was third in March, but some dip was expected in view of the fact that the new "Cinerama" subject has replaced it in four keys. "Oklahoma" (Magna) is moving up to fifth spot, this musical in Todd-AO, being seventh in March.

"Carousel" (20th), which was second in March, copped sixth place last month despite all newcomers. "Anything Goes" (Par) wound up seventh, some exhibs finding it difficult to sell this Bing Crosby-Mitzi Gaynor starrer commensurate with its actual entertainment value. Pic failed to hold up too well on extended-runs.

"Cry Tomorrow" (M-G), which was No. 5 in March, copped eighth money. "The Conqueror" (RKO), with a flock of bookings around Easter, did a nice comeback to wind up ninth. "Meet Me in Las Vegas" (M-G) copped 10th place although it never was able to rise above seventh spot in weekly ratings.

"Picnic" (Col), which was champion in March, wound up 11th while "Forbidden Planet" (M-G) rounded out the Golden Dozen for the month. "Ladykillers" (Cont), other session. "Hilda Crane" (20th) was surprisingly slow in three initial playdates and just fair in a fourth one. "Touch and Go" (U) was a surprise, strong entry in a number of arty theatres.

"Godzilla" (Indie), a science-fiction thriller, teed off with a nice opening week at the N. Y. State. The type of vehicle requiring plenty of circusing, it got this and paid off despite an offish Broadway trend. "Doctor At Sea" (Rep) continued doing nice to torrid trade in several key cities during the month.

"Creature Walks Among Us" (U) did enough to wind as a runner-up pic one stanza, "Mohawk" (20th), good in Boston, was fast in Buffalo. "The Rack" (M-G), another newie, was fair in St. Louis and stout in Washington.

April in Chicago

Chicago, May 8.

Motion picture theatre admission taxes collected by the City of Chicago during April, 1956, show a slight rise over the amount collected in the same month of 1955. Total for April, 1956, was $95,436, vs. $95,307 in April, 1955.

Total amusement taxes levied in April, 1956, also show a slight gain over the same month a year ago. Amount skimmed off by the city in April, 1956, was $161,452, as compared with the $155,560 collected in April, 1955.

Dallas Women Elect

Dallas, May 8.

Mrs. Grace Folsom, with the Interstate Theatre Circuit here, has been named prez of Dallas Women of the Motion Picture Industry. She succeeds Mrs. Lorena Cullimore, who was named to the board of directors.

Mrs. Billy Webb and Rosemary White were named veeps. Other officers of WOMPI include Mrs. Dorothy Jones, recording secretary; Mrs. Jean Johnson, corresponding secretary; Mrs. Mildred Freeman, treasurer, and Mrs. Muggins White, Beth Whitaker and Marilyn Bragg, directors.

20TH TAKES

LIKE BROADWAY TAKES TO 20TH

ROXY

Darryl F. Zanuck
presents

THE MAN IN THE GRAY FLANNEL SUIT

CINEMASCOPE

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BROADWAY...

CAPITOL

THE REVOLT OF MAMIE STOVER

CINEMASCOPE

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23 PACES TO BAKER STREET

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NEXT ATTRACTION!

BROADWAY'S ONE WAY NOW...

THE 20TH WAY!

West End Still Hefty; 'Swan' Smash $16,000, 'Concho' Hot 11G, 'Carousel' Lusty 10G, 2d, 'Alex' Great 7G, 6th

London, May 1.

The healthy pace at West End firstrun situations was maintained throughout the last stanza, and a number of newcomers opened in fine style. With the advantage of the Monaco wedding publicity, "The Swan" made a boff start at the Empire, and looks set for a smash $16,000 in its first full frame.

"Carousel" shapes line at Carlton with $10,000 in second week. "Johnny Concho" is heading for a surprisingly sock $11,000 or more in its opening round at the Leicester Square Theatre.

"Alexander the Great" finishes its sixth week of pre-release run at Odeon, Leicester Square with a solid $7,000. "The Harder They Fall" was hot $7,800 or near for its third frame at the Odeon, Marble Arch. "Hell on Frisco Bay" looks nice $7,500 or near in its third Warner week.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)—"Carousel" (20th) (2d wk). Fine $10,000. Opener was smash $11,800 for eight days. Holds.

Casino (Indie) (1,337; 70-$2.15)—"Cinerama Holiday" (Robin) (10th wk). Sturdy $10,300. Stays on indef.

Empire (M-G) (3,099; 55-$1.70)—"The Swan" (M-G). Set for smash $16,000 or near.

Gaumont (CMA) (1,500; 50-$1.70)—"Magic Fire" (Rep) (2d wk). Moderate $3,600. First was $4,000. "Patterns of Power" (Rank) follows May 10.

Leicester Square Theatre (CMA) (1,376; 50-$1.70) — "Johnny Concho" (UA). Heading for great $11,000.

London Pavilion (UA) (1,217; 50-$1.70)—"Kiss Before Dying" (UA) (2d wk). Fair $4,500. First was $5,100. "Rossana" (UA) preems May 4.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70)—"Alexander the Great" (UA) (6th wk). Hot $7,000. Slightly better than previous frame. "March Hare" (BL) follows May 3.

Odeon, Marble Arch (CMA) (2,200; 50-$1.70) — "Harder They Fall" (Col) (4th wk). Solid $7,000. Last week, $7,800.

Plaza (Par) (1,902; 70-$1.70)—"Vagabond King" (Par) (4th wk). Okay $5,200. "Trouble with Harry" (Par) opens May 4.

Rialto (20th) (592; 50-$1.30)—"On Threshold of Space" (20th) (3d-final wk). Steady $3,000. Second was $3,500. "It's Never Too Late" (ABP) bows May 3.

Ritz (M-G) (432; 50-$1.30)—"Last Hunt" (M-G) (2d wk). Neat $3,000, after $3,300 in first frame.

Studio One (APT) (600; 30-$1.20)—"African Lion" (BV) and "Blue Men of Morocco" (BV) (6th wk). Solid $4,300.

Warner (WB) (1,785; 50-$1.70)—"Hell on Frisco Bay" (WB) (3d wk). Fine $7,300 or near. Second was $8,300. "Land of Pharoahs" (WB) preems May 3.

WB Starts 'Old Man' On Location in Cuba

Havana, May 1.

Filming of "The Old Man and Sea" was begun last week at Cojimar, the small fishing village which is the original site of Ernest Hemingway's novel. Picture is being produced by Leland Hayward for Warner Bros. Star is Spencer Tracy, with 11-year-old Felipe Pazos, a bilingual Cuban student, featured. Director is Fred Zinnemann.

When shooting in Cuba is completed, the company will go to New York to film the Old Man's baseball dream.

Rank Opens Office in Arg.

Buenos Aires, May 1.

The J. Arthur Rank Organization has opened an agency here to distribute Rank pix direct instead of through Universal, as formerly. Colan MacArthur, formerly of the Rank organization in Italy, heads the office here. Buenos Aires will be central headquarters for all Latin-America.

"Crash of Silence" (Rank) was released by Universal, under the old pact at the Rose Marie.

Mex City Bans 'Hybrid'

Mexico City, May 1.

Alfonso Luis Morales, female impersonator who bills himself as "Shalimar," probably won't be able to play anywhere in Mexico in view of the local city amusements supervision department nixing an okay for him to fill a booking in a local vaude-revue theatre.

Action was taken on the grounds that his act is "morbid." The National Actors Union endorsed the ban on a nationwide scale. Femme impersonators are not rated popular down here.

Teutonic 'Aunt' Tops German B.O.

Berlin, May 1.

The Teutonic film, "Charley's Aunt," became top grosser in eight West German key cities in March, according to local trade surveys. Runnerup was the Lili Palmer starrer, "Devil In Silk" (Deutsche London), followed by Austria's "Sissi" and France's "Riffi."

"The Congress Dances," an Austrian remake; and "Bath On Thrashing Floor" and "Three From Filling Station," two German remakes, were next in rank. The high percentage of remakes among the German ace grossers seems to justify the substantial remake program of German producers.

In West Berlin's Kurfuerstendamm (preem house) area, U.S. pix continue pacing the field. Currently, six out of 14 principal houses are showing Hollywood pictures, three have German features, two houses each are showing two Gallic and two Italian pix while one film is from the United Kingdom.

Best Yank pic around is "Picnic" (Col). Latter now has passed its third week at Filmbuehne Wien. Capitol preemed "Lieut. Wore Skirts" (20th). Paramount's "Rose Tattoo," at Filmtheatre Berlin, found special attention. "The Glass Slipper" (M-G), at Marmorhaus, was liked mainly because of Leslie Caron, who, via "Lili" and "Daddy Longlegs," has become a special favorite around here. "Bedevilled" (M-G) and "Pearl of South Sea Pacific" (RKO) at Delphi and Metropol garnered only fair reviews.

Ex-Dictator Supporters Stir Trouble on Set Of Peron Expose Pic

Buenos Aires, May 1.

Production is already under way at Artistas Argentinos Asociados (AAA) studios on "Aurora de Libertad" (Dawn of Liberty), from a Sixto Pondal Rios script, based on actual events under the Peron dictatorship and subsequent liberation.

Lucas Demare is directing for producer Eduardo Bedoya, with ex-exiles Arturo Garcia Buhr and Maria Rosa Gallo in the main roles, supported by Santiago Gomaz Cou, Guillermo Battaglia, Mario Passano and Pedro Laxalt. This is figured to be an excellent boxoffice bet, at least here.

Stories leaking out from the set report trouble with technical workers, ex-supporters of the dictatorship (which gave them munificent wage increases every year), who jibbed at the theme. This is unlikely to disturb the producers, because there is enough distress in the industry to make replacements easy. Also, the industry is only too anxious to weed out malcontents, and clear its slate with a public which views it with hostility because so much of the top brass collaborated with Peron.

A "La Morocha" (The Brunette) trailer exhibited recently in a Mendoza city cinema, was received with catcalls, and has been withdrawn. This AAA production starred veteran actress Tita Merello, who is charged with profiteering under the Peron regime.

New Mex Film Workers Prez Plans TV Change

Mexico City, May 1.

Felipe Palomino, recently elected head of the technicians section of the local film workers union, announced the first two moves under his new regime. Most important will be a revision of the existing contract between his union, the STPC, which consists of production workers, and the STIC, controlling technicians in the newsreel and documentary fields. Under an old contract, the unions had agreed STIC would handle all tv film production, but because of recent increases in local video filming, many producers have called for more "pro" technicians. Most U. S. producers filming here demand that they be allowed to select their men from Palomino's union. His suggestion is that a new definitive pact be drawn up between the two unions with the production group given the right to work in some logical ratio on locally filmed video.

Second on his list of necessary changes is a new method of selecting crews to be used in U. S. pic filming. Local production staffs, unlike Yank technical groups, are hired as a unit rather than as individual workers. This method presumably guarantees the producer a better working force, since the group has performed as a unit numerous times previously. However, only two or three of these units are actually getting the calls on the higher paying English language productions at this time.

CEA Vs. Distrib Quota's Revival

London, May 8.

British exhibs have told the Government that they're opposed to the restoration of a distributors' quota and to the introduction of divorcement on the American pattern. These points emerge from the reply by the Cinematograph Exhibitors Assn. to the questionnaire compiled on behalf of the Board of Trade by the National Film Finance Corp.

The CEA pegs its case for a sound British production industry on the guarantee of a secure home market, based on exhibitors' quota and direct financial assistance to producers. But in their overall review of industry problems they underline the toll extracted from the trade by the current level of admission tax, which is running above 32% of their gross earnings.

As a variation from government policy, which has operated from the time of the first Quota Act in 1928, the CEA proposes that the quota should be cut from 10 years to five.

Exhib Situation Unhealthy

Although accepting the principle of continued support for British production, the CEA warns that, unless the exhibiting side of the industry is in a healthier state by the time the Eady fund is due for renewal next year, they are unlikely to continue support on a voluntary basis. If, on the other hand, their position improves by virtue of tax amelioration, they suggest that an extension of the present scheme should be restricted to a two-year period.

The CEA reply to the questionnaire asks for a meeting with the Board of Trade prexy to clarify the undertakings given some three years back in regard to expansion and booking policy by the three major associations; opposes regulated film rentals in favor of the present system of individual negotiation between exhibs and distribs; and declines to comment on the question of U. S. production in the United Kingdom, other than welcoming the production of good films "irrespective of their source."

A Critic's Critic

Vienna, May 1.

Kaethe Dorsch, starring in the Volkstheatre, was very peeved when she read the review of Hans Weigel in a local afternoon newspaper.

So she stood outside the Cafe Raimund, opposite the theatre the next day and when the critic left she approached him. Miss Dorsch asked if he actually was Hans Weigel—and then smacked him twice. Weigel said he will go to court.

Metro Cashing in On Filming Of 'Moon' in Japan; Frozen Yen Payoff

Tokyo, May 1.

Despite many difficulties, Jack Cummings, presently producing Metro's "Teahouse of August Moon," on location near Nara, ancient capital of Japan, is "fully satisfied with my personal decision to make the picture here." Cummings discussed the problems of fullscale production in Japan with VARIETY during a press junket to the recreated village of Tobiki, near Nara. Hegira was attended by about 100 domestic and foreign newsmen and newsfemmes, half of them journeying down from Tokyo as guests of Metro.

This was first such affair sponsored by an American company here and largest of its type ever conducted in Japan. Press was introduced to entire staff, lunched with Metro, stars being scattered among the tables, were taken to Tobiki by bus where they inspected sets and were served tea in the recently constructed teahouse set. Through entire day all stars and technicians were readily available for interviews and pictures.

Cummings discovered Tatsuo Kawashima, who will play the role of the bearded village patriarch, while visiting the old man's curio shop in Kyoto. Other bit players have been secured from the villagers around the rice-paddy-surrounded set in Ikoma, Towaraguchi.

Biggest problem faced by Cummings and Director Daniel Mann is the weather, always unpredictable here. In the six days of work completed, Cummings had 300 feet of film. Next hurdle, Cummings said, is lack of developing facilities. Far East Lab, the only firm here capable of processing color film, is too snowed under with Japanese film company commitments to handle the Metro reels. Therefore, there is a 5-10 day lag between shooting and rush projection as the undeveloped film is air-mailed back to Hollywood and returned after printing.

Sure of Meeting Deadline

Cummings is certain of bringing the film in by his July 1 deadline. Faced with the threat of oncoming rainy season which hits Japan about June 15 and continues almost uninterrupted for 30 days, Cummings has constructed a duplicate of Tobiki on the Daiei Motion Picture Co. lot in Kyoto, 20 miles from Nara.

Cummings and Mann have surrounded themselves with some half dozen Japanese advisers and Mann is most meticulous about accepting their advice.

Despite the difficulties brought about by the remoteness of the location scene, Metro stands to profit from its choice. It will undoubtably be featured in articles being prepared by all the Japanese press and by Louis Berg of This Week and George Delacorte, Dell Publishing prexy, both of whom were on hand for the junket.

Although the cost of shooting under such primitive conditions runs high, all the yen expenses are being paid from Metro's frozen yen account in Japan.

With the arrival of Eddie Albert and Henry Morgan, Cumming's entire cast is assembled. Louis Calhern and Glenn Ford have been here for several weeks and the role of Lotus Blossom, the geisha, is being played by Daiei's Machiko Kyo. Other Daiei actors have small roles and a part has been written in for teenage singer Michiko Sawamura, who scored a hit in Metro's "Meet Me in Las Vegas."

Bible Short in Jerusalem

Jerusalem, May 1.

The 20th-Fox featurelogue "Land Of The Bible," was unveiled here at the European and Middle Eastern preem of this C'Scope short. Opening here at Orion Cinema was attended by Israel President Itzhak Ben Zvi, Murray Silverstone, 20th-Fox International prexy, and members of the diplomatic, consular and press corps.

Shot in Eastmancolor, the short reputedly captured the full physical beauty and some of the spirit of Israel, said the crix here. "Bible" will have sound tracks in 22 different languages for showing as a short in Fox outlets throughout the world.

30% of Brit Pic Costs from U. S.

London, May 8.

About 30% of British film production in the coming year will be either wholly or partly financed by American outfits. That estimate was given by David Kingsley, managing director of the National Film Finance Corp., when introducing its annual report to a press conference here last week. Increased volume of U. S. production was referred to in the report to explain the decline in the number of films bank-aided by the NFFC.

Kingsley estimated that American companies either would make outright or be associated with some 28 British films this year.

In the few years since it was set up in late 1948, the NFFC has advanced almost $34,000,000 to assist British filmmakers, and has incurred bad debts, which have been written off, to the tune of approximately $13,000,000. Substantially more than one-half of that total was lost by the old British Lion Company; the new outfit, wholly owned by the NFFC, will show a profit in its first year, the report revealed.

From 1952, the report shows, that NFFC has financially aided 152 British pix, but only 62 have shown a profit. Of those in the red, 61 will not even be able to repay the 70% distribution guarantee.

As it now takes a slice of profits earned, the NFFC has done well with such pix as "Moulin Rouge," "Genevieve" and "The Weak and the Wicked." Profit participation yielded a return of over $700,000, and enabled the NFFC to wind up in the black for the first time.

Failure of 75 Mex Pix To Get Key Mex City Dates Annoys Industry

Mexico City, May 1.

Mexican film trade is bogged down additionally because 75 films can't find firstrun playdates. Those pix are in the hands of distributors, mostly Peliculas Nacionales, the semi official placer of Mexican films in Mexico and abroad, but also Columbia Pictures which does some world distribution of Mexican fare.

Trade observers point to the fact that here, Mexico's biggest city with a population of 4,005,175, there are only four of the 137 operating cinemas that are firstrun for Mexican fare on opening engagements. It is believed that perhaps two more firstruns for Mexican films would go far towards thawing this stockpile of native pix.

Another reason cited for so many Mexican pix failing to grab initial firstrun dates is the unusually long runs being registered by foreign films. "Rififi" (French) ran 21 weeks (a new mark here); "Madame Butterfly" (Italian-French), 13 weeks, and "Footsteps (Golden Chain) circuit. in Fog" (Col), five weeks. However, the Mexican-made "Con quien andan nuestras hijas?" ("With Whom Do Our Daughters Associate?") has begun its sixth week at the Cine Alameda here, flagship of the Cadena de Oro

1st Metro-Ealing Film Under New Deal Rolls

London, May 1.

First picture under the recent Ealing deal with Metro started rolling at the MGM-British studios in Elstree. A dramatic thriller by John Eldridge and William Rose, "The Man in the Sky" has Jack Hawkins as star, with Charles Crichton directing. Most of the lensing will take place on location at a Midlands aerodrome.

Meantime, Leslie Norman is enroute to Australia to line up production of the second Ealing-MG production, "The Shiralee," an adaptation of D'Arcy Niland's story of an Australian swagman. Production will start near Sydney in July.

HOT as a

Welcome Variety International as

M-G-M BLASTS BROADWAY!

ASTOR
Completes HOT 2-month run!

"MEET ME IN LAS VEGAS"
Dan Dailey, Cyd Charisse, and all-star cast
CinemaScope—Color

•

RADIO CITY MUSIC HALL
(Next Attraction)
Aflame with love and revolt. A Big One.

"BHOWANI JUNCTION"
Ava Gardner, Stewart Granger
CinemaScope—Color

•

GLOBE
Love Adventures of the Planet Girl and the Earth-Man amazing Broadway.

"FORBIDDEN PLANET"
Walter Pidgeon, Anne Francis, Leslie Nielsen and Robby, The Robot
CinemaScope—Color

RADIO CITY MUSIC HALL
Packed houses love it. Never such reviews.

"THE SWAN"
Grace Kelly, Alec Guinness, Louis Jourdan
CinemaScope—Color

•

TRANS-LUX 52nd STREET
Not since famous "Lili" such screen entertainment! The love story of

"GABY"
Leslie Caron, John Kerr
CinemaScope—Color

•

PLAZA
(Starts May 22)
Nothing like it ever! A screenful of romance and beauty.

"INVITATION TO THE DANCE"
Gene Kelly, Tamara Toumanova, Igor Youskevitch
Technicolor

•

VICTORIA
(Coming)
Young love faces life with joyous courage.

"THE CATERED AFFAIR"
Bette Davis, Ernest Borgnine, Debbie Reynolds, Barry Fitzgerald

EXTRA! SPECIAL!
(Soon)

GUILD

The Exclusive Featurette in CinemaScope—Color
"WEDDING IN MONACO"

The Prize Picturization in CinemaScope—Color
"BATTLE OF GETTYSBURG"

Picture Grosses

ST. LOUIS

(Continued from page 8)

$23,000 or over after $24,800 in first six days.

Fox (F&M) (5,000; 51-75)—"Revolt Of Mamie Stover" (20th) and "Crooked Web" (Col). Opened today (Tues.). Last week, "Maverick Queen" (Rep) and "Stranger At My Door" (Rep), $6,500.

Loew's (Loew) (3,172; 50-95)—"Harder They Fall" (Col) and "Ketchum Desperado" (Col). Neat $7,500. Last week, "Tribute To Bad Man" (M-G) and "Dance Little Lady" (Indie), $7,000.

Missouri (St. L. Amus.) (3,500; 51-75)—"Guys And Dolls" (M-G). Hep $6,500. Last week, "Whispering Smith" (Par) and "Street Of Laredo" (Par), $5,500.

Orpheum (Loew) (1,400; 50-85)—"Rock Around Clock" (Col) and "Hot Blood" (Col). Fair $6,000. Last week, "The Rack" (M-G) and "Broken Star" (UA), $5,000.

Pageant (St. L. Amus.) (1,000; 50-90)—"Goodbye My Lady" (WB). Okay $3,000. Last week, "Sins of Borgias" (UA), $2,500.

Richmond (St. L. Amus.) (400; $1.10)—"Sins Of Borgias" (UA). Good $2,000. Last week, "Romeo And Juliet" (UA), $2,500.

St. Louis (St. L. Amus.) (4,000; 51-90) — "Man In Gray Flannel Suit" (20th) (3d wk). Fine $6,500 after $12,000 in second.

Shady Oak (St. L. Amus.) (800; $1.10)—"Umberto" (Indie). Good $3,000. Last week, "Return Don Camillo" (Indie), $2,000.

'VEGAS' FAST $7,500, OMAHA; 'SUIT' 10G, 2D

Omaha, May 8.

Three new entries are giving downtown firstruns a slight boost this week despite heavy competition from a free Ak-Sar-Ben Show with Dorothy Collins and the Home Show at the new City Aud. "Meet Me in Las Vegas" is the pacesetter, being rated fast at Ralph Goldberg's flagship, the State. "Miracle in Rain" is okay at the Brandeis but "Hot Blood" is sluggish at the Omaha. "Man in Gray Flannel Suit" is fine in second stanza at the Orpheum.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)—"Miracle in Rain" (WB) and "Brain Machine" (RKO). Okay $5,000. Last week, "Golden Arm" (UA) (5th wk), $2,500.

Omaha (Tristates) (2,000; 50-75) — "Hot Blood" (Col) and "Deep Blue Sea" (20th). Mild $5,000. Last week, "Slightly Scarlet" (RKO) and "Hidden Guns" (Rep), $5,500 at 70-90 scale.

Orpheum (Tristates) (2,890; 75-$1)—"Man in Gray Flannel Suit" (20th) (2d wk). Fine $10,000. Last week, $13,500.

State (Goldberg) (860; 80-$1.10) —"Meet Me in Las Vegas" (M-G). Fast $7,500, and holds. Last week, "I'll Cry Tomorrow" (M-G) (5th wk), $2,300 for 4 days at $1.25 top.

'World End' Loud 10G, Seattle; 'Gaby' $6,000

Seattle, May 8.

Firstrun biz continues very sluggish here but some of new films are helping the over-all total. "World Without End" looms fine at the Coliseum while "Gaby" shapes solid at Blue Mouse. Elsewhere, most houses are dragging bottom. "Tribute To Bad Man" is especially slow as the new entry at Orpheum.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25) — "Gaby" (M-G). Good $6,000. Last week, "Cry Tomorrow" (M-G). (8th wk-6 days), $3,200.

Coliseum (Evergreen) (1,870; 90-$1.25)—"World Without End" (AA) and "Indestructible Man" (AA). Fine $10,000 or near. Last week, "Hot Blood" (Col) and "Uranium Boom" (Col), $6,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.25)—"Hilda Crane" (20th) and "Cash on Delivery" (RKO). (2d wk). Dull $3,000 in six days. Last week, $6,400.

Music Box (Hamrick) (850; 90-$1.25)—"Diabolique" (UMPO). (4th wk). Fine $3,000. Last week, $3,300.

Music Hall (Hamrick) (2,200; 90-$1.25) — "Alexander the Great" (UA) (3d wk-4 days). Modest $4,000. Last week, $6,800.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Tribute To Bad Man" (M-G) and "Steel Jungle" (WB). Rather bad $5,500. Last week, "Swan" (M-G) and "Killer Loose" (UA) (2d wk-8 days), $5.700.

Paramount (Evergreen) (3,039; 90-$1.25) — "Gray Flannel Suit" (20th) (5th wk-4 days). Slow $3,500. Last week, $5,000.

'Bad Man' Lusty $12,000, Buff.; 'Rock' Smooth 11G

Buffalo, May 8.

"Tribute To Bad Man," lively at the Buffalo, and "Rock Around Clock," fine at Lafayette, are standout newcomers here this round. "Hilda Crane" is coming through with an okay session at the Center. "Cinerama Holiday" shapes stout in 14th stanza at the Teck.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Tribute to Bad Man" (M-G) and "Manfish" (Indie). Lively $12,000. Last week, "Forbidden Planet" (M-G) and "Broken Star" (Indie), ditto.

Paramount (Par) (3,000; 60-80) —"Maverick Queen" (Rep) and "Scarlet Hour" (Par). Fair $10,000. Last week, "Mohawk" (20th) and "Mystery Black Jungle" (Indie), $13,000.

Center (Par) (2,000; 50-80)—"Hilda Crane" (20th) and "Forbidden Cargo" (Indie). Okay $10,000. Last week, "Man in Gray Flannel Suit" (20th) (5th wk), $8,000 in 6 days—at $1 top.

Lafayette (Basil) (3,000; 50-80)—"Rock Around Clock" (Col) and "Ketchum Desperado" (Col). Good $11,000. Last week, "Jubal" (Col) and "Over-Exposed" (Col) (2d wk), $7,000.

Century (Buhawk) (2,000; 60-85) —"Slightly Scarlet" (RKO) and "Brain Machine" (RKO). Mild $8,000. Last week, "World Without End" (AA) and "Atomic Man" (AA), $9,200.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (14th wk). Stout $14,000. Last week, $15,000.

MINNEAPOLIS

(Continued from page 9)

racking up its 41st week and it's the fourth stanza for "Diabolique" and second for "Man in Gray Flannel Suit." All are still healthy.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) —"Cinerama Holiday"-(Indie) (41st wk). Its boxoffice virility continues to amaze here; neat $12,000. Last week, $11,000.

Gopher (Berger) (1,000; 85-$1)—"Female Jungle" (Indie) and "Oklahoma Woman" (Indie). Slim $3,000. Last week, week, "Tribute to Bad Man" (M-G), $4,000.

Lyric (Par) (1,000; 65-85)—"Creature Walks Among Us" (U) and "Price of Fear" (U). Fair $3,500. Last week, "On Threshold of Space" (20th) and "Bowery Boys Crashing Las Vegas" (AA), $4,500.

Radio City (Par) (4,100; 85-$1)—"Man in Gray Flannel Suit" (20th) (2d wk). Recipient of much praise. Robust $13,500 in 9 days. Last week, $14,500.

RKO Orpheum (RKO) (2,800; 75-$1)—"Hot Blood" (Col). Even presence of Jane Russell and Cornel Wilde can't help this one. Brutal $6,500. Last week, "Serenade" (WB). $7,000.

RKO-Pan (RKO) (1,600; 65-85)—"Killer Is Loose" (UA) and "Broken Star" (UA). Top half of this twin bill apparently has some pulling power. Okay $4,000. Last week, "Wyoming Renegades" (Col) and "Gun That Won West" (Col) split with "Joe Macbeth" (Col) and "Crooked Web" (Col), $3,000.

State (Par) (2,300; 85-$1) — "Comanche" (UA). Mild $5,000. Last week, "Hilda Crane" (20th), $4,500.

World (Mann) (400; 75-$1.20)—"Diabolique" (UMPO) (4th wk). Still impressive at $3,500. Last week, $4,000.

BALTIMORE

(Continued from page 9)

(10th wk). Holding solidly at $16,000 after same last week.

Hippodrome (Rappaport) (2,100; 50-$1) — "Tribute To Bad Man" (M-G). Modest at $7,000. Last week, "Harder They Fall" (Col), $8,000.

Mayfair (Hicks) (980; 50-$1.25)—"Conqueror" (RKO) (6th wk). Still Rosy $4,500 after $5,500 for fifth.

New (Fruchtman) (1,600; 50-$1) —"Threshold Of Space" (20th). Fair $5,000. Last week, "Comanche" (UA), $4,000.

Playhouse (Schwaber) (410; 50-$1)—"Doctor At Sea" (Rep) (4th wk). Mild $3,500 after $4,000 in third.

Stanley (WB) (3,200; 35-$1)—"Bold And Brave" (RKO). Dull $7,000. Last week, "Scarlet Hour" (Par), $3,500.

Town (Rappaport) (1,400; 50-$1) —"Cockleshell Heroes" (Col). Mild $8,000. Last week, "Swan" (M-G) (2d wk), $7,000.

Indpls. Limps; 'Birds' Fair $8,000, 'Jubal' 5G

Indianapolis, May 8.

Spring weather and opening of practice spins at the Speedway preliminary to the 500-mile race May 30 have firstrun biz here in seasonal doldrums.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Slightly Scarlet" (RKO) and "Texas Lady" (RKO). Slow $6,500. Last week, "Rock Around Clock" (Col) and "Flame of Island" (Rep), $9,000.

Indiana (C-D) (3,200; 50-85) — "Birds and Bees" (Par). Fair at $8,000. Last week, "Hilda Crane" (20th), $6,500.

Keith's (C-D) (1,300; 75-$1.25)—"Man In Gray Flannel Suit" (20th) (4th-final wk). Neat $6,000.

Loew's (Loew) (2,427; 50-80) — "Jubal" (Col) and "Uranium Boom" (Col). Dull $5,000. Last week, "Forbidden Planet" (M-G) and "Hell's Horizon" (Col), $8,000.

Lyric (C-D) (1,600; 50-75) — "Crashing Las Vegas" (AA) and "Blond Bait" (Indie). Oke $3,500. Last week, "Shepherd of Hills" (Par) and "Trail of Lonesome Pine" (Par) (reissues), $4,000.

SAN FRANCISCO

(Continued from page 9)

Still nice at $14,000. Last week, $14,500.

United Artists (No. Coast) (1,207; 70-$1) — "Quincannon, Frontier Scout" (UA) and "Crime Against Joe" (UA). Mild $7,000. Last week, "World Without End" (AA) and "Indestructible Man" (AA), $10,200.

Stagedoor (A-R) (440; $1.25-$1.80)—"Richard III" (Indie) (2d wk). Hot $5,400. Last week, $6,000.

Larkin (Rosener) (400; $1) — "Diabolique" (UMPO) (19th wk). Neat $4,100. Last week, $4,400.

Clay (Rosener) (400-$1)—"House of Ricordi" (Indie). Big $3,600. Last week, "Sea Shall Not Have Them" (UA) (2d wk), $2,100.

Vogue (S.F. Theatre) (377-$1)—"Dance Little Lady" (Indie) and "Day To Remember" (Indie) (2d wk). Ok $1,600. Last week, $1,800.

Bridge (Schwarz) (396; $1-$1.25) —"Doctor At Sea" (Rep) (6th wk). Sturdy $2,500. Last week, $2,600.

Rio (Schwarz) (397; $1)—"Teckman Mystery" (Indie) (2d wk). Fair $1,400. Last week, $2,000.

PHILADELPHIA

(Continued from page 9)

"Cry Tomorrow" (M-G) (15th wk). Good $3,500. Last week, $4,500.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (2d wk). Smash $25,000. Last week, $18,000 in eight performances.

Fox (20th) (2,250; 99-$1.80)—"Hilda Crane" (20th). So-so $13,000. Last week, "Carousel" (20th) (8th wk). $10,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Tribute to Bad Man" (M-G). Fair $11,000. Last week, "Serenade" (WB) (5th wk), $9,000.

Randolph (Goldman) (2,250; 99-$1.80—"Swan' (M-G) (4th wk). Oke $13,000. Last week, $14,000.

Stanley (SW) (2,900; 99-$1.49)—"Cockleshell Heroes" (Col) (2d wk). Poor $9,000. Last week, $13,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Alexander the Great" (UA). Smash $33,000. Last week, "Killer Is Loose" (UA), $8,500.

Stanton (SW) (1,483; 99-$1.49)—"Meet Me Las Vegas" (M-G) (5th wk). Nice $7,000. Last week, $9,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Rose Tattoo" (Par) (15th wk). Oke $3,800. Last week, $4,000.

PULITZER-PREDICTING WALD HITS GOTHAM

Jerry Wald, production v.p. at Columbia, arrived in Gotham over the past weekend to catch the new plays, onceover the opening of "The Harder They Fall," and be on the spot for the outcome of the Pulitzer Prizes. He had predicted "Andersonville" was a cinch to cop the top novel citation. It did.

Wald talked Col into buying the MacKinley Kantor book, at a cost of $350,000, in manuscript form. He since has assigned Irving Ravitch to do the treatment and screenplay. Wald also has "The Last Hurrah" on his schedule.

Production exec has been the subject of many rumors, all having to do with a possible split with Col. Not true, he says. He's staying on the lot except for lots of vacation time due him, including eight weeks this summer which he'll spend with his wife and two boys on their Huntington, Va., farm.

Wald's deal gives him a participation in two pictures which he's called upon to select prior to production. This year he chose "Picnic" and "Fall."

'Knew He Had to Kill Her' Line Okayed in Copy For 'A Kiss Before Dying'

It's all right for a girl on the screen to be pregnant so long as she doesn't use that word in public announcements. At least, that's the stand apparently taken by the Motion Picture Assn. of America in a hassle with United Artists over ad copy for "A Kiss Before Dying."

MPAA's Advertising Code Administrators rejected UA copy for the film, the objection being that the line, "She was pregnant . . . Now He Knew He Had to Kill Her," was too rough. Issue has been resolved with a change in the layout showing the gal proclaiming, "I'm going to have a baby." The "He Knew He Had to Kill Her" part of the ad is permitted to remain.

Change was suggested by MPAA and Roger Lewis, UA ad-pub director, agreed to it.

British Unions Draft Answer On Film Quota

British unions have completed the first draft of their reply to the British Board of Trade in response to the latter's invite to state their recommendations on possible future changes and legislation, including the upcoming quota act.

While a meeting will be sought by the unions in the near future to arrive on common ground regarding these recommendations, it's very likely that they will favor elimination of Eady tax benefits on American or any foreign-made films brought into Britain.

"It's our aim to help promote and protect the British industry," British labor leader Sir Thomas O'Brien, head of Britain's National Assn. of Theatrical & Kine Employees, stated in Gotham Monday (7). "The Eady levy was, after all, invented to directly aid the British industry, and it's only more or less by accident that the Americans got into that. If this Eady cut should be denied them, I don't see why the Americans should be either offended or feel slighted."

O'Brien stressed several times that the argument, that American imports should not qualify for any part of the Eady coin, was not anti-American. "It's simply economics," he said.

British producers, in their advisory to the Board of Trade, are said to be advocating the elimination of Eady contributions to American films made in Britain. O'Brien said he wouldn't go that far.

At the moment, O'Brien said he didn't think the British quota should be changed. "In fact, I'd oppose any move to increase it as being unrealistic," he said.

KANSAS CITY

(Continued from page 8)

wk). Oke $1,200. Last week, $1,400.

Kimo (Dickinson) (504; 75-$1)—"Gaby" (M-G). Fancy $3,000; stays on. Last week, "Diabolique" (UMPO) (6th wk), $1,000. Here for 10 days as house changes opening day; mild $10,000. Last week, "The Swan" (M-G) (2d wk-5 days), $3,500.

Missouri (RKO) (2,585; 65-90)—"Slightly Scarlet" (RKO) and "Glory" (RKO) first half; "Kiss the Blood Off My Hands" (U) and "Johnny Stool Pigeon" (U) (reissues) second half on split week. Skimpy $3,500. Last week, "Our Miss Brooks" (WB) and "Hunters of Deep" (Indie), first half, and "Broken Arrow" (20th) and "Viva Zapata" (20th) (reissues), second half, $3,000.

Paramount (United Par) (1,900; 75-$1)—"Jubal" (2d wk). Slow $4,000. Last week, $7,500.

Roxy (Durwood) 879; 75-$1)—"Meet Me in Las Vegas" (M-G) (2d wk). Nifty $6,000; stays. Last week, $7,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"Never Say Goodbye" (U) and "Day of Fury" (U). Sparked by ladies day 2-for-1 opening, pleasant $14,000. Last week, "Day the World Ended" (Indie) and "Phantom from 10,000 Leagues" (Indie), $15,000.

Vogue (Golden) (550; 75-$1)—"Touch and Go" (U) (2d wk). Okay $1,900; holds. Last week, $2,300.

M.P. Urges Info Center to 'Sell' Brit. Pix in U. S.

Establishment of a British film center in the U.S., to sell British pictures and their stars to the American public, is an absolute "must" and should not be delayed any longer, Sir Thomas O'Brien, British M. P. and labor leader, maintained in Manhattan Monday (7).

He said that, on his return to London, he'd take up the idea of the center with the British unions and the producers and that, should he not find the desired support, he would have to investigate how far the Government was prepared to aid in the creation of a publicity-promotion setup.

In addition, said O'Brien, the British industry should arrange a festival of British films in New York or some other key spot. "It is shocking," he observed. "that after all these years the British have not had a film festival in the U.S. in the interest of a widening friendship between the two countries."

O'Brien said he envisioned the film center as being "above the battle," i.e. unconcerned with the day-to-day selling of the British product. "What we need here—and we need it so obviously that it's amazing it hasn't been done—is an agency that will help educate the public to our film ways," he stated. "We have a tendency to worry about the distributors and the exhibitors. Actually, it's the public we should worry about."

Film fest idea will be put up to Richard F. Walsh of the IATSE and to Eric Johnston when the British labor leader returns to the U.S. in June or in early fall. O'Brien said that, on his return home, he'd explore "how far the British producers are willing to play ball."

Reminded that, in the past, there had been some British producer opposition vs. the establishment of a film info center, O'Brien let loose with a quasi-blast.

"The future of the British industry and the imperative need for close Anglo-American understanding of mutual problems constitute far greater issues than the sectional interests of one group or one person," he stated. "That's exactly the reason why this center must and will be put up one way or another."

British industry execs, along with those of other foreign industries, have always held that the most important key to the American market is the popularity of local screen personalities. Both the Italians and the French have established film centers in N. Y., and the Germans are planning to follow suit.

As far as it's known, the strongest opposition to the idea in Britain has come from the Rank Org's John Davis. Argument is made that, since British pix are sold to a variety of indie distribs, a film center might dissipate itself. However, said O'Brien, "we don't need an office to publicize each individual film. We need a unit that can sell the British picture per se."

As for the quality of recent British productions, O'Brien said he was very satisfied with it. Also, employment among his union members is up, partly due to television. "We have trouble making 'international' pictures," O'Brien commented. "For that we need American stars."

Allied Members 'Too Poor' To Attend Convention

Minneapolis, May 8.

Attendance at next weeks' North Central Allied convention here next week may be down because so many of the territory's no longer can afford to attend the meetings, according to the current NCA bulletin.

But if they possibly can attend, the exhibitor should come to Minneapolis because, says the bulletin, "the convention is the place to oppose the film companies' confiscatory sales policies and the organization alone can save theatre-owners from being knocked off one by one, which will happen to them if they try to fight alone."

KING KONG IS COMING!

RKO

Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year..... 10
This Date, Last Year..... 11

"NOTRE DAME OF PARIS"
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Gina Lollobrigida, Anthony Quinn
(Started April 17)

"CHASING TROUBLE"
Prod.—Ben Schwalb
Dir.—George Blair
Huntz Hall, Stanley Clements, Adele Jergens, Bowery Boys, Laurie Mitchell
(Started April 30)

COLUMBIA

Starts, This Year..... 7
This Date, Last Year..... 8

"GUNS OF FORT PETTICOAT"
(Brown-Murphy Pictures, Inc.)
(Shooting in Tucson)
Prod.—Harry Joe Brown
Dir.—George Marshall
Audie Murphy, Kathryn Grant, Pat Livingston, Hope Emerson, Jeff Donnell, Sea McClary, Isobel Elson, Jeanette Nolan, Madge Meredith, Ernestine Wade, Dorothy Crider, Peggy Maley, Kim Charney, Nestor Paiva, Ray Teal, James Griffith
(Started April 16)

"FULL OF LIFE"
Prod.—Fred Kohlmar
Dir.—Richard Quine
Judy Holliday, Richard Conte, Baccaloni, Esther Minciotti, Joe DeSantis, Trudy Marshall, Amanda Randolph, Walter Conrad
(Started May 2)

WALT DISNEY

Starts, This Year..... 1
This Date, Last Year..... 1

METRO

Starts, This Year..... 11
This Date, Last Year..... 6

"OPPOSITE SEX"
Prod.—Joseph Pasternak
Dir.—David Miller
June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Jeff Richards, Leslie Nielsen, Carolyn Jones, Harry James & Band, Vivienne Segal, Barbara Jo Allen, Sandra Descher
(Started Feb. 6)

"A MAN IS TEN FEET TALL"
(Jonathan Productions)
(Shooting in New York)
Prod.—David Susskind
Dir.—Martin Ritt
John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire
(Started March 26)

"RAINTREE COUNTY"
Prod.—David Lewis
Dir.—Edward Dmtryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"TEA AND SYMPATHY"
Prod.—Pandro S. Berman
Dir.—Vincente Minnelli
Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews
(Started April 12)

"BARRETTS OF WIMPOLE STREET"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Sidney Franklin
Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna, Laurence Naismith
(Started April 12)

"TEAHOUSE OF THE AUGUST MOON"
Pro.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern, Henry Morgan, Mitsuko Sawamura
(Started April 16)

"THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack
Dir.—Henry Koster
Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardwicke, Charles Coburn, Ben Wright, Nicola Michaels, Mary Astor, Mary Scott, Richard Erdman
(Started April 30)

PARAMOUNT

Starts, This Year..... 7
This Date, Last Year..... 3

"GUNFIGHT AT THE OK CORRAL"
Prod.—Hal Wallis
Dir.—John Sturges
Burt Lancaster, Kirk Douglas, Rhonda Fleming, John Ireland, Jo Van Fleet, Lyle Bettger, Frank Faylen, Dennis Hopper, DeForrest Kelley, Olive Carey
(Started March 12)

"THE MAVERICK"
Prod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett, Forrest Tucker
(Started March 26)

"THE LOVES OF OMAR KHAYYAM"
Prod.—Frank Freeman Jr.
Dir.—William Dieterle
Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes, Perry Lopez, Sebastian Cabot, Morris Ankrum, Abraham Sofaer, Joan Taylor, Peter Adams, Henry Brandon, Paul Picerni, Eric Alden, Joyce Van Der Veen, Edmund Hashim, Maria Tsen, Ric Roman
(Started April 2)

"THE LONELY MAN"
Prod.—Pat Duggan
Dir.—Henry Levin
Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand, Robert Middleton, Adam Williams
(Started April 2)

"FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Auclair
(Started April 9)

"HOLLYWOOD OR BUST"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin, Jerry Lewis, Pat Crowley, Anita Ekberg, Maxine Rosenbloom, Tracey Roberts
(Started April 16)

RKO

Starts, This Year..... 5
This Date, Last Year..... 5

"PUBLIC PIGEON NUMBER ONE"
Prod.—Harry Tugend
Dir.—Norman McLeod
Red Skelton, Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen, Benny Baker
(Started April 30)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year..... 11

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 7

"BUS STOP"
Prod.—Buddy Adler
Dir.—Joshua Logan
Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Eileen Heckart, Hans Conried, Casy Adams, Robert Bray, Hope Lange, Linda Brace, Terry Kelman
(Started March 15)

"ONE IN A MILLION"
Pro.—James Mason
Dir.—Nicholas Ray
James Mason, Barbara Bush, Walter Matthau, Kipp Hamilton, Rusty Lane, Chris Olsen, Robert Simon, Roland Winters, Rachel Stephens
(Started April 16)

"THE LAST WAGON"
(Shooting in Arizona)
Pro.—William Hawks
Dir.—Delmer Daves
Richard Widmark, Felicia Farr, Ken Clark, Tommy Rettig, Ray Strickolyn, Nick Adams, Douglas Kennedy, Stephanie Griffin, Susan Kohner, George Mathews, June Ellis
(Started April 17)

"BEST THINGS IN LIFE ARE FREE"
Prod.—Henry Ephron
Dir.—Michael Curtiz
Gordon MacRae, Sherre North, Ernest Borgnine, Dan Dailey, Mervyn Vye, Tommy Noonan, Phyllis Avery, Peter Mamakos, Ric Roman
(Started April 25)

UNIVERSAL

Starts, This Year..... 11
This Date, Last Year..... 10

"BATTLE HYMN"
Prod.—Ross Hunter
Dir.—Douglas Sirk
Rock Hudson, Dan Duryea, Martha Hyer, Don Dubbins, Anna Kashfi, Jock Mahoney, Alan Hale, Philip Ahn, Carl Benton Reid, James Edwards.
(Started March 12)

"THE GREAT MAN"
Prod.—Aaron Rosenberg
Dir.—Jose Ferrer
Jose Ferrer, Mona Freeman, Dean Jagger, Joanne Gilbert, Ed Wynn, Keenan Wynn, Julie London, Jim Backus, Russ Morgan, Robert Foulk
(Started April 2)

"GUN FOR A COWARD"
Prod.—William Alland
Dir.—Abner Biberman
Fred MacMurray, Jeffrey Hunter, Dean Stockwell, Janice Rule, Chill Wills, Josephine Hutchinson, Betty Lynn, John Larch, Paul Birch, Bob Steele
(Started April 3)

"STAR LIGHT"
Prod.—Aaron Rosenberg
Dir.—Jack Sher
George Nader, Julie Adams, Marianne Cook, Elsa Martinelli, Sydney Chaplin, Grant Williams, Gia Scala, John Coleenor, Mabel Albertson, Maurice Marsac, Herbert Anderson
(Started April 9)

"TAMMY"
Prod.—Ross Hunter
Dir.—Joseph Pevney
Debbie Reynolds, Leslie Nielsen, Walter Brennan, Sidney Blackmer
(Started April 25)

"I'VE LIVED BEFORE"
Prod.—Howard Christie
Dir.—Richard Bartlett
Jock Mahoney, Leigh Snowden, Ann Harding, John McIntire
(Started April 30)

"THE DEADLY MANTIS"
Prod.—William Alland
Dir.—Nathan Juran
Rex Reason, Mara Corday
(Started May 9)

WARNER BROS.

Starts, This Year..... 4
This Date, Last Year..... 9

"THE WRONG MAN"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Henry Fonda, Vera Miles
(Started March 28)

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

INDEPENDENT

"JULIE"
(Arwin Production)
(For Mctro Release)
Prod.—Martin Melcher
Dir.—Andrew Stone
Doris Day, Louis Jourdan, Barry Sullivan, Frank Lovejoy
(Started March 12)

"THE BOSS"
(Boss Productions)
(For UA Release)
Prod.—Frank Seltzer
Dir.—Byron Haskin
John Paynes, William Bishop, Doe Avedon, Gloria McGhee, Roy Roberts, Robin Morse, Harry Cheshire, Bill Phipps, Gil Lamb
(Started April 16)

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"FORT LARAMIE"
(Bel Air Production)
(For UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
(Started May 9)

Film Row Briefs

CHICAGO

A klieg preem beein planned for "Madame Butterfly" opening at the World Playhouse, Chi, May 17. Chicago's Mayor Richard J. Daley and Italian and Japanese consuls general invited to pic's bow.

John Wayne appears at the Chicago Theatre May 16 for "The Searchers" preem. Other stars skedded for p.a.'s at Balaban & Katz houses here in next few months—Fess Parker, Jeff Yorke, Gina Lollobrigida, Tony Curtis and Burt Lancaster.

Chuck Teitel of Teitel Films and the World Playhouse, Chicago, named midwest rep for Janus Films.

ST. LOUIS

The Princess, White Hall, Ill., relighted by White Hall Theatre Corp., controlled by the family of the late Joseph Lyman who operated the house for years prior to his death.

Blooker Amuse. Co., relighted its ozoner near Belleville, Ill., after it suffered $85,000 damages through a recent tornado.

Wayne Atterberry purchased the Chan Chandlerville, Ill., from Mrs. Beulah Kohrie and Mrs. Frances Shoemaker who operated the house 30 days under the name of The Chandlerville. Atterberry switched tag back to the Chan.

The City, Granite City, Ill., operated by Fanchon & Marco-St. Louis Amus Co., will be converted into an art house.

Milton and May Gwnn shuttered their Mars, Martinsville, Ill., for indefinite period.

Rowe E. Carney, head of R. E. Carney Theatres, which owns three hardtops in Rolla, Mo., and an ozoner near there, is planning another drive-in.

Lloyd Spurgeon appointed city manager of the Bloomer Amus. Co's ozoner near Centralia, Ill. The company bought the place from Sturgeon on March 1954.

J. R. Pierce, salesman for Buena Vista in St. Louis since last January, upped to branch manager here.

MINNEAPOLIS

Harry B. French, Minnesota Amuse. Co. (United Paramount Theatres here) board chairman, visiting son in California.

Territory's drive-in theatres getting worst weather beating in history as snow and low temperatures persist.

"Adorable Creatures" and "Night My Number Came Up" in second week of their Twin Cities' firstruns at local nabe Suburban World and Westgate, respectively.

Bebe and Louis Barron, husband and wife team that created "electronic tonalities" scoring for Metro's "Forbidden Planet," stopped over here to visit parents and brothers enroute back to N. Y. from Hollywood.

John Farley, Theatres Associates buying and booking group assistant, back from Palm Springs vacation.

W. C. Gehring and Alex Harrison, 20th-Fox veepee and general sales manager, respectively, to speak at North Central Allied convention here next week.

Fay Dressell, RKO branch manager, in St. Mary's hospital for a checkup.

PITTSBURGH

With Capitol Theatre in Braddock being razed for a commercial site, Russ Wehrle, its longtime manager, took lease on the Times, shuttered for some time; will reopen house as soon as remodeling is completed.

Bill (Pappy) Hawk, vet of Stanley-Warner managerial ranks before resigning six years ago for a post with a North Side bank, returned to the fold as manager of the Enright, nabe house which he piloted before leaving.

Eli Lagoze, formerly of Philadelphia branch, joined 20th-Fox exchange here as Main Line salesman.

Check-List of N. Y. Censor Ratings

Following is a breakdown of the activities of the New York censor for the year ended March 31, 1956. A total of 1,283 features and shorts were reviewed and 1,282 licenses issued. Figures in brackets represent the comparative totals for 1954-55:

AMERICAN-MADE FEATURES

Approved without eliminations with MPAA seal..... (265 features)	602 (602)
Approved with eliminations with MPAA seal	(2)
Total approved with MPAA seal	602 (604)
Approved without eliminations without MPAA seal.... (40 features)	122 (102)
Approved with eliminations without MPAA seal..... (13 features)	14 (23)
	136 (125)

FOREIGN-MADE FEATURES

Approved without eliminations with MPAA seal..... (21 features)	27 (32)
Approved with eliminations with MPAA seal.....	
Total approved with MPAA seal	27 (32)
Approved without eliminations without MPAA seal.... (420 features)	491 (495)
Approved without eliminations without MPAA seal.... (26 features)	26 (27)
Total approved without MPAA seal	517 (522)

Intelligent Censorship of New York Conceded—But Argue, 'Why Any?'

Statistical survey of New York censor activities during the year ended March 31, 1956, has some industry execs arguing that the board has become little more than a senseless burden on the industry.

Noted particularly has been the fact that the N. Y. censor didn't touch any film carrying a Code seal. Nor, for that matter, did it ban any 35m feature of any description during the year. Same situation prevailed in 1954-55.

Arguments about the censor divide into three categories: (1) The majors feel that pix with a Code seal shouldn't be required to have to pay the censor fee. (2) The indies, particularly those handling foreign films, maintain that, like all state censors, the N. Y. board is unconstitutional under various rulings of the U. S. Supreme Court. (3) Some in both camps maintain that it's best to leave well enough alone and to pay the penalty for the sake of having peace.

"If all censors were like the one we have in New York, we wouldn't have much to kick about," was one argument.

Motion picture division of the State Education Dept. collects over $400,000 annually from censoring fees. Gov. Harriman just recently vetoed a move to reduce the censor fee.

While various N. Y. censors, notably Hugh M. Flick, now assistant to the State Education Commissioner, have taken a remarkably liberal and lenient view of film content, they've also been quite adamant in their stand, i.e. that pre-release censoring of pix is necessary. It's generally conceded that the state censors, and this definitely includes the one in New York, are on shaky legal grounds and apparently will go to almost any lengths (short of outright obscenity) to avoid a court contest. Assumption seems to be that each case going to court is almost certain to chip off some of the censor's authority and scope.

New York censor in the year ended March 31 reviewed 1,283 films (35m and 16m). Of these, 653 carried no Code seal. A very small percentage of the no-seal product was forced to make eliminations. Total of such films ran to 40, of which 14 were American and 26 foreign.

Companies argue that it's unfair that, for the sake of 14 out of a total of 738 American films, the entire industry should be penalized.

Clips from Lots

Hollywood, May 8.

Chester Morris joined the cast of "The She-Creature" in the role originally meant for the late **Edward Arnold** . . . RKO bought "The Peerless Night," based on the exploits of the Cid, Spanish hero . . . **James Cagney** will star in U's **Lon Chaney** biopic, "The Man of a Thousand Faces" . . . **Cleo Moore** obtained release from her pact with Columbia . . . **Tab Hunter** and **Natalie Wood** drew top roles in "The Girl He Left Behind" at Warners . . . **George Gobel** will star in "So There You Are" at RKO . . . German actress **Marianne Cook** signed a multiple-picture pact with U, starting with "Star Light" . . . **Barbara Stanwyck** starts late this month in "Love Story" for Ben Goldstein Production . . . U bought "A Man Named Gonzales," authored by **Gene L. Coon** . . . **Don Castle** returning to Paramount for a role in **Hal Wallis'** "Gunfight at the OK Corrall."

Gloria Talbott will play opposite **Joe McCrea** in "The Oklahoman" at Allied Artists . . . **Phil Harvey** assigned to two films, "Star Light" and "I've Lived Before" at U . . . RKO bought "Portofino" as a costarrer for **Anita Ekberg** and **Robert Ryan** . . . **Reta Shaw** shifting from stage to screen for a role in "The Pajama Game" at Warners . . . **John Carradine** will play the heavy in "The She-Creature" for Golden State Productions . . . **Jeff Chandler** and **Maureen O'Hara** cast as toppers in U's "Dark Water" . . . Slvia **Lewis** will do three dances in Sam Katzman's "Cha, Cha, Cha" at Columbia . . . **Phyllis Avery** checked in at 20th-Fox for a role in "The Best Things in Life Are Free" . . . **David Brian** will star in "The White Squaw" at Columbia . . . **Richard Sokolove** signed a producer contract with RKO.

C-RATE 'NAKED NIGHT,' IMPORT FROM SWEDEN

"The Naked Night," Swedish import released by Times Film, has been given the "C" (condemned) rap by the National Legion of Decency. Stated the Catholic reviewing group: "This film by reason of grossly suggestive costuming, dialog and situations throughout is judged seriously dangerous to Christian and traditional standards of morality and decency. It is completely lacking in morally compensating values."

On the Legion's "B" (morally objectionable in part for all) list this week are United Artists' "The Killing," because of its "low moral tone"; 20th-Fox's "Revolt of Mamie Stover," because "the subject matter of this film, both in theme and treatment, is highly questionable for entertainment motion picture purposes . . . tends to glamorize and arouse undue sympathy for an immoral character . . . contains suggestive dialog and situations"; and, RKO's "While the City Sleeps" because of "suggestive costuming, dialog and situations."

MOSS EMPIRES PROFITS DIPS BUT PAY 17½%

London, May 8.

Profits of Moss Empires, the company which controls a string of some 20 theatres, including the London Palladium, have dipped by about $193,000. The net for the last financial year is down to $865,000.

Dividend distribtuion is being maintained at 17½% for the third year running. Prince Littler is the chairman of the group.

EVERYTHING ABOUT IT IS BIG!

FOR THE FIRST TIME CINEMASCOPE CAMERAS CROSS THE FORBIDDEN FRONTIER OF MAU-MAU LAND TO BRING SPECTACULAR THRILLS OUT OF AFRICA'S DARKEST HEART! ALL THE SPLENDORS AND PAGEANTRY OF "KING SOLOMON'S MINES!" JUNGLE DRAMA UNRIVALLED IN ALL THE ANNALS OF THE SCREEN!

MAN AGAINST LION! *Face-to-face with Hatari, greatest of the man-eating jungle kings!*

MAU-MAU AMBUSH! *Most terrifying onslaught ever filmed... as waves of fanatics attack the safari!*

WAR-DANCE OF THE CHUKAS! *Every primitive thrill of it... captured by the CinemaScope and Technicolor cameras!*

CAUGHT IN THE RAPIDS *of the crocodile-infested Uasinyero River!*

COLUMBIA PICTURES presents A WARWICK Production

VICTOR MATURE · JANET LEIGH

SAFARI

with JOHN JUSTIN · ROLAND CULVER

LIAM REDMOND • EARL CAMERON • ORLANDO MARTINS

Screenplay by ANTHONY VEILLER • Directed by TERENCE YOUNG • Produced by IRVING ALLEN and ALBERT R. BROCCOLI

CINEMASCOPE Color by TECHNICOLOR

MAIN ST. TAKE-A-CHANCE FANS FEWER: UPS VALUE OF N.Y. BALLY, REVIEWS

By LES REES

Minneapolis, May 8.

Tradesters here increasingly forecast more or less boxoffice "disaster" when meritorious pictures are booked "cold" prior to national pre-selling or before there's the prestige of a Broadway run and its attendant publicity and before judgment has been passed on the picture by the New York reviewers.

This view is expressed regardless of the fact that the picture may boast name stars of proved marquee value.

In these days of high admissions, numerous drains on entertainment purchasing power and of television and more other competition for leisure time, there apparently aren't enough prospective patrons who'll "take a chance" on screen attractions for which they've been insufficiently advance-conditioned.

At the same time, Charles Winchell, Minnesota Amusement Co. (United Paramount Theatres) president-general manager here, points out that product scarcity and lack of the promised uninterrupted flow of pictures make it necessary to play films as soon as they become available much of the time now, even though it's better boxoffice policy to wait with them.

While successful New York runs and favorable New York reviews don't guarantee acceptance or boxoffice clicks here, such advance "conditioning" usually proves an asset, says Winchell.

Winchell also points out that there are exceptions like the recent "Last Hunt" which had its world premieres in South Dakota and in the Twin Cities on successive days and played to big grosses. In such instances, however, there's usually an elaborate, expensive advance campaign on a local level, possible only for premieres. Or there may be some angles in connection with the film's locale to make it a natural here under any circumstances.

Among recent pictures of high quality (for the most part) that have been boxoffice clicks in many or most other situations, but which failed to attain anywhere near their anticipated boxoffice potential here, was "The Swan."

Others included "The Conqueror," "Jubal," "The Harder They Fall," "Meet Me in Las Vegas," "Anything Goes," "The Court Jester," "The Man Who Never Was," "Serenade," "Backlash" and "Miracle in the Rain."

In most of the instances, exhibitor leaders here feel that the unsatisfactory boxoffice showings resulted mainly from the fact the pictures were played "too soon"—prior to New York or before they were sufficiently pre-sold nationally or for both reasons.

FIRST ALL-STAR 'SWAN'

Many New Names In 1923 Frohman Stage Production

In connection with the current release of Metro's remake of "The Swan," there may be interest in the original Broadway stage play, produced by Charles Frohman and staged by Gilbert Miller, at the Cort Theatre, N. Y., opening Oct. 23, 1923, and continuing through the following May 31, when it was closed by the strike of Actors Equity against the New York producer-managers. The cast was as follows:

Dr. Nichaolas Agi.....Basil Rathbone
George .....George Walcott
Arsene .....Alan Willey
Princess Beatrice.....Hilda Spong
Alexandra .....Eva LeGallienne
Father Hyacinth .....Halliwell Hobbes
Symphorosa .....Alice John
Prince Albert .....Philip Merivale
Col. Wunderlich.....Henry Warwick
Count Lutzen .....Carl Hartberg
Alfred .....Stanley Kalkhurst
Caesar .....Richie Ling
Maid .....Nancie B. Marsland
Princess M. Dominica....Alison Skipworth
Countess Erdley.....Geraldine Beckwith
Ladies in Waiting.....Jane Shaw
Margaret Farr
Lackeys..Boswell Davenport, Tom Collins
Hussars.....Jack Cobb, Stanley Grand
Princess Alexandra.....Frances Howard
Prince Albert.....Adolphe Menjou
Dr. Walter, the tutor.....Ricardo Cortez
Princess Beatrice .....Ida Waterman
Amphirosa .....Helen Windroth
Wanda van Gluck.....Helen Lee Worthing
George .....George Walcott
Father Hyacinth .....Michael Visaroff
Col. Wunderlich.....Michael Vavitch
Lutzow .....Nicolo Sousanin
Princess Dominica.....Clara Kimea

FINAL 'MIRACLE' BRIEF IN CHI COP APPEAL

Chicago, May 8.

A final brief in a three-year-old censorship case, involving the controversial "The Miracle," has been filed by the American Civil Liberties Union in the Illinois Court of Appeals. Originally turned down by the Chicago Police Censor Board as "obscene," only grounds on which a feature can be banned here, the case has already gone up to the U. S. Supreme Court which refused to hear it on the grounds that a lower court had not ruled on the pic's "obscenity." Rights to the film were turned over to the ACLU under terms of the late Joe Burstyn's will; Burstyn owned distribution rights for "The Miracle."

The ACLU suit contends that the Chicago municipal ordinance establishing censorship is unconstitutional, that "The Miracle" is not "obscene" and that the city has not produced evidence that the film "would tend to arouse sexual desires in a normal person." A decision is expected within two months, opening the way either for showing of "The Miracle" in Chicago or for a second attempt to get a U. S. Supreme Court ruling on the case.

New Italo-U. S. Co-Production In Cards—Sherman

Hollywood, May 8.

Italian producers will begin seeking co-production deals with Hollywood firms, producer-director Vincent Sherman predicted here, in an effort to break into the U. S. first-run market. Italo filmites, he said, face rising costs and the possibility that the government may reduce or withdraw the 16-18% subsidy—and the returns from the art house circuit aren't enough to return the necessary margin of profit.

Italian films, he added, can recoup their costs in Europe but need the U. S. for the profit. Consequently, producers are looking to circuit operations, such as Fox West Coast, rather than to art houses as formerly.

Sherman, who directed "Scandal in Milan" for Titanus, in Rome, slated to be dubbed in English as well as Italian and French, returned here for the twofold purpose of setting up his own indie outfit and finalize a deal with NBC-TV for production of a telepix series tagged "Cafe 101," which has been in the discussion stage for some time. Pilot is expected to go this summer.

Articles of incorporation probably will be filed this week for new company, which already has three story properties on its agenda, Sherman reported. Initialer is expected to "Smashup," to roll in the Fall. Other two are "Walk With the Devil," scripted by Elliot Arnold and Lew Schorr, which Sherman will make in Italy, and "Two Came By Sea," novel of Tahiti by William Stone. En route back from Rome, producer stopped over in Paris for discussions with French producers on later. Script will require a French government okay for filming in Tahiti, according to Sherman, and in a French co-production deal he's hopeful also of getting a government subsidy.

Sherman also has a verbal commitment with Titanus to direct "Rainy Night," which he originally was to have made before "Milan" suddenly was handed him when two young American actors couldn't be found for "Night." While here, he will try to cast pair, who will co-star with an Italian femme. There is a possibility, Sherman declared, that 20th-Fox may take over release of "Milan" in this country.

NON-THEATRICAL VERSIONS

McGraw-Hill May Distrib Metro's 16m. Library

The McGraw-Hill Publishing Co. is negotiating with Metro to handle distribtuion of the film company's 16m library in the nontheatrical U. S. market.

Terms of the deal call for Metro to share percentagewise in the take. M-G is a newcomer to the field which covers everything from hospitals and schools to penal institutions and shutins.

Most other companies' 16m nontheatrical product is released via Films Inc.

Lady-for-Free A 35% B.O. Boon

Kansas City, May 8.

Borrowing an idea from baseball boxoffice, Fox Midwest Theatres held a ladies day on the opening of "Never Say Goodbye" last Wednesday (2) in its four first runs here, Tower, Uptown, Fairway and Granada theatres. Ads invited men to bring the ladies, cuffo.

Stunt worked to the point of boosting attendance about 35% over average of opening days, and held the gross about on an even keel. Most of the details were handled by Harold Guyett, Uptown manager. Film, dualled with "Day of Fury" went on to give a favorable performance, topping average gross ($13,000) slightly.

Circuit had been mulling the idea for some time, based on big stir made by major league baseball's advent via the Kansas City Athletics here. A suitable woman's picture was awaited and "Never Say Goodbye" got the nod.

Stagehand Changes Signs Thrice-Wkly; Compromise With New York Drive-In

Albany, May 8.

A compromise to employ a part-time stagehand for the signboard changes brought to an end a 19-day strike involving Stage Local 12, Projectionists Local 324 and Fabiau's Mohawk Drive-in on the Albany-Schenectady Rd. The local IATSE stage unit put up pickets at the reopening of the 1,000-car, because it no longer was using a stage hand; the projectionists refused to cross the line. Performances continued with other boothmen.

The Mohawk had payrolled a stagehand for nine seasons, the only drive-in of the Albany area to do so. It tried to make a shift last summer, but the union held to the terms of the long-time agreement and the idea was dropped.

The management claimed there was not sufficient work to warrant the employment of a full-time man. Compromise calls for him to handle thrice-weekly sign changes.

OVER-PRICED MATINEES SLASHED IN PHILLY

Philadelphia, May 8.

Heavy drop in matinee trade in the midtown houses has led to slashing of prices before noon in two first-runs and started speculation about a price war.

William Goldman cut the the admish to 99c up until 12 o'clock at his Randolph Theatre to woo an early audience for "The Swan." Despite sock evening biz, Harry Sley lowered morning tab at Viking to 75c for "Man in the Gray Flannel Suit."

Feeling is that the early matinee shows are over-priced and frightening off trade. Sley has further complicated the picture by opening his Locust, West Philly key, at 11:45 a.m. with a 35c admission.

Theatrical Press Agents 'Typed'

Hollywood, May 8.

Jim Backus, essaying the role of a press agent in "The Great Man," Jose Ferrer starrer at Universal, says after "researching" the part he's concluded New York has two different varieties of p.a.'s, not 57.

"I'm in the first category—a seedy type smelling of bourbon. That's the theatrical press agent type in N. Y. He wears an unidentified lodge pin in his lapel. He's sour, and usually a frustrated writer with a wife who lives alone in the Seventies, and is crippled or alcoholic.

"Then there is the Madison avenue p.a., with baggy pants. His counterpart in Hollywood has baggy knees in Bermuda shorts. He wears narrow lapels and is always about to have a Gibson—that's a gray flannel martini. And he speaks in a jargon all his own," added Backus.

'Not Us, Our Co-Tenant!'

Vatican Film Cooperation Ends, Philly Archdiocese Raps Screen Guild for Link to 'I Am a Camera'

Quel Delicate!

Minneapolis, May 8.

W. R. Frank's neighborhood Avalon isn't permitted by the newspapers here, both under a single ownership, to advertise its current "Intimate Relations" as such. In the newspaper ads the Jean Cocteau film is called "Dangerous Relations."

When previously presented two years ago the picture was advertised in same newspapers under its true name.

Attempt to force a permanent boycott against theatres playing films considered "indecent" by the Catholic Legion of Decency will be revived by the Philadelphia Archdiocese in the wake of an incident involving 'I Am a Camera".

The guilty party, according to a pamphlet sent out by the Philadelphia Archiocesan Holy Name Union, was Screen Guild. Distrib acquired a picture about the Vatican and Pope entitled "The Immortal City" and requested cooperation from the Archdiocesan Vigilance Committee.

Committee agreed to help under the condition that Screen Guild promised it wouldn't handle indecent pictures When the outfit became connected with "I Am a Camera," which SG partner Jack N. Harris said was really distributed by Distributors Corp. of America which makes its headquarters in his office, the Committee clamped down and refused all further cooperation, accusing Harris of "double dealing."

Said the pamphlet: "At its next meeting the Vigilance Committee will define what constitutes 'matter of policy' in the Legion of Decency pledge so that pastors can decide at what point a motion picture theatre within parish territory goes out of bounds and there is to be avoided by Catholics regardless of what type picture it shows."

Pamphlet complained that not only were pix condemned by the Legion numerous enough "but pictures classified by the Legion as partially immoral are increasing in production." It said that "now that the perpetrators of indecencies in motion picture entertainment have won the first round of this fight in the Supreme Court, their guns are trained on the Legion to put it out of business or worse still to have Catholics ignore the Legion."

You-All Censors Can't Bare-All Swedish Film

Albany, May 8.

A court appeal is expected to be taken by Excelsior Picture Corp. from the decision of the Regents Friday (4) which upheld Helen H. Kellogg, acting director of the State Education Department's Motion Picture Division, in refusing to license "Garden of Eden," unless many excisions in four reels of the film were made.

"This motion picture depicts, in color, life in a Nudist camp with many views of nude men, women and children, singly, and in pairs and groups, walking, talking, swimming and playing together," said the Regents' ruling.

"Nudist camps, where permitted, are segregated from the general community, a recognition that the mores of our people and the standards of American decency would be outraged by any such public display," continued the Board.

"These same mores and standards would make the public display of this motion picture in the amusement theatres of the State before a mixed audience of all ages indecent. They constitute, in our opinion, a valid standard for prior restraint."

So holding, the Regents affirmed the action of the Acting Director denying the license, unless they added parenthetically, "the eliminations directed are made."

Sol A. Rosenblatt, attorney for appellant, in an 18-page brief filed with the Regents, as a three-man committee viewed "Garden of Eden" at an April 6 screening, placed great emphasis on the unanimous opinion of the Appellate Division, Third Department, which had been given April 5, in a reversal of the Board's rejection of a license for "Mom and Dad."

Thieves Hit Drive-In

Merrimack, N. H., May 8.

Thieves who broke into the Nashua Drive-In Theatre pried off the door of a 500-pound safe, which had been installed in the establishment only four days before, and made off with $175.

They missed the establishment's weekend receipts, which had been deposited by the manager, Arthur Rosenbush.

Smashing a cigarette machine, the intruders got about 40 packages of smokes.

NEW RAP AT 'DOLLS' % CITES UNNAMED HOUSE

Minneapolis, May 8.

Current North Central Allied bulletin warns this territory's exhibitors they'll be "sorry guys" if they buy "Guys and Dolls" at the terms now demanded and it cites as a "horrible example" what allegedly happened to one theatre-owner.

This exhibitor, whose operating expense is $425 a week, played the picture for a full week and grossed only $660, according to the bulletin.

"Do you want to repeat his sorry experience?" asks S. D. Kane, NCA executive counsel.

2d Blaze Completes Job; Cops Suspect Arsonist

St. Louis, May 8.

The second fire in three days last week completely destroyed the shuttered Powhattan Theatre, a Maplewood, St. Louis County nabe. Cops have ordered an arson investigation. The first fire, originally believed to have been due to faulty electric wiring, damaged the structure $2,000.

Second blaze that brought fire fighting apparatus from several county municipalities was fought for nine hours. The theatre of wood and stucco construction was 48 years old, and was shuttered in 1944. Condemned as unsafe after the first fire.

'YOU CAN'T KID THE KIDDIES'

'Show Trains' (Legit-Opera) Eater-Uppers of Film Space In Columbus and Cleveland

Exhibitors, constantly on the alert to prevent the curtailment of film news in local newspapers, charge that the "show train" promotions of several dailies is encroaching on the motion picture coverage. The situation at present, it's said, is most acute in the Columbus (O.) Citizen and the Cleveland Press although both papers are generally friendly to the film industry.

Point made by the exhibitors as well as distribution pub-ad staffers is that news of the "show trains" are featured on the amusement page of the newspapers, thereby taking away space that previously went to motion pictures. The promotions in both the Citizen and the Press, it's noted, are being handled by the film editors who double as legit editors — Norman Nadel and Omar Ranney—respectively. Both writers, it's claimed, devote considerable space in their columns to the "show train" activities and as a result do not cover films as fully as they have in the past.

Film industryites stress that they are not opposed to the "show trains," but they feel that news of the events should be placed in other sections of the newspapers where it cannot interfere with the film coverage. Said one theatre chain pub-ad chief: "The number of people who can come to New York to see the shows is very small compared to the number of moviegoers in the area the newspapers cover." The "show train" idea it's emphasized is snowballing to the extent that the Columbus Citizen is currently promoting three different show-opera tours of Europe, news of which is all presented on the amusement page.

Local theatremen have protested the practice and have received some assurance from the dailies involved that efforts would be made to report the "show train" activities in other sections of the papers.

The promotions use considerable space since they are started many weeks prior to the event and are reported fully when the local citizens are in New York or Europe.

On another front, the film biz is encouraged by developments in St. Louis, rated as one of the worst newspaper towns for film coverage. The St. Louis Globe Democrat has launched a Sunday 16-page tv-amusement section. Although the section leads off editorially with tv news, there is considerable coverage of film news. The cover photo each week is alternated between a tv and film personality. The industry, in general, has termed the paper's move as "a step in the right direction."

Trib's Willin'

Chicago, May 8.

VARIETY's story about the United Artists' "Alexander the Great" ad campaign making use of double trucks in key cities got immediate reaction from Chicago Tribune amusement advertising director Lambert Swattig.

In reply to the story's subhead "What Do They Do for an Encore?" Swattig says: "We'll be very happy to accept four color double trucks in our Sunday editions. This is the next step up."

COLUMBUS CITIZEN POLICY EXPLAINED

By NORMAN S. NADEL
(*Theatre Editor*)

Columbus, May 8.

Bulk of our show train promotion is off theatre page. Exceptions are a few columns I have written about our trips, on days when no movie openings had to be reviewed. Protests in Columbus were voiced by Robert Wile, exec secretary of Ohio Independent Theatre Owners. A few theatre men feel concert, recital, amateur drama news shouldn't be on movie page with their stuff. We class all that as entertainment, belonging on entertainment page.

Our stand is this: anything we do to make theatre page well-read benefits theatre page advertisers. Page full of studio or theatre handouts can be dull, doing more harm than good to movie industry. Variety of entertainment news and features, attractively displayed, is more apt to make people read page. Movie men here admit, when pressed, that Citizen gives them more coverage than they'd get in most cities.

FILMS OUGHTA CHEER

By OMAR RANNEY
(*Theatre Editor Cleveland Press*)

Cleveland, May 8.

Comparative number of inches given to this or that phase of show business is not in itself a gauge for measuring overall reader interest in newspapers' movie-theatre page—which is our main concern.

In covering stage-screen beat, our constant effort is to attract the greatest number of readers to this page. On that basis, some movies are worth more space than others. Some visiting film players are worth barely a paragraph mention, while others are good for a column.

We are always receptive to story ideas from film publicists, but they must be high in reader interest. Unfortunately, many movie tub thumpers have never even seen the picture they are "promoting."

As for our show trains, they stimulate strong subscriber interest in show business in general, tying a good many readers more closely to daily reading of the paper's movie-theatre pages. Space we give them is strictly on that basis. The film people should cheer.

Cinerama Execs at Dallas

Dallas, May 8.

Executives of the several corporations controlling Cinerama were here to participate in the premiere festivities of "Seven Wonders of the World" which made its bow at the Melba.

Included in the group were Harry M. Kalmine, veepee of the Stanley Warner Corp., in charge of theatres; Lester B. Isaacs, director of exhibition; Cliff Giesman, director of group sales; Harry Goldberg, director of advertising for the Stanley Warner Corp.; Everett C. Callow, national director of publicity and advertising for the Stanley Warner Cinerama Corp.

EXHIBS TIRE OF UPLIFT-URGERS

"What our youngsters today expect from film entertainment seems to be a lot different from what some of their more conscientious parents think they ought to see."

Thus, in a nutshell, an exhibitor last week wrapped up his definition of why the kids no longer seem interested in special children's shows.

Theatre operators, plenty frustrated by the recurrent charge that they aren't doing enough to bring "wholesome" films to the younger sector of their audience, say that women's groups and the like, who persistently call for "good" children's entertainment, are barking up the wrong tree.

"The type of features they have in mind may be psychologically perfect, but the kids stay away from them in droves if we play them," complained the exec of one of the large circuits which used to arrange Saturday afternoon kiddie matinees in N. Y. "This may be a tough truth to swallow for both parents and educators, but our youngsters simply reject the kind of film fare that adults decide is 'good' for them."

In Manhattan, only a handful of houses arrange occasional Saturday afternoon kiddie shows, with a specially selected feature and cartoons. In the suburban areas, juve matinees are more frequent, but they're geared to the older group and are uninhibited in their choice of screen material, i.e. they pick mostly westerns.

In several New Jersey towns in recent weeks the biggest hit with the young crowd has been horror pix, such as "Atomic Monster," "Cat Creeps," "House of Horrors" and "Dracula's Daughter."

"They'll go to see that stuff, but you can't get them in for the kind of films that are recommended and made available let's say by the Children's Film Library," said one exhibitor. "It's not that we aren't interested in offering proper shows for the kids. But there is such a thing as the boxoffice, and there is little sense carefully arranging a parent-approved program to which the youngsters won't come. It's about time that some of the women's groups realized our problems, too."

"The problem" referred to goes apparently a lot deeper than just a lack of interest in films. Tied into it are postwar changes in Americans' mode of living and the impact of television.

"It's ridiculous to 'protect' a child from harmful films in the theatres when he can watch—and is allowed to watch—the very same thing right in his livingroom on tv," noted one circuit man. "This 'protect the kids' concern needs some realistic reevaluation. Our youngsters today are exposed to so many influences, they take a much tougher view of life."

Exhibs tend to agree with the women's groups that Hollywood's isn't turning out enough family type films. At the same time, observed a vet theatreman, "we now find that pictures about children are boxoffice poison, at least as far as the kid audience is concerned."

Here and there, an exhibitor will express concern over the lack of the "movie" habit among youngsters. "It's something to think about," said one, "but we aren't going to develop it by listening to the handful of parents who seem to care what their children see in the theatres or on the air. Their arguments sound good, but—when it comes down to it—they're the last ones to give us steady support when we try to practice what they preach."

Lesser Corp. Loses His Name

Name of Sol Lesser Pictures Service Corp., Sol Lesser subsidiary which had been dormant until taken over by Jacques Grinieff a year ago, has been changed to Prudential Motion Picture Co.

Lesser has no part of the company which engages in the trading of foreign films.

'Independent Talent Inheriting Biz' So Why Not Freelance Flacks? Ballyhooligans in Spitball Feud

The battle of the "home" versus the "visiting" pressagents entered a second round this week as the indie ballymen were quick to take exception to the comments of the major company pub-ad staffers. The major company flacks had charged that the independents representing outside producers "hampered rather than helped" the overall campaign for a picture. Representatives of film companies who have become allied with indie producers only recently were most bitter in their denunciations.

In reply to the charges, the "visiting" publicists acidly stated that the major company drumbeaters have been the last to become aware of the revolution that has taken place in the industry whereby "independent talent is inheriting the business." It's noted, for example, that the companies for which the publicists work are sufficiently alert to make the transition and that the pub-ad men, rather than being in the forefront of the changes, are hamstringing them with their "jealous" efforts to guard their positions.

The indie tubthumpers, insisting they render a valuable supplementary service, claim that the film company pub-ad men are operating under a tremendous fear psychology in an attempt to maintain the "old hierarchy." Commented one indie flack: "They are only interested in routine operation. They work under the theory that if you don't do anything, you can't make a mistake. They feel they are vunerable if they make a suggestion that doesn't work out. The job should be daring. Producers are constantly taking chances. Why shouldn't the publicists? They're afraid they might antagonize somebody. As a result, they do nothing."

The indies disputed the charge that they are out to snare the credit. "We don't care who gets the credit," said a rep of an outside producer, "as long as the stuff gets in the papers." The indies' role, it's asserted, is to use the manpower of the major companies and to aid in the direction and execution of the campaigns. It's stressed that the outside press-agent recognizes that while he is present to protect the producer that he is working for the major film company. "They should welcome new ideas and suggestions," emphasized one indie.

The "visiting" ballyhooligans maintain that the offer unique and valuable contributions. For example, they claim they provide all the material, produce the stars when they are needed, take a considerable load off the film companies' understaffed departments, and relieve the distributors of all work up to the delivery of the print. They also, it's said, act as "buffers" and "heavies" in difficult situations with publicity media since the blame for not producing a star can often be shunted to them. In addition, the indies claim, they can take a position in embarrassing situations—such as for or against the production code—without endangering the prestige of the major companies.

The argument of the majors relating to conflicts in the contacting of communications media is summarily dismissed with the comment that it's better for two or three people to get in touch with a newspaperman or radio-tv rep than none at all.

The use of indie pressagents, it's claimed, is a "healthy trend." It's pointed out, for example, that one of the major distributors when it takes on the film of an outside producer insists that the filmmaker hire an independent publicist. The film company, it's noted, can devote its time to the "hard, routine sell" while the indie can provide a plus service aimed at popularizing the picture.

United Artists, which has the most experience in dealing with the outside pressagents, came to their defense. Roger Lewis, UA pub-ad chief, declared emphatically that he has always found them to be "reliable and cooperative" and stressed that in general "they do a great job for the producer and the distributor." Lewis said he found them more often "willing to give credit to the distributor" than anxious to receive the accolades themselves. UA, which deals almost exclusively with the indie pressagents, has had a happy relationship with them, Lewis insisted.

Technicolor 25c Equiv.

First quarter net of $503,904 for 1956 was reported last week by Technicolor. That's equivalent to 25c per share.

During the same period last year, the net was equivalent to 36c per share, and in 1954 it equalled 19c.

Portrait of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD, CALIFORNIA

MOTEL
16 units on U.S.-80. Annual gross $28,000. Selling price $130,000. Down payment $50,000. Write The Waltzes, 2845 N. Euclid Ave., Tucson, Ariz.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
GRACE KELLY • ALEC GUINNESS • LOUIS JOURDAN
in "THE SWAN"
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

"As Usual, 100 Please"

A castle-dwelling Californian orders his Countess Mara Cravats 100 at a crack. Just one of the many well-dressed gentlemen who take pride in collecting these finest of neckties, he likes light patterns. Others have their individual, sometimes rare tastes. For instance, a most successful play producer once asked for a tie covered with hundreds of applauding hands. And a conductor of international note proudly wore phonograph records flying over a pin-checked background, with an obligato of little grace notes. Countess Mara ties tell a good deal about gentlemen. $7.50, $8.50, $10.00, $15.00, and more. Bow ties (clips, and to tie) $2.50 to $5.00. The Spring tie for you waits for you at 338 Park Avenue, and PLaza 9-2488.

Chi's New Major Status as Focal Point for NBC's News Coverage

Chicago, May 8.

Although Chicago plays but a minute role in the network's programming bill of fare, at NBC at least the web's Windy City news operation has carved out a key niche for itself. As the focal point of a "stringer" setup that embraces 21 midcontinent states for the radio side and 13 states for television, the Chi NBC bureau ranks with New York and Washington as a source of network "copy," which in the case of tv includes newsreel footage.

It was just a year ago this month that NBC set up a separate Chi news arm, installing Chet Hagen as manager of news and special events for the central division. With the advent of "Monitor" and the continuing importance of the regular news shows on the radio web, plus the demand for newsfilm coverage from the tv side, Hagen's department and the list of his hinterland "correspondents" has grown steadily. Additional expansion is in the works with plans to establish fulltime bureaus in other key midwestern news points such as Kansas City and elsewhere.

Recently added to the staff was Walter Pfister brought in to assist Hagen with the homeoffice details. Working the midwest beat out of the Chi office are newsmen John Chancellor and Jim Heulbut backstopped by three cameramen and a sound man.

Network virtually has the midwest blanketed with no less than 91 camera stringers spotted around the 13-state area. Lensers, either local freelancers of staffers with the NBC affiliates, are paid a basic rate per yarn plus so much for used footage.

Hagen's crew feeds an average of eight stories weekly to the regular radio-tv programs, plus about the same number for the weekend "Monitor." Naturally, the activity ebbs and flows depending upon how the news is breaking in the midwest. Aside from being responsible for the hard news in the area, the operation is geared to generate feature material to give that grassroots flavor to the network shows.

Hagen, incidentally, was tossed a first anni party by his colleagues last week.

Danny a Widower

Producer Lou Edelman has killed two birds with one stone in his decision to make Danny Thomas a widower next season on "Make Room for Daddy." For one thing, he's solved the problem of a replacement for Jean Hagen, who has achieved such a strong identity with the show that now that she's leaving it would be difficult to write in a new wife for Thomas.

Better still, he's mapped out his entire new approach for the comedy series for next fall. For with Thomas out scouting eligible femmes, the new story line has his two children, Rusty Hamer and Sherry Jackson, steering him off the dames and getting him out of scrapes.

Pitt KDKA Buys N. Y. Radio Time to Plug Its New Disk Jockey

Out-of-town-radio station have occasionally bought time on the N.Y. outlets to plug shows and personalities for the benefit of agency time buyers, but Westinghouse Broadcasting Co. is going them one better. Company bought a full-quarter hour daily on that station to air taped segments of a new deejay show it has on its Pittsburgh o&o, KDKA.

WBC bought two weeks cross-the-board on WINS at 10:30 a.m. as anchorage for Art Pallan, who does his session for KDKA, with a daily tape being flown to N.Y. immediately afterwards. Pallan, who just switched from Pittsburgh indie, WWSW, is trying directly for the attention of the time buyers.

Pallan, who began his Pittsburgh-to-N.Y. jockeying Monday (7), has begun playing request records for the buyers, and is also giving them the "small town treatment" via name-mentions, etc. KDKA's station reppery, Peters, Griffin, Woodward, has salesmen in time buying offices all along Madison Ave. while the stanza is being aired. They're armed with portable radios—tuned to WINS.

48-HOUR TELETHON ON TAP FOR WABD

Plans for one of the first full 48-hour telethons are being worked out at WABD, N. Y. Station reportedly has Dean Martin and Jerry Lewis lined up as co-emcees.

Stanza, for Muscular Dystrophy, will start Friday night late and run through Sunday evening, if station boss Ted Cott can arrange clearances.

Live TV Payroll In H'wood Upbeat

Hollywood, May 8.

Despite the increase in telefilming, live video employment on the Coast continues at a healthy upswing, according to AFTRA. Moreover the recent "clarification" agreement means "electronic tape should bring substantial increase in production of tv programs under AFTRA jurisdiction" according to Hollywood exec secretary Claude McCue.

Membership in Hollywood, the union's second largest chapter, continues to grow with 4,914 paid-up members as against 3,970 a year ago and 3,339 two years ago. However, nearly 75% of the Hollwdood membership earned less than $2,000 last year. About 9% made between $2,000-$5,000; 7% between $5,000-$10,000; 5% between $10,000-$20,000; 2½%, $20,000-$30,000; 1½% over $50,000.

CROSLEY 'REVIEWING' 'COMEDY HOUR' COIN

Crosley is in the throes of reviewing its sponsor identification with NBC-TV's "Comedy Hour." The network, on the other hand, is in the midst of revising the troublesome Sunday night 8 to 9 show, with Steve Allen heading it up under his name come June 24.

The Avco Manufacturing subsidiary was one of the three participants lured to "Comedy Hour" last year when the network revived that long-running title after a brief reign under the "Variety Hour" label. The other underwriters are Jergens and Brown & Williamson (Tareyton Cigs). The word is that Crosley wants out, but whether this would be before or after the Steve Allen entry is still to be determined.

This Strange Agency Business

Those conflicting network slottings for clients operating out of the same ad agency has created a somewhat awkward situation for J. Walter Thompson as it relates to three of its most prized accounts, Kraft Foods, Eastman Kodak and Ford Division of Ford Motors.

For some months, it has been engaged in a two-fold mission in relation to the first two of these accounts: (1) to upgrade the "Kraft Theatre" series as one of the most qualitative hour dramas on tv, a move which has brought some handsome payoffs in recent weeks; and (2) to transform Kodak's negative contribution to tv into a positive one. The latter, with several millions in billings at stake, has been a particularly sensitive one in view of the fact that the agency has come up with what the trade regards as two Kodak floperoos in a row, the "Norby" series and the current "Screen Directors Playhouse." On top of this has come a third mission, to find a new time slot for one of its top programming success stories, "Ford Theatre," which it has dislodged from its longtime Thursday at 9:30 NBC slot to make way for the new Tennessee Ernie Ford show.

So what happens? First JWT moves Kodak out of its present Wednesday at 8 slot on NBC and places it Wednesdays at 9 on ABC opposite "Kraft Theatre." And as a coup de grace, the agency is talking to ABC about buying up the Wednesday 9:30 period, opposite the second half of "Kraft" as the new home for "Ford Theatre."

Protest Axing of Studio Director Of Senate & House B'cast Facility

Washington, May 8.

A move by House Democrats to grab more patrontage jobs on Capitol Hill is seen as the basic reason for firing Helen B. Coar as studio director of the Senate-House facility which makes radio and television broadcast tapes and films for members of Congress.

A fight appeared to be shaping up to protect the jobs of Mrs. Coar and her husband, Robert J. Coar, head of the facility, who is on the Senate payroll. His wife works for the House.

Despite several other excuses and reasons put forth by Ralph Roberts, Clerk of the House, it boiled down to this:

"I acted on instructions of the House Democratic Committee," Roberts admitted. Rep. Francis Walter (D., Pa.), Patronage Committee chairman, told newspapermen that Mrs. Coar was dropped because she had no political sponsor for her job which pays about $6,000.

What creates confusion in the matter is that the facility produces tapes and films for both Senators and Representatives in the same quarters and using the same employees.

And each chamber jealously guards it's prerogatives from interference from the other. Some talk on Capitol Hill is that the Senate may start its own facility, completely independent of the one operated by the House.

Mrs. Coar is a onetime child star of silent films and her husband is a veteran recording and radio engineer, with considerable Hollywood background.

Several years ago, the Coars operated a radio recording studio in downtown Washington which was patronized by several members of Congress who made tapes and platters for their home districts. They invited the Coars to move their equipment to the Capitol and serve Congress on a large scale. This

(Continued on page 36)

Burt Lambert Ankles WABD for WOR Sales

Burt Lambert has ankled sales at WABD, the DuMont tv'er in N. Y., for a similar spot at Gotham radio outlet WOR. Lambert, who had spent several years in local radio sales at WNEW before joining WABD under Ted Cott a year ago, was brought into his new post by Bob Leder, who recently took over WOR management.

Between starting at WABD last June and leaving WNEW, Lambert spent a while in Ziv TV sales.

Arctic Defense Operation Seen Possible Harbinger Of An Int'l Video Setup

Ottawa, May 8.

Intercontinental television may result from today's Arctic defense operations, according to federal officials here. A long-distance communications system they call "Scatter" is in operation in the Canadian Arctic and Alaska to link radar warning lines with distant centers, with a maximum range of 1,200 miles.

"Scatter," which the officials say will carry a tv signal, drives a radio signal at the ionosphere or troposphere layers above the earth. The signal hits and scatters but enough reflection is left to be picked up by receivers hundreds of miles away.

PUREX IN MAJOR SUMMER SPREAD

Chicago, May 8.

Purex Corp. purchased a total of 12 half hours on NBC-TV for a summer sprint. Cleansers outfit, through Weiss & Geller, will take over the Friday night 9:30 (CDT) slot for eight weeks starting next month and has picked up the Saturday night 8:30 half-hour for an alternate week hiatus spin.

Programs for the two periods are still to be selected.

Knomark Buys Third Of Caesar's TV Hour

Knomark Mfg. Co., dropping out of ABC-TV's "Masquerade Party," has fastened its stake in tele for another season by buying in on one-third of "Caesar's Hour" on an alternate-week basis next fall. Knomark wanted to stay with "Masquerade," on which it had skip - week representation, but wasn't satisfied with the show's new time slot and further found itself in an awkward spot when the two sponsors of ABC's "Chance of a Lifetime" pulled a swap and took on sponsorship of "Masquerade" instead.

With Knomark in and Remington renewed, the Caesar segment is now half-sold for the fall. American Chicle and Helene Curtis have ankled their participating segments.

Demise of Quality Seen; Ryan Exits

Virtual end of the Quality Radio Group venture was seen this week in the resignation of Bill Ryan as exec v.p. Ryan leaves the tape-network venture May 15, after having helped organize and run the Quality Group a year and a half ago following his stint as prez of the Radio Ad Bureau. Ward Quaal, president of Quality, said its member stations in the New York area would continue to handle sales for Quality, but with the absence of a full-time sales topper, this was seen as merely forestalling a final demise.

Inception of Quality, comprising a group of powerful outlets mostly in the NBC and CBS radio affiliates camp, was made with the ambitious purpose of giving the advertiser a small but powerful lineup of stations using taped entries in prime hours. Quality pitched up several properties, but few of them ever got off the ground, and the project as envisioned never fully came about.

Dundes Succeeds Fein As CBS V.P.

Jules Dundes, general manager of KCBS, the CBS owned-&-operated radio station in San Francisco, is shifting to New York to rejoin Arthur Hull Hayes, his exboss and now CBS Radio president. Dundes will succeed Irving Fein as vice president in charge of sales promotion, advertising and press information. Fein is rejoining Jack Benny on the Coast as prexy of J. & M. Productions, newly-formed corporation of which Benny is board chairman.

Dundes-Hayes association dates back many years to the days when Hayes headed up the New York flagship radio station of CBS. When Hayes shifted to Frisco Dundes went along with him, and when Hayes returned to N. Y. last year to helm the network radio operation, Dundes was appointed to the KCBS managerial post.

Succeeding Dundes in Frisco will be Henry Untermeyer, who is the present sales manager of WCBS in N. Y.

Philco's 1st Quarter Drop

Philadelphia, May 8.

Philco Corp. sales and earnings showed a drop in latest quarter as compared to similar period of last year. Sales eased to $92,476,000 from $96,825,000 in the 1955 segment. Net income fell to $1,517,000, or 38 cents a common share, from $2,447,000 or 62 cents a share one year ago.

Accompanying the report was a statement by William Balderson, chairman, and James M. Skinner, president, that "competition in the field is more intense than any previous times in recent years."

Swezey's 'Jukebox Station' Swipe Brings Buckley, McGrath Rebuttal

Boston.

Editor, VARIETY:

It's a pity one of Bob Swezey's stature should make such a thoughtless attack on a part of the industry which has brought him so much prominence. Boston was a much safer location for this "holier than thou" address to the women broadcasters of the country than say Chicago, where a few days earlier the NARTB assembled the victims of Swezey's evangelism. Women broadcasters can only purr over such overtures, but the station operators are capable of answering back. It may have been intriguing but actually ungallant to romance a group of 600 women with a problem over which they have no control rather than accept the opportunity of the preceding week when such purported evil could have been placed squarely in the laps of the accused.

It is possible that Bob has been giving more effort to speeches than to his radio operations, a current malady affecting some of those who are suffering from sudden exposure to the "quick bucks" of an associated television operation. This must be else he would not have allowed himself to be found in such a vulnerable position.

In the nomenclature of the trade an unfortunate labeling has developed—"music and news." It implies to some that stations who feature popular recordings and frequent newscasts are not much better than jukebox operations. It could well be pointed out to Mr.

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New York.

Editor, VARIETY:

In his recent speech before the American Women in radio and tv in Boston, Robert Swezey was as wrong about today's successful radio station as was his illustrious network predecessor, Deke Aylesworth, when he wrote his immortally wrong article about radio's future in 1949 entitled: "Radio Is Dead!".

If Mr. Swezey hadn't been involved, the words in Boston would not have merited more reaction than a shake of the head; just another case of a "radio man" whose principle contribution to "radio in its good days, and its glorious moments" had been to plug in the network line and let the commercial programs roar day and night. Yes, sir! Those soap operas hour after hour, day after day, were pretty glorious, weren't they, Bob?

Mr. Swezey's speech is disturbing because he is an extremely intelligent human being. Anyone who knows him, knows that! I, for one, can't make the person in this one particular case jibe with the words that came out of his mouth, so it would be most unfortunate if anyone anywhere were influenced by them.

Mr. Swezey was most unjust when he judged all radio from the standpoint of the least able. Radio is a big business. With hundreds of stations, there are bound to be some excellent, some good, some fair, and some bad. The same as with any commercial enterprise,

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INSIDE TV: ALL 'OUTSIDE' BUYS

Can't Keep Tabs Without Scorecard

Here's the lineup of program buys thus far this season for next fall. Out of 12 new programs set, eight are completely "outside," two are in-between borderline cases, and two, hour and 90-minute lengths, are "inside," i.e., network owned and controlled.

Program	Network	Producer	Sponsor	Time Slot
		OUTSIDE		
Circus Boy	NBC	Screen Gems	Reynolds Metals	Su, 7:30
Bold Journey	ABC	Julian Lesser	Ralston-Purina	M, 7:30
Sir Launcelot	NBC	Official Films	Whitehall Pharmacal Lever Bros.	M, 8:00
The Buccaneer	CBS	Official Films	Sylvania	Sa, 7:30
West Point Story	CBS	Ziv TV Programs	General Foods	F, 8:00
Stanley	NBC	Liebman-Wm. Morris	Helene Curtis Pall Mall	M, 8:30
Jeannie	CBS	Wm. Morris	P&G	Sa, 9:30
Treasure Chest	ABC	Jan Murray-Wm. Morris	Mogen David	F, 9:00
		BORDERLINE		
Adventures of Jim Bowie	ABC	Lou Edelman-ABC	American Chicle-Cheseborough-Pond's	F, 8.00
Tennessee Ernie Ford	NBC	J. Walter Thompson-MCA	Ford	Th, 9.30
		INSIDE		
Playhouse 90	CBS	CBS (some contracted to Screen Gems)	Bristol-Myers Singer	Th. 9:30 11:00
Herb Shriner Show	CBS	CBS	———	Tu, 8:30-9:30

Mountain Climber With a 'U'

Bill Putnam Bemoans Fate as Springfield Newspapers Give Him Silent Treatment

In Springfield, Mass., William L. Putnam is identified as "a local mountain climber." At least that's all the recognition the local newspapers will give him, he maintains.

Putnam, youthful operator of WWLP, one of the two UHF'ers in Sprinfield, says he's been getting the works—or lack of them, would be more precise—from the nabe dailies since the station went on the air in 1953. He feels that generally not only he—but his station—gets the "silent treatment" by the papers. Only time he can recall their mentioning his name was when they were listing the names and titles of all members on the local United Fund budget committee of which he was chairman. Put at the bottom of the list, that was the time he became "mountain climber," a monicker, in fact, which is accurate, since it's his fave pasttime.

He insists the local print boys simply skip listing many of WWLP's live local video stanzas in the daily logs; they don't even list all his news shows, he says. He adds that the vast majority of stories about the various tv shows that hit the town are about shows

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Bob Colwell In Return to JWT

Linked with the departure of Bill Griffin from J. Walter Thompson to head up the creative operation at Kudner agency as senior vice president is the revelation that Bob Colwell is relinquishing his partnership at Sullivan, Stauffer, Colwell & Bayles to return to the JWT camp. Colwell left the agency some years back to help form the new agency and move in on a management level.

Like Griffin, considered one of the top creative men in the agency and a singular coup for Kudner, Colwell's flair with a piece of creative copy made him an undisputed "man of distinction" among his agency brethren in the days when he helmed the JWT copy writers.

Colwell has been vacationing for the past few weeks with official confirmation on his SSC&B exit not forthcoming until this week. He moves over to JWT about June 1 as the agency's overall creative braintruster.

Gillette's Summer Ride

Gillette will ride through the summer months with its Friday night NBC-TV boxing card for the first time this year. Razormaker normally goes off in June, but this year will continue through on both radio and tv for 10 extra weeks, the new cycle beginning July 6. Gillette apparently feels that the International Boxing Club can book enough bouts of interest to sustain the summertime audience.

Business was set via Maxon agency.

CBS-TV Sat. Grid Razzmatazz As Answer to NCAA

CBS-TV news & public affairs chieftain Sig Mickelson has come up with some grid-slanted electronic razzmatazz which he plans to throw against NBC's Saturday aftternoon NCAA football competition. Mickelson presided over a closed-circuit tv unveiling last week in which he presented the eight-week sports spec presentation to the affiliates. If enough of the affils buy the idea—and it's

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Dodge Loves That Welk, Gives Him Second Show

Dodge dealers, which canceled out of the Danny Thomas "Make Room for Daddy" series and is a sure bet to drop "Break the Bank," made it even-steven-plus with ABC-TV by picking up an extra hour on Mondays with Lawrence Welk to more than counterbalance its two cancellations, since on one of them it was an alternate-week sponsor. The second hourlong Welk showcaser will feature teenage talent, airing in the Monday night 9:30-10:30 hour following Bishop Sheen.

Welk's Saturday hour for Dodge continues to boom, with the last-time-out Nielsen giving the hour a 32.5 total audience. Grant agency set the deal for the Monday hour, figuring it might as well make the most of a good thing. Starting date will probably be Sept. 3.

A FIELD DAY FOR PACKAGERS

There's more than casual significance in the fact that practically every tv network program sale for next season represents "outside" program buys. This hasn't happened in a flock of years. What makes the situation even more intriguing is the fact that NBC and CBS collectively have spent somewhere in the neighborhood of $3,000,000 on new pilots on projected film series designed for showcasing next season, with likelihood that only a bare handful will pass muster. Virtually all of the network-owned pilots screened thus far have been rejected as unsatisfactory by the webs' high command.

Thus the trade is asking: Are the so-called "outside" buys deliberate on the part of the networks in view of the fact that they're currently on the D. C. hot seat in the wake of Congressional "monopoly" accusations? The networks say, in effect, "Absolutely not; it's just a case of weighing our own product against those purchased on the outside and we find our own wanting."

Whatever the reason, for the first time in years the "outside" packagers, and particularly the telefilm producers and distributors, are having a comparative field day. Not only are they responsible for virtually all the new program buys by the network sponsors, but for the first time in at least three years, they've been able to sell programs directly to the networks themselves. Cases in point: "Circus Boy," purchased by NBC from Screen Gems; "Sir Launcelot," bought by NBC from Official Films. With the sole exception of "My Friend Flicka" last year in the 20th-Fox to CBS-TV deal, this is the first time in at least three years that a network has committed itself to buy a series of 39 films in which it doesn't have a financial stake and for which I didn't have a sponsor all lined up and waiting.

By and large, it's been the film syndicators' year thus far. Of 10 new half-hour shows already set for the fall, eight are film, and of these four are from the syndicators while one is a network co-production property and three are out of agencies or indie producers. The lineup reads Official Films, two ("Launcelot" and "The Buccaneer"); Ziv one (its first ever on a network), "West Point Story"; Screen Gems, one ("Circus Boy"), Indie is the Julian & Sol Lesser "Journey" for Ralston-Purina on ABC-TV. Coproduction is the ABC-Lou Edelman "Adventures of Jim Bowie," while the agency-originat-

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NBC-TV's Whoppers As Brillo Buys 'Matinee,' NCAA Grid Hits SRO

NBC-TV pulled in a couple of kingsized "lifesaver" orders this week, chalking up one of its largest single sales yet on "Matinee Theatre" and at the same time rounding out sponsorship of its fall NCAA football schedule. "Matinee" deal is with Brillo, for a 52-week alternate-week run of two participations a week on the Burbank-originated tinter. Brillo deal comes at a particularly critical time when the web's program brass is reappraising prospects of the hour drama series for next fall.

Football sponsorship is on a sell-out basis for the web's eight national contests and a half-sold status for the five regional games. In addition to the previously set Sunbeam and Bristol - Myers quarter - sponsorships, NBC has signed on Zenith and U. S. Rubber to one-quarter sponsorship of the national frays, spelling a sellout in that quarter. On a regional basis, Sunbeam and U. S. Rubber will each sponsor a quarter of the five tilts, giving them a half-sold status.

Livingston's Modus Operandi For NBC's Kagran, With Major Accent On Telefilm, Theatrical Production

No Twofers for CBS

Suggestion tossed into the CBS-TV program board meeting hopper:

"No reason at all for CBS to lose any more sponsors; at least not for duration of run of 'My Fair Lady' (of which CBS owns 40%, entitling it to four house seats every night).

"If a client threatens to cancel, four tickets to the smash musical should do the trick.

"Alternate sponsors, of course, would only get two."

NBC's reorganized and expanded Kagran Corp. subsidiary will lay its primary emphasis on telefilm and motion picture production, with other phases of it's operations taking a subsidiary aspect. So says Alan Livingston, newly appointed prez of the subsid. Livingston further points out that the company will be independent in nature and will not take the form of a "catch-all" for the network to cover loose ends not directly connected with networking.

On the contrary, Kagran's operations will be limited to four fields: film production, film syndication, theatrical (legit) financing and licensing-merchandising. Of these four, the main accent will be on film production, both telefilm and feature film, with the majority of production for television. In this department, Kagran will produce under it's own banner and with it own facilities new programs for national sale (to networks and to sponsors for network use), programs for syndication and below-the-line or physical production for all NBC network film shows.

Company as yet has no specific properties ready — Livingston in fact says he's receptive to all ideas and projects—and the first order of business is the acquisition through rental, lease or purchase of a complete studio or several stages on the Coast. Kagran is already close to a deal for exclusive use of four stages at the California Studio (Gross-Krasne), but is dickering to buy out the entire nine-stage lot. It's figured that it will take two or three months to firm up a purchase; after that would come the staffing of the studio and creative staff, with the timetable on this calling for completion by the end of the year.

Emphasis will be on national sale of its new properties, either directly to networks or to advertisers who will then place the shows on the webs. Kagran of course hopes

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'Jack & Beanstalk' As Musical Spec For Mary Martin?

A pre-Thanksgiving Day "Jack and the Beanstalk" spec is being plotted by NBC-TV. It would be a musical version on a Monday, falling into the "Producers' Showcase" trough, but extended from that slot's regular 90 minutes to two hours. Helen Deutsch, vet scenarist, has been assigned to do the book, with music by Jerry Livingston, who popped 'em out for Walt Disney's animated "Cinderella" (RKO) some six years ago in collab with Mack David and Al Hoffman. Livingston will bring in a minimum dozen songs. He and Miss Deutsch are the packagers in control of the film rights of the television.

The network would like Mary Martin for the name role, with Boris Karloff a possibility for the ogre in the folk tale. NBC figures it has another "Peter Pan" in the opus.

"Beanstalk" has had several nontune celluloid versions, one of them as far back as 1917 in a Fox production. Latterly, there was a '52 musical edition in color produced by Alex Gottlieb (for Warners) starring Abbott & Costello, with songs by Bob Russell and Lester Lee.

ALUMINIUM BACK ON 'OMNIBUS' RIDE

First "Omnibus" sponsor to renew for next fall's series on ABC-TV is Aluminium Ltd. of Canada, which is coming back for a quarter of the program in its new Sunday night slotting. With the Aluminium renewal under their belts, the ABC sales boys are now hitting up J. P. Stevens & Co., with prospects for the textile house's return said to be good.

Status of Scott Paper, the third of this season's sponsors, is still iffy, even though it's been indicated that Scott will withdraw. Paper house is said to have failed to reach a final decision on the show, mulling it in connection with the future status of its "Father Knows Best" series on NBC. Even if ABC signs Scott, it still must get another sponsor before hanging up a complete SRO sign.

Biow's Industrial Plans Following Liquidation

The Milton (Melisse) Biows sail today (Wed.) on the Queen Mary for a European holiday, to include England, France and the Lido-Venice and upon his return the founder of the Biow Co. may engage in some consultative work, directorship of companies, and the like.

He is liquidating the ad agency bearing his name and, as he approaches 70, he is content to "take it easier."

Aaron & Zousmer NBC-TV Dickers

NBC-TV may have its own answer to "Person to Person" next season—and under the same John Aaron-Jesse Zousmer production auspices, though obviously without the services of Ed Murrow, whose CBS identity is on an exclusive basis.

It's known that Aaron and Zousmer, who have no such exclusive ties with CBS, except where "Person" is concerned, have had some talks with the NBC program braintrusters with an eye toward evolving a full hour show premised to the on-the-spot, actuality format. If negotiations jell, it's understood it will go into the Tuesday night 9:30 to 10:30 period, possibly as a replacement for the Armstrong-sponsored "Circle Theatre" (whose dramatic entries also are in the actuality-concept in programming).

CBS-TV PLANNING HAROLD ROME SPEC

CBS-TV programming chieftain Hubbell Robinson Jr. is negotiating a deal with Harold Rome to compose an original tv score for a musical adaptation of "Mary Poppins," based on the w.k. series of English books, on which CBS owns the tv rights. Paul Osborn would do the book adaptation.

"Poppins" is slated for a showcasing on next season's "Ford Star Jubilee" scheduled of 90-minute attractions. It would be the initial tv contribution for Rome, composer of the current "Fanny" musical on Broadway.

$15 TV License Fee Proposed For Can. Set Owners As Income Shrinks

Ottawa, May 8.

Canadian Broadcasting Corp.'s suggestion that license fees for operating radio and television receivers would be the best method of financing CBC's operations in the future, and a demand by the Canadian Assn. of Radio and Television Broadcasters for an independent body to regulate radio and tv in Canada, were bill-toppers at the initial hearings of the Royal Commission on Broadcasting in Ottawa this week.

Besides the briefs from CBC and CARTB, latter representing privately-owned radio and video stations, the commission heard from Canada's new million-member Canadian Labor Congress, formed last week by merging two separate labor groups. Commission shuttered its Ottawa sittings last week and moves on to Winnipeg and other western cities before returning to Ottawa in September to reopen sessions.

Because it's headed by R. M. Fowler, president of the Canadian Pulp and Paper Assn., it's called the "Fowler Commission" and was set up to probe CBC operations and financing. It will hear briefs and opinions from any group or individual interested in the subject before it closes down in the fall and submits a report to the federal government, probably by December.

First brief was from CBC, augmented by the corporation's chairman, A. D. Dunton, who said CBC opposed an independent tv authority along the lines of the supplementary web in the United Kingdom. "Good broadcasting," said Dunton, "comes not through regulation but through the responsibility of the broadcasters themselves." He believed an independent authority would divide responsibility from authority.

CBC, he said, doesn't compete with private stations in Canada but if the private stations and CBC were ordered into competition, he claimed the corporation could do so easily. He didn't suggest it happen, but CBC would be ready if it did and would set up stations of its own in areas now served by the CBC web through non-CBC outlets.

CBC is currently financing its video operations on revenue from a federal 15% excise tax on each tv receiver sold, but sales are dwindling, said Dunton, and something else would have to be set up. He believed the best source of such revenue would be an annual license fee of $15 per tv set to allow CBC to provide adequate English and French coverage to 75% of the population for the next 10 years. He based these figures on CBC's 1952 financial estimate. That, however,

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Lou Cowan's New CBS Inc. Status

In his new status as one of the free-wheeling veepees operating off the 20th floor corporate shelf at CBS, Louis G. Cowan, designated as vice president—Creative Services—will spread himself into the three areas of television, radio and Columbia Records. He will also function as a member of the CBS Editorial Board.

In a memorandum issued to the heads of all operating divisions over the weekend, Frank Stanton, prexy of the CBS corporate setup, stated that Cowan will be responsible for assisting executive, operating and service management in obtaining maximum effectiveness in each of the company's operating divisions having to do with the creative product. Memo points out that to avoid any misunderstanding, Cowan has no direct operating responsibilities in the creative field; rather his position is advisory to both board chairman William S. Paley and to Stanton as president and, upon request from the divisions, to CBS Radio, CBS-TV and Columbia Records.

Cowan joined CBS last August as supervisor of the network's 7 to 9 brace of morning programming. What was then a $2,000,000-a-year losing proposition now appears headed for the black.

The Weekend Trendex

It was NBC-TV most of the way over the weekend, with the web clobbering the Noel Coward-Edna Best "This Happy Breed" spec on the CBS "Ford Star Jubilee" Saturday; the Perry Como hour the same night following the now-familiar pattern of dominating 8-9 but losing out in the first half to Columbia's "The Honeymooners."

"Happy Breed" pinned up a 13.6 average for the 9:30-11 span, as compared with NBC's 22.9. The half-hour breakdowns showed ABC-TV's Lawrence Welk dominating the 9:30 period with a 19.3 Trendex, NBC's Jimmy Durante next with a 17.3 and "Breed" just behind with 15.1. The spec lost audience, coming up with a 13.5 for the 10 p.m. period, way behind George Gobel's 25.1 but up ahead of ABC's "Chance of a Lifetime's" 11.9. In the final third, "Hit Parade" registered a 26.2, against "Breed's" 12.3, with ABC dark.

Earlier in the evening, "Big Surprise" took the laurels from CBS' "Beat the Clock," 18.6 to 14.7. Como averaged 28.8 on the hour, against the "Honeymooners" - "Stage Show" 18.9 average, but "Honeymooners" was on top for the 8-8:30 slot, 23.7 to 20.7, with the singer doubling "Stage Show" in the second half, 28.8 to 14.0. ABC's "Ozark Jubilee" averaged out to 6.2 in the hour and a half.

SRO for 'Stanley', 'Launcelot' Series

NBC-TV pinned up the SRO shingle this week on its two new Monday night entries in the 8 to 9 block, "Sir Launcelot" and "Stanley." The Sid Caesar replacements (Caesar shifts to Saturdays at 9 in the fall) both embrace a dual sponsorship setup. "Launcelot" has been signed on by Whitehall Pharmacal and Lever Bros. for an alternate-week ride, while "Stanley," Max Liebman's new Buddy Hackett starrer, has been signed by Pall Mall and Helene Curtiss, the former funneling over its "Make Room for Daddy" coin from ABC-TV to take on the new show.

While the two program deals solve NBC's Monday night problem, the web has encountered a sponsorship hurdle on the Caesar show itself. American Chicle, one of this season's bankrollers, has bowed out completely, while the Curtiss "Stanley" buy spells the end of the cosmetic house's stake in the Caesar show. Chicle, it's understood, has already served notice of cancellation and will concentrate its coin in ABC-TV's "Jim Bowie" plus another alternate-week half-hour, probably "Ozark Jubilee." Meanwhile, Remington has renewed its third of Caesar and Knomark Mfg. (Esquire Boot Polish) has picked up one-third on alternate weeks.

TARCHER & BENRUS IN SHIFT TO L&N

Benrus Watch account, one of the remaining question marks left at the soon-to-fold Biow agency, switches to Lennen & Newell, effective July 1. Key to the move is Jack Tarcher, who shifts to L & N that date as a senior v.p. and management account supervisor, bringing the watch business, with which he's been associated for 32 years, with him. Tarcher was a Biow v.p.; before that he operated under his own shingle with Benrus as the key account.

Little more than a year ago, Benrus was a key factor in keeping the Biow billings at an even keel, for when Terry Clyne decamped for the McCann-Erickson agency with the Bulova billings in hand, Tarcher brought Benrus into Biow, thus maintaining a semblance of status quo.

WISN's New Home

Milwaukee, May 8.

WISN and WISN-TV, Hearst-owned stations, are getting a new $1,250,000 home. Work is to start soon on the two-story building which will house two tv and two AM studios and the exec offices.

New setup will be laid out and equipped for color tv.

Cleve. Newsmen In a Stew Over 'No Radio-TV'

Cleveland, May 8.

A five-man, fact-finding committee, has been picked by the Cleveland Newspaper Guild to investigate a newspaper publishers' ban prohibiting newsmen from appearing on radio and tv programs.

The ban has already forced off the air such names as W. Ward Marsh, Plain Dealer film editor, who had authored a series of tv scripts, and Franklin Lewis, sports editor of the Cleveland Press. At the same time, the Plain Dealer and the Cleveland News, both owned by the Forest City Publishing Co. whose president, Sterling Graham, is on the Board of Mutual Broadcasting, refuses to sanction its newsmen appearing as panelists on KYW's "Press Club Presents" a weekly half-hour public service stanza emanating from the Press Club.

The boiling issue began crystalizing when "Press Club Presents" first went on the air and a group from the Club talked to the three editors. The Cleveland Press' Louis Seltzer okayed public service appearances by his staffers and Press reporters have been regular panelists with more than a dozen reporters having appeared. Recently, another move was made to have the two other sheets relent and the News' N. R. Howard, temporarily agreed, but later reversed his decision. Meanwhile, Wright Bryan, editor of the Plain Dealer, told VARIETY, the issue "is one between the editor and reporter, and I have no comment."

Newsmen believe, the Plain Dealer holds the key to participation by both Plain Dealer and News personnel.

The Guild's five-man committee,

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Tom Duggan 'Needling' Invites a 300G Suit As Sponsor Is Yanked

Los Angeles, May 8.

An aftermath of the incident which found auto dealer Jack Johnson losing his sponsorship of Tom Duggan, because the uninhibited commentator needled him into blasting biz practices of other dealers, found Johnson suing KCOP (TV), here, for $300,000. The Superior Court suit asks $150,000 for breach of Johnson's 13-week contract and another $150,000 damages for sale of his participation to a competing dealer.

Last month, when Johnson decried "shoddy" practices of other dealers in remaining open Sundays, despite a local agreement to the contrary, Duggan incited him to name names on the air. The suit alleges that after he fingered two dealers, both heavy KCOP advertisers, he promptly found that he was no longer sponsoring the commentator. Johnson has suffered loss of goodwill and reputation as a result of the cancellation and the subsequent sale of his participation to a competing dealer, he charges.

HAZEL BISHOP'S 520G 'MONITOR' SPLURGE

Hazel Bishop, which over the past several months has been funneling more and more of its ad coin into radio, threw some largesse NBC's way this week with a $520,000 firm-52-week order for weekend newscasts on "Monitor." Cosmetic house bought 10 five-minute newscasts, five each on Saturdays and Sundays, starting May 26.

Order was placed through the Ray Spector agency.

Doerfer's Equal-Time Stance

Milwaukee, May 8.

"Insincere, publicity-seeking political candidates" were cited as one reason why FCC Commissioner John C. Doerfer advocates the junking of equal time for politicos.

In a filmed interview carried on WTMJ-TV here last week, Doerfer said, "I think Congress should repeal Section 315 of the Communications Act which requires that broadcasters give equal time to all political candidates. It sounds good, but in practice it defeats the objective because anyone who qualifies as a political candidate would be entitled to equal time.

"In some cases, that results in so many people declaring themselves candidates that there is no broadcasting station—radio or television—which can afford the time. Nor do I think that people spend that much time listening to all those who aspire to public office.

"Unfortunately, many people are not sincere in running for office, especially if there is a chance to be seen and heard on television. They are primarily interested in publicity for themselves and their particular occupation. Hence the public is deprived of the opportunity of seeing and hearing those who have a sincere interest in running for office and serving in the event they are elected."

Ampex Boon to Politicos?

'Better Than Kine' Tape Seen Easing Plight of Networks in Election Year

The advent of Ampex video tape is expected to have its political ramifications. The "better-than-kine" tape device which broke big at the NARTB Chi convention is believed capable of opening new vistas for the Washington speechmakers, most particularly for the President—getting them to tv audiences they can't always reach.

Habit of telecasters has been to run an Eisenhower reports to the nation on all stations at the same time. A N. Y. tv operator, whose station carried the Ike statements at precisely the same time as the network competitors, feels that the simultaneous showing on all stations is not only unnecessary duplication but deprives a good part of the non-liesure tv audience a chance to see and hear the speech in its entirity. Since kinnies haven't been of the best quality all along, some stations resisted the idea of delayed showings of Ike speeches, and the cost of film being relatively high, many other outlet managers shunned later exposure of the celluloid versions. Tape offers clarity, the N. Y. station exec said, so that the Presidential talk can be carried any time without impairing quality. And, he added, that once beyond the initial expenditure for tape equipment, the cost of operation is rather low.

In the straight network area, Ampex and other machines of its ilk can ultimately ease a dangerous situation for NBC, CBS and ABC. Solons have lately been complaining that panel shows haven't been getting very good time commitments from the webs; most of the from-Washington info shows are in times when either the station has option to refuse them or at times when sets-in-use figures are nominal. However, use of tape will afford stations elasticity, enabling them to fit these programs into the sked at the best times possible, thus obviating many Senatorial gripes.

BMI Clinics Resume

Second half of the Broadcast Music program clinic series began in Des Moines and Trenton, N. J., last week. Three traveling teams of about seven men each, supplemented by 42 local execs, will complete the current annual cycle by June 15.

First of the BMI sessions were completed prior to the NARTB Chi conclave. They were followed by a month-long hiatus.

Favor ABC-TV Tie To Mex Affiliate

Washington, May 8.

American Broadcasting - Paramount Theatres should be permitted to switch its affiliation from KFMB-TV, in San Diego, to XETV, in Tijuana, 15 miles away in Mexico. This was recommended last week by the Broadcast Bureau of the FCC.

KFMB-TV, who now carries both CBS and ABC programs, has been opposing the change since the FCC first proposed to okay it, back in November 1955. The San Diego station contended it would suffer financial loss. It further charged that the Mexican station was violating some Mexican regulations by offering most of its shows in English and beamed to the U. S., and that XETV also had carried programs which are in violation of FCC regulations.

Broadcast Bureau told FCC:

"We cannot shares the views of the protestants (KFMB-TV), for they are premised upon their own selfish interests (though understandable), to the exclusion of the public interest considerations which are paramount."

Broadcast Bureau said KFMB-TV devotes most of its network program time to CBS originations, and offers just a few of the best ABC programs.

"We can find no fault," added Broadcast Bureau, "with granting an application which will enable both the people of Mexico and of the United States in the area concerned, to receive the programs of a third U. S. national network and also eliminate the need for ABC to rely on the protestants' station on a secondary basis, for the clearance of its programs."

Philco's Closed-TV

Philco has ordered a closed-circuit telecast for 25,000 dealers in approximately 100 cities May 15 which it will produce in cooperation with ABC-TV to intro its new laundry line. Undoubtedly, the program will serve as a pep-talk also on the Philco sponsorship of the political conventions on ABC this summer, since the closed-circuit cast will be headed by ABC veep John Daly, who is slated to head up the convention coverage.

Others in the cast will be cartoonist Al Capp and Arlene Francis. Dealers will also be introduced to Philco's new line of 14 and 17-inch portable television sets.

SAG & AFTRA's 1-Card Up Again

Screen Actors Guild and American Federation of Television & Radio Artists bigwigs are slated to hold joint meetings in Hollywood on Monday (14) and Tuesday to discuss "problems of mutual concern." One of the issues arising is expected to be talk of merger into a one-card actors union. Another will be how to handle jurisdiction on new electronic tv devices hitting the market.

Meeting has been in the offing several weeks, according to an AFTRA exec. He said it was prevented because all the braintrusters involved couldn't find a single time for meeting.

N. Y. board of AFTRA is one faction behind one-card unionization. AFTRA and SAG will powwow in SAG's new Hollywood building, it's reported in N. Y.

P & G LEADS TV SPOT PARADE

Here Is Freedom of Expression

Hollywood, May 8.

In virtually an unprecedented action, the Los Angeles Times editorially castigated commentator George Putnam, employed by KTTV, owned by the Times, for "pillorying important, respected public officials." However, the station officials emphasized the newspaper didn't attempt to influence Putnam or halt his telecasts.

Editorial ran Saturday (5) after Putnam had concluded a seven-week campaign against District Attorney Ernest Roll on many counts. He had often invited Roll to come to his teleshow and present his side, but the official declined. Putnam said the editorial proves that various facets of the publishing empires operation have complete freedom of expression.

Editorial, entitled "Rumor, Gossip, Innuendo Not News," sharply criticized Putnam, for attacks on officials whom "he has; by surmise, inference, conjecture, recklessly, irresponsibly held up to public scorn." Putnam read it on the air, including a statement that his comments "exceeded the dictates both of journalistic resonsibility and good taste. Such conduct should be repudiated by all who regard the profession of news reporting as a trust, not to be abused by self-constituted reformers or misguided crusaders."

Elverman's 'Nitwit Network'

Comedy Writer Tapes a Show and Preems It In A Charlotte Barber Shop

Louisville, May 8.

Bob Elverman, former WAVE and WAVE-TV promotion manager, now living in Charlotte, N. C., where he has been publicist for the Community Chest, is making a radical switch in activities which involves his again entering the comedy writing field directly from the social work status. In his unusual switchover from social work to comedy, Elverman launched his mythical network last week by transcribing a sample show in five voices on tape and then held a surprise "world preem" in a Charlotte barber shop to test audience reaction.

A 15-minute comedy routine was brought in cold without advance notice and drew a mixed reaction from their barbers and their surprised customers. Not rebuffed, but profiting by the experience of the initial effort, Elverman found an audience of office-workers, gave them a prelim warmup by explaining what he was trying to do, and scored a hit. Other Charlotte audiences have echoed their approval of Elverman's walking network.

Elverman said he chose the novel technique for presenting his work because it was one sure way of gauging audience reaction. Now that he has proved his point to his own satisfaction, he plans to continue using his Nitwit Network routine for club dates around Charlotte to promote a larger audience appeal and is building for a possible air shot. He has a backlog of other original comedy routines and will work out of Charlotte on a p.a. tour after he leaves social work on May 15.

Sure Enuf

Latest bit of commentary making the rounds as applied to any particularly bad television series:

"It ought to be a spectacular; just once a month."

Hurok, NBC Get Together Again

Concert entrepreneur S. Hurok has signed a new one-year pact with NBC as a tv consultant and producer. The impresario brought in a brace of longhair specs for the network this season, "Sleeping Beauty," fronting the British Sadler's Wells ballet troupe, and the big name "Festival of Music." Both were displayed on "Producers' Showcase."

Hurok, back recently from Europe in a talent prowl, will fly over the Sadler's Wells company for the "Cinderella" specola projected as an early '57 entry.

Meanwhile, another NBC'er abroading is Samuel Chotzinoff, producer of the upcoming tour of the NBC Opera and of the TV Opera Theatre, who planed out over the weekend for six weeks in England, France, Holland and Italy. Accompanying him for part of the trek is Jascha Heifetz, his fiddling brother-in-law. Chotzinoff will look over opera talent and composers, the latter for possible tv assignments.

RCA Loves Those NBC Specs; Plans 3-Way TV Ride

RCA is studying the idea of being identified with the sponsorship of 50% of three spec series on subsidiary NBC-TV next season. This would embrace Saturday, which Oldsmobile maintains wholehog, the Monday night "Producers' Showcase," which the head company already shares with Ford, and the brand new Friday night specolas. Going along with RCA would be Whirlpool Washing Machines, acquired by the giant corporation some months ago.

The Friday 90-minute shows are not yet fully resolved. Hallmark is virtually set for the every-fourth-week 9:30 to 11 slot under a switch from Sunday afternoon. With Maurice Evans vacating the producer berth, his longtime production associate, George Schaefer, plus Mildred Freed Alberg, likewise in the Evans camp for many years, will take over the reins.

Friday may also be one of the spec showcases for Tony Miner, who was recently put under contract by the network to bring in 22 outsize stanzas over a four-year period. And with Fred Coe, whose NBC pact was renewed last week, also knocking at the spec door, he might become one of the rotating producers for that night. With

(Continued on page 40)

SERLING'S 'DOOMSDAY' ON WIDMARK AGENDA

Hollywood, May 8.

"Noon on Doomsday," Rod Serling tele drama seen on "U. S. Steel Hour" last April 25, is being negotiated for by Richard Widmark, who wants to feature film it with his indie company. Theatre Guild has already bought legit rights to "Doomsday," and Serling is adapting his teleplay for the Guild.

Drama deals with mob prejudice which results in a murderer being acquitted; as a small town defies pressure from outsiders to convict their fellow townsman.

Serling previously sold "Patterns," "The Rack," and 'Incident in an Alley" to pix; UA is finalizing a deal to buy his 'The Strike," and is also negotiating for "Portrait in Celluloid," another Serling teleplay.

EXPENDITURES DOWN $3,700,000

Television national spot and regional expenditures dropped from the $103,872,000 level in the last quarter to $100,209,000 in the first fourth of 1956, according to Television Advertising Bureau figures. Procter & Gamble leads the list of top spot buyers with a grand total of $5,782,800, dropping sharply to Brown & Williamson's second-place $2,921,900, it was learned.

Nighttime video copped the largest share of the spot coin, the second TvB study, to be released the week after next, states. Prime after-dark hours got $55,620,000, late night $9,952,000 and daytime tv $34,637,000.

Announcements received $44,599,000 of the first-quarter '56 coin; ID's $12,183,000; participations $21,410,000. Programs had a slight edge for second place on spot allotments, receiving $22,017,000. These figures represent time-buys only, with actual program cost extra.

Behind P&G and Brown & Williamson was Sterling Drug's $2,252,000, General Foods' $2,053,000 and Kellogg's $1,780,000. In sixth, Miles Labs spent $1,696,900 on national spot time; Colgate-Palmolive $1,583,100; Philip Morris $1,542,200; National Biscuit, $1,478,400, and General Motors $1,264,200. Lowest expenditure of the top 200 national spot advertisers was $94,700 by Blumenthal Bros. confections.

In terms of product classifications, food and grocery products lead with a combined outlay of $28,461,000 for the first quarter, baked goods spending nearly $5,000,000 of the overall share. Beer and ales spent $7,193,000; drug products $10,726,000—nearly $3,500,000 by cold remedies; cosmetics and toiletries $7,442,000; dental products $4,253,000; confections and soft drinks, $4,673,000; tobacco products $7,081,000, with several other categories spending diminishing amounts in national spot and regional time.

The drop from $103,872,000 to $100,209,000 comes to a loss of $3,663,000.

From TvB comes word that its spot presentation in N. Y. (fashioned after the Chi success) has been postponed to May 22 at the Waldorf-Astoria, to avoid conflict with the Toilet Goods Assn. meeting on May 16.

'Pal Joey' Slated As Ford TV Spec

Hollywood, May 8.

CBS-TV may have a televersion of "Pal Joey," the legit musical hit, long before Columbia Studios makes its film version which will star Frank Sinatra.

Web has "Joey" on the "Ford Star Jubilee" spec series potential list for next season, and already has approached Maureen O'Hara to star in it. Also being planned for the series for next season is "Follow the Girls," and Miss O'Hara has been offered a starring role in this one also.

Actress comments "I don't think either one is quite on the beam for me. However, I'll have a look at the scripts before deciding."

Nielsen Invades Canada

Chicago, May 8.

A. C. Nielsen research firm is prepping an Audimeter "invasion" of Canada via its north-of-the-border adjunct. First step will be to work out a plan for radio-tv audience measurements for the Toronto market coupled with a blueprint of a proposed expansion into other cities, eventually embracing cross-country coverage.

Initial talks with Canadian broadcasters, agencies and advertisers were incepted by Dean Prather, prexy of the Nielsen Co. of Canada, and veepees Henry Rahmel and John K. Churchill from the U. S. homeoffice.

Talent Associates Into NBC Camp On $1,500,000 Specs-Plus Longtermer

In a deal approximating $1,500,000 over the contract's span, NBC closed long negotiations with Talent Associates on Monday (7) which makes that major packaging house an entity of the network. Under the pact, TA will function exclusively for NBC in the supply of scripts, productions and production services for radio and tv, as well as in the development of half-hour and hour-and-longer programs, with accent on specs.

First application on the specolas will come September 29 in a 90-minute musical, "A Man's Game," originally done as straight play on "Philco TV Playhouse" under the then TA aegis. "Game" is themed on baseball and will be aired around World Series time.

Arrangement is retroactive to May 1 and runs to September of 1958 with options for additional five years, making more than seven years in all. NBC would be committed to make kines of TA projects and front them for sponsorship, with TA and the network sharing in the official credits. The specs will be wholly produced by the packagers, headed by the partnership of Al Levy and David Susskind, with at least four outsize shows, including "Game," envisioned for the maiden season. On a refusal of NBC to buy a given program, TA cannot present it elsewhere. There is no limitation set on the number of shows coming off the TA assembly line, with all programs on a co-ownership basis.

NBC would not participate in TA properties which came into existence before the pact. These include a number of feature films based on telescripts, with shooting in N. Y. on Robert Alan Aurthur's "A Man Is 10 Feet Tall" (Metro) finishing up this week: as well as upcoming legiters, one of which is Aurthur's "A Very Special Baby," also from his teleplay. However, it's reported that NBC might become interested in financing other such non-tv projects out of the Talent Associates hopper, in line with recent trends of networks to latch on to outside ventures, notably legit and films.

1-Big Happy Breed

An NBC-TV brassman gave a party for a CBS-TV cast Saturday (5). Nat Wolff, recently installed as v.p. over program planning at NBC (in a switch from Young & Rubicam), was host to the troupe of Noel Coward's "This Happy Breed," the Ford "Star Jubilee" CBS spec aired that night. Assisting him in "pouring" at their eastside New York apartment after the show was Edna Best, Coward's costar. Miss Best is Mrs. Wolff.

A previous Coward-linked gala was more of the intramural kind. That was when CBS' board chairman feted Mary Martin and the Britisher after their first Ford spec, "Together With Music," last fall.

Wick Crider Exits Key Post At K&E; Miffed at Reorg?

Wick Crider served notice on Kenyon & Eckhardt over the weekend that he was resigning as radio-tv director of the agency effective June 1. Announcement took the agency by surprise for, as far as is known, Crider has no immediate future plans. There have been some reports, however, that he may return to BBD&O, where he did tv-radio duty before joining K & E.

Crider's announcement is believed linked with the top-level reorganization announced last Friday (4) whereby the agency is split up among five senior vice presidents, with Crider thus having been slated to report to G. Maxwell Ule, who was named senior v.p. of marketing services (under which radio-tv is bracketed). Previously Crider had reported directly to prexy Bill Lewis.

Under the new K & E reorganization, Edwin Cox becomes vice chairman of the board of directors, with Ule, David C. Stewart, Don C. Miller, Anderson F. Hewitt, and Barrett Brady designated as the senior veepees. Their duties break down as follows: Stewart, treasurer and corporate services; Miller and Hewitt, account management; Ule, marketing services, including research, promotion, media and radio-tv; Brady, creative services, including the copy, art, commercial production and print production departments.

BARRY GRAY SETTLES MIAMI SUIT FOR 1G

Miami, May 8.

A $250,000 libel suit instituted by Miami Beach Councilman Melvin Richard against Barry Gray in February, 1951, was settled this week by the radio commentator with payment of $1,000 and a notarized statement that he had been "used" in making published and broadcast statements that were "untrue" via local station WMIE and in a column in the now defunct Miami Morning Mail.

Original suit was dismissed by Dade County Circuit Court in April, 1952, but the Florida Supreme Court reversed that decision when it heard an appeal on the case in January, 1953, and remanded it for retrial. In April of this year, Gray was cited for contempt after he failed to comply with a court order to appear for testimony and interrogation in the suit. With the settlement and letter the contempt order has been dropped. The litigation was based on a claim by Richard that Gray had implied that he had been involved in a $200,000 bribe offer.

Rosalind Russell In 'Birthday' Nix

"Producers' Showcase" forthcoming tv spec production of "Happy Birthday," the legiter in which Helen Hayes starred some years back on Broadway, hit a casting snag this week when Rosalind Russell nixed an offer to come east for a N. Y. origination. Miss Russell agreed to do the show if it would emanate from the Coast Burbank studios of NBC-TV, but "Showcase" impresarios Henry & Saul Jaffe insist that it come out of the Brooklyn studios.

"Birthday" is slated for a June 25 presentation. It'll be directed by Alex Segal, making three in a row on his Producers' Showcase identity. He's doing this month's "Bloomer Girl" musical production and brought in the April "Dodsworth" spec.

Elgin Time Runs Out On 'P to P' June 22

Chicago, May 8.

As anticipated, the Elgin watch firm is departing its alternate week association with CBS-TV's "Person to Person" as of June 22. Cancellation was handled by Young & Rubicam although the account moves back to J. Walter Thompson July 15.

No future television plans for Elgin have been worked out as yet at the new agency.

East-West Acad Factions Hassle Over '57 Emmy Awards Structure

Hollywood, May 8.

Henry S. White and Tex McCrary, repping the N. Y. branch of the Academy of Tv Arts and Sciences, spearheaded an attack on Jack Webb's proposals for reorganizing the Emmy award structure at a Hollywood ATAS membership meeting last week.

Webb's proposal, created with an assist from writer Frank Burt, would have created two award nights, one each for live video and telefilms. White commented that the matter had been discussed informally by the N. Y. Academy, with the general feeling that the end-result, not the technique, should be the prime consideration in awards. He also stated that establishment of separate live and film categories would be a threat to the unity of a truly national Academy.

McCrary seconded White, but paid tribute to another part of Webb's scheme. In this, individual tv stations would submit kines or films of local shows, to compete for national awards. "The recognition of the local station in this idea is the most important thing we've heard on building the usefulness of the Academy," he stated.

At the meeting, Webb wryly rebutted that there seemed little chance that his double-night idea might be adopted, but that the fields of live video and telefilms were so vast as to call for such a division. After the meeting, he told VARIETY, "I'm amazed that New York considers this a danger of splitting the Academy."

Also at the meeting, it was disclosed that Webb had been appointed to head a Hollywood Emmy revamping committee. Webb subsequently confirmed his acceptance, subject to time and the interest of other Academy members. Also, "I'm accepting on the understanding that the present system will be revamped. I'd like to emphasize that it doesn't necessarily have to be our system, but we want every-

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The Reluctant Mercer

Hollywood, May 8.

Over his protests, Johnny Mercer Monday night (7) was elected president of the Hollywood Chapter of the Television Academy of Arts and Sciences.

Mercer said with possible Broadway production upcoming he might not be able devote fulltime to the Academy. He succeeds Don DeFore.

Fund for Republic 'Almanac' TV Strip

Hollywood, May 8.

The Fund for the Republic, supported by Ford Foundation coin, has commissioned five pilots for a possible daily five-minute strip, based on U. S. Supreme Court Justice William O. Douglas' book, "Almanac of Liberty." Justice Douglas' tome contains 365 segments, all based on American historical incidents.

Producers Syd Cassyd and Phil Booth are currently filming the five pilots, to be delivered to the local Fund hq by July 1, then to be transmitted to N. Y. for final determination on followup shooting and commercial sponsorship possibilities. Lensing is at Cambria Studios, with Booth directing and Ed Gillette handling cameras.

FFR feels that the five-minute format is on the up-swing, according to a spokesman, and is exploring the use of the series as a daily strip. Each segment would be a 3½-minute dramatization, plus commercials.

Title of series is tentatively "A Date With Liberty," and five pilots are called "Alfred E. Smith's Veto," "Impeachment Trial of President Johnson," "Eliza Lovejoy," "William E. Borah Incident," and "The Trial of Sir Walter Raleigh."

FFR has been extending an exploratory toe into tv for some time, and last year commissioned Worthington Miner to make a half-hour telepix pilot. However, nothing further developed on the project.

WICC Scrams Yankee

Bridgeport, May 8.

Decision of WICC, Bridgeport, to pull out of Yankee Network and Mutual on May 23 will end a 25-year association of the station with Yankee. The 600-kilocycle was for many years given the personal attention of late John Shepard 3d, Yankee's longtime head man. Understood the New England regional tried hard to get Philip Merryman, president of WICC, to reconsider, but he feels his station can do better as an allout indie.

Move follows Chicago's WGN decision to wind up with Mutual.

Segal Pulls Up K.C. Stakes for Denver

Kansas City, May 8.

Dave Segal pulls up stakes here and moves the headquarters of his Mid-America Broadcasting Co. network of middle America stations, to Denver. This follows sale of KUDL here to Heart of America Broadcasters, a New York outfit of which H. Scott Kilgore is president.

Segal is going to center his activity in Denver where his KOSI is becoming a ranking independent. Sticking relentlessly to its news and platter policy, KOSI has had eight rate boosts in its year and a half and is readying a new rate card with comfortable increases for fall.

Rating-wise the Denver outlet has come up strongly, the last Pulse and Hooper checks showing handsome increases in virtually every quarter hour. Station is managed by Ed Guss, a veteran Segal man.

Mid-America at present is a three-ply setup, with stations in Ottumwa, Iowa (KLEE) and Greenville, Miss., (WGVM), as well as Denver. Segal at times has had as many as seven stations, and is bidding to expand his operations again. He has applications before the FCC for stations in Boulder, Alberquerque and Phoenix.

Heart of America outfit takes over KUDL this week, following FCC approval of sale announced some time ago. Purchase was reported for $175,000, plus $35,000 in accounts receivable. This for a daytime only operation which started from scratch just a short time ago (three years or so).

For the time being KUDL will continue here as it has been going. Irving Schwartz, commercial manager, and Harold Backun, business manager, former Segal hands, stay on at the helm.

KEAR, Frisco Longhair Station, Changes Hands Under 5-Year Lease Deal

San Francisco, May 8.

KEAR, longhair music radio station here, has been leased to Bartell Broadcasters for five years at $60,000 a year, owner S. A. Cisler said last weekend.

Cisler reported he "had come to agreement" with the Bartells, who own and operate WOKY, Milwaukee, WAKE Atlanta, KCBQ San Diego, and KRUX Phoenix. Deal, of course, is contingent on FCC approval.

Cisler said the Bartells had an option to buy the independent station for $125,000 after operating it five years, thus making it a $425,000 deal in all.

Cisler said Lee Bartell, one of four Bartell brothers, would run KEAR and added that call letters would be changed to KACE with a pops-and-personality format installed. Station will change hands either June 1 or July 1.

NAUGATUCK DAYTIMER

Ansonia, Conn., May 8.

WADS, 690-kc. daytimer serving the Naugatuck Valley, debuts next Sunday (13) as Connecticut's 26th airer. Station is owned and managed by Syd Byrnes, formerly of CBS news staff.

TOWERS' MBS DEALS, PROMPTER DOWN UNDER

Harry Alan Towers, in New York from London in another of his transatlantic visits to trade in radio and tv properties, reports a five-way radio deal with Mutual Network and plans for the sale of other properties.

Deal with Mutual includes "The Queens Men," the first Royal Canadian Mounted Police series which was originally sponsored in Canada; "Secrets of Scotland Yard" starring Clive Brook; and reruns of "Lives of Harry Lime," "Horatio Hornblower," and "Adventures of the Scarlet Pimpernel."

Teleprompter, reports Towers, will be on hand in Australia this fall when commercial tv comes to that country. Towers has completed arrangements to represent the Teleprompter interests in the down-under country as he does in England. Teleprompter, says Towers, is being used widely in England by both commercial and BBC television and by many film companies producing commercials such as the Rheingold spots.

Brown's 6-Part Seminar For Tyro Talent on How To Make Good in Video

A six-part seminar on problems facing new talent in tv goes into its final phase tomorrow (Wed.) at the office of N. Y. talent agent Henry C. Brown, who inaugurated the series. Originally started for the Powers models, repped by Brown, others started to attend the sessions to expand the theme beyond its original scope.

At each meeting so far, network execs, packagers and ad agencymen spoke before tyro as well as established groups in an effort to clarify the basic requirements to "make good" in the medium.

First seminar covered problems faced by the casting director, particularly when confronted with the dilemma of choosing between known actor and promising novice. Followup sessions dealt with makeup, contracts, personal appearance and first impressions.

Panel participants have included CBS casting director Liam Dunn; Irwin Sieglstien, film dept. head at Benton & Bowles; announcer Helen Lewis; voice coach Des Fosses; Victor Sack, radio director of Biow; actress Martha Shaw; Steve Kaplan, BBDO casting chief; Nancy Littlefield, c.d. of Screen Gems; Ann Howard, c.d. of B&B; actress Nina Foch; actor Jimmy Lupton; legit producer Alexander Cohen; Bill Schnyder, business manager of B&B tv dept.; Chuck Kebbe, c.d. of Ted Bates; Lee Bobker, v.p. of Dynamic Films, and Bert Berman, ex-Procter & Gamble.

Straka Strikes

Unusual facet of the sale by ABC-TV to Cheseborough-Pond's of its "Adventures of Jim Bowie" series was the fact that the program was sold via television—closed-circuit television, that is. When McCann-Erickson, repping the cosmetic house, and ABC-TV got together on the show, Cheseborough-Pond's prez Jerome A. Straka was in Ft. Lauderdale attending a convention. Agency and ABC-TV set up a closed-circuit presentation via video line and telephone to Straka, with ABC, agency and client reps sitting at the web's Little Theatre around a conference table and outlining the show, costs and plans, plus kicking the entire matter around with Straka, who was viewing via WITV in Ft. Lauderdale. Of course, the pilot film in the series was also shown to Straka.

It all came about faster than the ABC people could blink their eyes when ABC prez Bob Kintner screened the show for the agency, and followed that same night at a special screening for the Cheseborough execs. Following day, McC-E v.p. Terry Clyne suggested a closed-circuit, and that same night at 6 p.m. they were at the theatre. The next afternoon the order was in the house for alternate week sponsorship with American Chicle.

From the Production Centres

IN NEW YORK CITY . . .

Observing his seventh radio anni, **Big Joe Rosenfield,** operator of WMGM's "Happiness Exchange," got city fathers to change the name of Times Square to Happiness Exchange Square for one day last week; **Mrs. Theodore Roosevelt Jr.** did the official honors . . . **Idella Grindley,** until recently director of program operations for Quality Radio Group, returns to NBC after 17 years, this time to become office manager of the web's new Political Broadcast Unit . . . **Harry Novik,** WLIB bossman, honored by the Vocational Guidance and Workshop Centre in Harlem for his encouragement of local talent . . . **Sen. Herbert Lehman** inserted a WLIB address by AFL-CIO prez **George Meany** on Israel's anniversary into the Congressional Record . . . ABC general counsel **Geraldine Zorbaugh** sporting a charm bracelet given to her by the American Women in Radio & TV convention last week in Boston.

Bill Scott, formerly with the George Bowling station reps, joined WABC as an account exec . . . **Kim Hunter** has recreated her original "Streetcar Named Desire" role in a special Voice of America broadcast, with **Maureen Stapleton** featured on the same show . . . **Johnny Andrews** will broadcast a "sample" program similar to those done by Radio Free Europe on his May 14 WRCA show . . . NBC prez **Robert Sarnoff** received a plaque for distinguished service to advertising last week from the Advertising Federation of America; Sarnoff had served as general chairman in AFA's promotion of National Advertising Week this year . . . WCBS launching a contest in cooperation with National Radio Week, with both **Bob Haymes** and **John Henry Faulk** handling the letter-writing "why I like radio" competition on their weekday shows . . . NARTB prez **Harold Fellows** guests on "Weekday" May 15 in a pitch for National Radio Week . . . **Jack Sterling,** a thesp before becoming a WCBS morning-personality, now considering some tv dramatic offers . . . **Antony Ellis,** producer-director of CBS Radio's "Suspense," upped to Coast producer for "CBS Radio Workshop" by **William Froug,** who was producer on the show until his promotion to v.p. in charge of network programs on the Coast . . . WRCA news chief **Bill Berns** and his wife vacationing in Daytona Beach . . . **Bill Leonard** has launched a series of Voice of America programs on ham radio . . . **Mary O'Conner** left WRCA as secretary to program chief **Steve White; Barbara Jacobsen** of NBC Radio sales replacing . . . **Galen Drake** planning a trip to the British West Indies later this month to tape segments for his WCBS "Housewives Protective League" . . . **Tex & Jinx McCrary,** along with **Max Buck** and **George Stevens,** left for Cleveland over the weekend to act as WRCA's contingent at th Super Market Institute convention. **Julie Bennett** signed for character roles in the ABC Radio "My True Story" and "Whispering Streets" soapers . . . CBSoapopera casting: **Karl Swenson** into "Second Mrs. Burton, **John Heath** into "Brighter Day" and **Nancy Wells** into "Ma Perkins."

IN HOLLYWOOD . . .

Warwick & Legler closing its Hollywood office and moving key personnel east . . . Compton agency knocked off the lush Langendorf bakery billing running to around $1,500,000 a year. It was one of the Biow coast accounts up for grabs . . . **Booker McClay,** late of Young & Rubicam, won the nod as press head of 20th-Fox tv subsid, succeeding **Neil Moss,** Florida-bound to set up his own public relations outfit . . . **Jerry Smith** doing special publicity assignments since leaving **Jim Kane's** flackery at CBS-TV . . . **Ron Winston,** at 24 CBS' youngest tv network director, takes rein on the **Johnny Carson** daytime stripper . . . **Ben Oakland** and **Harold Spina** drifting "Down Tin Pan Alley" in a musical series on KCOP reviving the oldies . . . **Bob Hawk** is spoiling to get back in action with new quiz show idea. He made enough from "$64 Question," which he launched in 1940, to retire to Santa Barbara in luxury . . . **Joe Santley** resting up at Laguna Beach after cleaning up the **Patti Page** tv series . . . **Bob Hope** had a Russian circus filmed in Belgium while abroad but NBC and Chevy are ag'in it being shown. He says "it's the greatest" and should be shown because of its unique entertainment . . . **Alan Lisser,** KBIG Avalon, program director, elected topper of the Southern California Bassett Hound Assn.

IN CHICAGO . . .

Judith Waller, NBC public affairs rep, and **Don Feddersen,** chairman of Northwestern U's radio-tv department, co-directors again this year for the NBC-Northwestern Television Institute to run from June 26 through Aug. 4 . . . **Bill Yonan** and **Bill Snyder** added to the Harrington, Rightor & Parsons sales crew . . . Singer **Sally Foster** departing WBBM to return to WLS' "National Barn Dance" . . . Sportscaster **Joe Wilson** to work the NBC "Monitor" pickups of the Saturday feature races from Washington and Arlington Parks, starting May 19 . . . WLS' **Martha Crane** (Mrs. Raymond Caris) elected central veepee of the American Women in Radio & Television . . . WBKB announcer **Chuck Bill** to sub for **Don McNeill** on ABC's "Breakfast Club" May 23 while the toastmaster is in New York subbing for **Garry Moore** on the CBS-TV "I've Got a Secret" . . . **June Havoc, Lanny Ross** and **Emmett Kelly** to headline Cerebral Palsy Telethon this weekend on WISC., Springfield . . . Telefilms exec **Fred Niemann** and wife vacationing in Florida for three weeks . . . "Pars, Birdies & Eagles" returns to WBKB for the fifth season Monday (14) with **Jack Drees** hosting . . . WNBQ-WMAQ ad-promotion chief **Howie Coleman** and assistant **Steve Krasula** in Cleveland attending the annual Super-Market Institute . . . **Dorothy Claire** vocalizing this week on WBKB's "Buddy Lester Show" . . . WGN deejay **Saxie Dowell** and spouse Claire of the station's music library catching some Arizona sun.

IN BOSTON . . .

WNAC-TV rolls out the red carpet for **Ed Sullivan** on his arrival here Wed. (9) for Jewish Big Brother Assn. banquet, filming arrival at airport, press reception and banquet at Hotel Somerset for 11 p.m. newscast. **Phyl Doherty,** WNAC-TV director of advertising and publicity, was instrumental in getting Sullivan to make the Hub appearance, at which he receives second annual award for outstanding brotherhood. First "Telethon" to benefit the Cerebral Palsy Assn. is skedded by WNAC-TV to start May 26 at 9:30 p.m. finishing up Sun. (27) at 2 p.m. with **Betty Ann Grove** and **Burl Ives** . . . Marshmallow Fluff & Sweeco renewed their participation in the 8 o'clock edition of Yankee Network News this frame and added the 9 o'clock news to their sked . . . **Duncan MacDonald** and **Bill Hahn** of WNAC-TV's "Yankee Home and Food Show" kicked off a series of p.a.'s in connection with extensive Dainty Dot Hosiery campaign on WNAC and WNAC-TV from Edgar's Department Store, Brockton, Thurs. (3) and followed with broadcasts from corner window of Gilchrist's in Hub Mon. (7). They're booked for repeats at Gilchrist's Wed. (9;) Pawtucket, R. I. (17) and Fall River (24)

IN PHILADELPHIA . . .

NBC-TV executive producer **Barry Wood** ("Wide, Wide World") guested at the Rotary Club of Philadelphia (2) . . . WCAU-TV star **Ed McMahon** hosts the Gimbel closed-circuit color tv demonstrations . . . **T. Edwin Paisley,** formerly with WFIL, and WHUM, Reading, Pa., appointed to WRCA-TV sales staff . . . **James T. Quick,** TV Guide pub-

(Continued on page 30)

KIDS INFLUENCE BUYING HABITS

Sullivan's Nippon Nipups

Tokyo, May 1.

Ed Sullivan, here to scout talent for his tv show and to shoot a clip of Metro's Japan location work on "Tea House of the August Moon," kicked off his talent hunt by serving himself as part of the talent at the Tokyo Foreign Correspondents' "Japan Nite" last week.

Sullivan, who arrived April 26, was prevailed upon to appear as part of the entertainment provided by the club for their charity affair for benefit of the Japanese contingent to the Olympic Games at Melbourne this fall.

Club raised $2,000 from the affair, to which Sullivan added a personal $1,000. Fund will go toward transportation of Japanese thinclads to Australia.

Part of the floor show at the Correspondents' Club was a unique and seldom seen Drum Dance performed by natives of Sado, a tiny island off the coast of Japan. Sullivan said he would attempt to film this dance for his show.

Sullivan added he is interested in getting films of a kabuki puppet dance, a unique comedy baseball act and several other Japanese acts he has heard of but not yet auditioned. He said he thought it would be impossible to take any Japanese entertainers back to the U. S. in person but that he would arrange to get them on film.

Peron Corruptions Leave Ownership Status of Arg. Networks Up in Air

Buenos Aires, May 1.

There is still only one television transmitter, LR3-TV, operating in Argentina, and that one is badly in the red, so prospects of new television developments are remote.

All radio and tv operations are still "intervened," since the revolution, by two Ministries: Telecommunications and Interior, while the investigations into the deposed Peron regime's ownership of the entire radio and tv network approach completion.

The Provisional government is only too anxious to reestablish an entirely democratic press, radio and tv setup, on a free-enterprise, commercial basis, but the investigations uncovered such a maze of corruption that the tangle is difficult to unweave. Rightful ownership of the three webs is in doubt and probabilities are that new tenders will have to be called for reallocation of licenses.

As from November, 1954, LR3-TV was owned by APT (Asociacion Promotor Teleradiodifusion), which took over from the heirs of Jaime Yankelevich, founder of Radio Belgrano. APT was a front for Juan Peron, for whom the setup was administrated by Mercedes-Benz Tycoon Jorge Antonio. One Victor Madanes simulated management of APT, and headed its Board, although it's now disclosed that he owned not a single share in the outfit, merely fronted for the other two. A controlling block of APT shares, which has a staff of several

(Continued on page 30)

TV 'Wire Service' Snares Sponsor

First of ABC-TV's two projected hour-a-week film shows for next fall has latched onto a sponsor and stands a good chance of grabbing another blue-chipper. Series is Don Sharpe's "Wire Service," and the first pactee is R. J. Reynolds, which has purchased a half-hour on alternate weeks, or one quarter of the show. Additionally, the network has an option out to Colgate-Palmolive for another half-hour every week, which if picked up by the soap outfit would give the series a three-quarters-sold status.

Series, which stars George Brent, Dane Clark and Dennis Morgan as members of a news syndicate, is set in the Thursday 9-10 period on the web. It's preceded by the other hour show, Sheldon Reynolds' "International Theatre," which has yet to taste any sponsorship blood. Incidentally, the network's 90-minute filmed project, "Command Performance," is no longer listed on the web's tentative schedule, due to the fact that there's no 90-minute slotting currently available for it. That's not to say that ABC wouldn't push aside some other new-and-unsold stanzas to make way for it should it come up with a bankroller.

WOV's All-Nite Spin

WOV, N. Y. Italo-Negro radio indie, is going around the clock for the first time in its 30 years. Until now station was off the air between 3 and 6 ayem, but gap is being filled Mondays through Saturdays hereafter by "Gone With the Dawn."

"Dawn" will be a deejay stanza for the Negro market of N. Y. coming from the Palm Cafe in Harlem. Herman Amis and Elaina Brooks will split deejaying.

Far From Selling, WGN, Sans Mutual, May Widen Vistas

Chicago, May 8.

WGN made it official last week with a terse announcement it was severing relations with Mutual when its affiliation contract runs out Aug. 31. This confirmation immediately heightened speculation as to what Mutual will do for a Windy City outlet when its lines are dropped by the Chicago Tribune station.

Also implicit in the statement issued by J. Howard Wood, president of WGN, Inc., is the denial of a couple of rumors regarding the station's future that have been floating around Michigan Ave. Wood's emphasis that "we can best serve our broadcast area as an independent station" put the kiboosh on reports that WGN might make a tie-in with ABC which is currently in the midst of negotiating a new affiliation deal with WLS.

More importantly, Wood said the WGN adjunct has "recently reappraised its position in the industry and has formulated definite and more aggressive plans for continued growth in radio as well as television." This is seen as a move to kill off once and for all the frequent reports that the Tribune radio-tv operations were up for sale.

It's taken as pretty much a certainty that the publishing empire is in radio and tv to stay with a clearcut tipiff of that coming when Wood moved over from the Tribune side to head up WGN and WGN-TV shortly after the death of editor-publisher Col. Robert R. McCormick a year ago. That the parent company which also includes the N. Y. Daily News and WPIX

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TOASTMASTER INTO 'T-H-T'

Chicago, May 8.

Toastmaster Division of McGraw Electric bought a $176,000 spread on NBC-TV's T-H-T trilogy, starting in October.

Toastmaster is down for eight insertions apiece in "Today," "Home" and "Tonight." Agency is Erwin, Wasey.

TEMPLE U STUDY BARES TV 'SELL'

A survey of 213 tv families, concluded recently by students at Temple U., gives some indication of why it makes sense to pitch the product at Junior. Seventy-three percent of the 213 families reported that kids in the house requested the candy and soft drink items advertised on juve video stanzas, and as a result of these requests, mom or dad came through 62% of the time. Where food was concerned, 76% of the families admitted getting asked for advertised merchandise, and 67% bought it.

Results are taken from a pilot study on family purchasing patterns by members in Temple's research marketing class. Because the study sample was not picked at random, the university warns that it cannot be considered representative. Nevertheless, apart from this one warning, total implication is that it's a fair indication of things as they are.

In the toy sponsorship results, the kids didn't request that more than half of the 213 families buy them the advertised playthings. Belief of school: "Evidently these items did not have as strong an impact as the others." Incidentally, parents came through only 32% of the time with toy purchases at the behest of the kidlets. Same general percentages hold true for clothing advertised on tv. Next biggest kiddie category, culled from a miscellaneous question asked of the parents in the 213 homes, was which product drew kid support next most. It was toilet articles, with 22% of the children requesting times, but less than 12% of the parents coming through.

Families were questioned as to why they purchased the stuff requested. They relied on three motivations, where confections were concerned: family already used the product; child liked the product; to keep the kids quiet. In food, purchases were principally regulated according to: the food was good for the youngster; kids liked the food, or the parents did.

Answers given as to why a purchase was not made after the kids requested it were: family can't afford everything advertised on tv; family didn't normally use product; child already had enough.

Repeat purchase pattern on tv items was covered in the Temple report: 74% of the families said they made a second purchase of one or more of the listed commodities herein.

Because of this kiddie influence, many new products are added to shopping lists, predominanttly soft-drinks and foods. Overall wrapup of findings read thusly: "An analysis of the reasons given for making purchases reveals that the children's requests were predominating influences."

WGN-TV'S CUTBACK ON NEWSFILM SETUP

Chicago, May 8.

WGN-TV, which has pioneered in newsreel coverage of hometown happenings, is cutting back on its newsfilm operation. Chicago Tribune station's whole approach to the use of film reporting is being reappraised in light of the experience gained the past eight years with indications being the emphasis will be on more comprehensive treatment of selected stories rather than on volume coverage.

Although WGN-TV is retaining two of its four cameramen and likely will hook up with one of the newsreel services to supplement its own shooting, its trailblazing "Chicagoland Newsreel," currently a nightly feature, is being dropped.

WGN-TV's decision to streamline its film adjunct focuses added attention toward WBBN-TV's free-wheeling newsfilm department which plays a key role in the Columbia station's scheme of things. WNBQ, with no newsfilmers of its own, has access to the stuff shot by the NBC-TV "News Caravan" Chi crew, ABC-TV's WBKB hasn't entered the celluloid sweepstakes.

Crowell-Collier Also Has Eyes On TV Feature Production & Disks

Cecil Makes It

Hollywood, May 8.

For actors, those tv commercials can pay off in more ways than one.

Cecil Rogers, the gal who dances in a raincoat and with an umbrella in the White Rain teleblurbs, was spotted by director Stanley Donen on tv, and signed for a role in Paramount's "Funny Face," which stars Fred Astaire and Audrey Hepburn. The dancing doll of tv was picked to play the part of assistant to Kay Thompson, seen as an editor in the picture.

Hollywood, May 8.

Crowell-Collier which entered AM-tv station field last month with a $17,000,000 buy of four tv and five radio stations, is also considering entry into both tv and feature production, Paul C. Smith, prexy-editor in chief, disclosed here last week.

As part of C-C plans, a new across-the-board policy for buying story property rights has been established, with rights purchased for both publication in C-C mags and possible later dramatization. At present, Collier's "American Tradition" series is getting the new double-duty rights purchase treatment, with others in the offing, Smith noted. Some $1,500,000 in unused C-C literary properties may also come under this setup, and all future buys will be scanned for dramatization possibilities. "Up to now, all we've bought have been the first magazine rights," Smith said in indicating a future change.

In pix, establishment of a production subsid is still in the future. But Smith noted that he has assembled a youngish corps of execs, realizing a longtime dream of training editorial people to such jobs. "They're a lean, hungry group which may branch out," he commented anent feature filming.

Records will also play a part in the Crowell-Collier branching-out. The waxing operation is being established in the east and three months ago, Bill Fowler, formerly of Capitol, shifted to C-C to set it up. "It's practically ready to go, except for the selling season," Smith declared.

Mainstay of the new waxery will be a record club, not retail sales, Smith observed. "We have a natural built-in mailing facility, with a mailing list of 10,500,000 names," he noted.

At present, the C-C tv operation hq are in N. Y., and while the plans aren't yet firmed, both live and telepix production are under consideration, Smith admitted. As for the station properties acquired last month, it's likely that the fifth FCC-allowed tv station will also be in Flint, Mich., to accompany purchase of WFDF, there. Application for a station there is cur-

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1,500,000 Tune To Granada TV Bow With Sponsor SRO

Manchester, Eng., May 8.

Eliminating the pomp and pageantry which has characterized other commercial tv launchings, Granada TV Network went straight into the act when they inaugurated their northern station in Manchester last Thursday (3).

The official part of the proceedings was confined to the introduction of the workmen and technicians who had designed and built the new studios, and they were interviewed by Quentin Reynolds, a close personal friend of Sidney L. Bernstein, the Granada topper. There were also interviews with Sir Kenneth Clark, chairman of the Independent Television Authority and the Lord Mayor of Manchester.

It's estimated that there were around 400,000 receivers tuned to the new station and a first night audience of more than 1,500,000. Entire advertising time was sold for the opening programs, yielding an estimated $39,000 in income.

With the launching of their station, Granada has at last lifted the veil of secrecy which covered their operations, and indicated the extent to which they're cooperating with the other commercial tv programmers in networking. Among the programs they'll be taking from London and Birmingham will be Val Parnell's "Variety Star Time," "I've Got a Secret," "Double Your Money," 'Take Your Pick" and "Escaper's Club." Filmed programs will include "Gunlaw," "Liberace," "Dragnet," "Count of Monte Cristo," "Colonel March," and juve times, "Roy Rogers," "Rin Tin Tin," "Hopalong Cassidy" and "Lassie."

In return, a number of programs to be originated by Granada will be beamed to commercial stations in London and the Midlands. Among them will be a series produced under their exclusive tieup with the Zoological Society, "My Wildest Dream," featuring Tommy Trinder and weekly variety and drama shows.

ABC Summer Incentive On 'Aft. Film Festival'

ABC-TV is seeking to retain the interest of sponsors in its "Afternoon Film Festival" during the hot months via the introduction of a summer incentive plan which will offer one free participation on the two-hour cross-boarder for every three participations purchased up to 40 a week. Plan is similar to the bonus offer made some months ago for charter clients on the series, at the time it bowed on the network.

New plan will be extended to clients already booked for the summer on the film show.

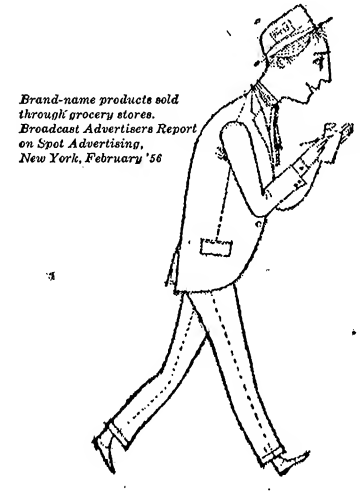
Godfrey Ayemer Takes Client Rap

Arthur Godfrey, who already has been blanked out of his Wednesday night "Friends" segment on CBS-TV, is now suffering some sponsor defections on his morning "Godfrey Time" simulcasts, among them his longtime Pillsbury Mills bankroller, which is dropping two of its four segments come May 30. Network has picked up some replacement business but not enough to counteract the anklers.

Pillsbury renews its Tuesday and Thursday 11:15-11:30 segments on the show for a solid 52 weeks, but drops the Monday and Wednesday quarter-hours. Lever Bros., effective June 27, drop its Monday and Wednesday 11 to 11:15 quarter hours. Bristol-Myers, which currently has three quarter-hours a week riding through October, shifts two of them into the Lever time, one into a Pillsbury-ankled slot and picks up a fourth segment slated for the other Pillsbury vacancy. Additional bankroller is Bauer & Black, which effective June 5 takes on the Tuesday 10:30 segment for a 10-week span.

Elsewhere on the CBS-TV daytime front, the web has recovered one of the two quarter-hours on the Bob Crosby show vacated by Scott Paper via a sale to Procter & Gamble for the Thursday 3:45 segment. Also, Sterns Nurseries, via the Fairfax agency, added six participations to its schedule on "Good Morning."

Why do more food advertisers use WCBS-TV than any other New York television station?



Brand-name products sold through grocery stores. Broadcast Advertisers Report on Spot Advertising, New York, February '56

Because
WCBS-TV
CBS Owned, Channel 2, New York
Represented by CBS Television Spot Sales
reaches
more
women...
virtually
as many
in the
daytime
as all
six other
television
stations
combined!

Women viewers (total quarter hours per day): WCBS-TV 13,016,344; all other stations combined 14,291,161. Nielsen New York Report, March 1956 Monday-Friday, 7 am-6 pm

Radio Reviews

DISCUSSION
With Leon Pearson, Jimmy Powers, Joan Crosby, Buck Cannell; Bill Hanrahan, announcer
Producer: Steve White
Director: Cal Darnell
30 Mins.; Sat., 6 p.m.
WRCA, New York

WRCA has slotted "Discussion" as an early evening paneller aimed at kibitzing on a variety of subjects and drawing upon those identified in the fields under informal survey. It's an interestingly done, conventional treatment akin to the roundtable aspect of Lou Cowan's "Conversation" pieces, et al., though this one's opening was a bit undisciplined on the chatter. The preem was pegged on "Has baseball gone theatrical?", stemming from the sage words of Al Schacht, clown-of - the - national - pastime - turned - restaurateur. These words were quoted or perhaps paraphrased by moderator Leon Pearson, the station's critic-at-large, either because Schacht couldn't gather 'round the transcription table or his tape-via-phone text was a bit growelly. Heading up the supporting cast taking it from there was Jimmy Powers, N.Y. Daily News vet sports columnist and sportscaster, joined by Joan Crosby ("Giant Jottings," WPIX) and Buck Cannell, who beams games in Spanish and French to Latin-American countries.

There seemed to be a tendency to throw a hammer at baseball for latching on to extra-curricular acts and events as alleged hypos at the ballpark turnstiles. Television also came in for side criticism as compelling some ballplayers, managers, umpires, etc., to "ham it up" for the cameras. As for the declining gates, there was no hint that tv itself might be partly responsible. Apparently a radio station, even if it's a flagship (NBC), will not engage in such realism vis-a-vis a competitive medium.
Trau.

TOWARD THE HAPPY LAND
With Irving Berenson, narrator; John Daly
Producer-Director: Don Pringle
30 Mins., Fri. (4), 9:30 p.m.
ABC, from N.Y. (transcribed)

In his 30,000-mile trek around the Far East for the United Nations, reporter Irving Berenson taped some rather incisive interviews about the economics of the countries visited. But the first of the two-part "Toward the Happy Land" lacked vitality as a radio presentation, because the interviews were of such a nature that they could have been made, without losing much, inside the UN's N.Y. headquarters. Though Berenson tried to provide some betweentimes local color of Thailand and Burma (two of the five nations visited by him), his flowery language dulled the sense of on-the-spot reality.

There'll be another half-hour radio transcription in the series next Friday (11) on ABC which covers Idonesia, India and Pakistan. Both parts of the Berenson report will probably be available for syndication after the two-time network run.

As for the initialer, Berenson's formula was simple. In Bangkok and the surrounding Thailand areas, he interviewed three or four different people who, by way of seemingly prepared answers, explained their missions — Bangkok harbor development, diversified crop planning, irrigation agronomy; the procedure was followed in Burma also, with the subject matter varying slightly. As was said, the questions were intelligent, but the lack of spontaneity made the trip and the radio show seem mostly of travel time.
Art.

Radio Followup

Young Ideas

Jim Lowe, who's been hosting a daytimer on CBS' New York key, has been promoted to the network with the emcee chair on "Young Ideas." He's replacing Fred Robbins, who scrammed to the Coast several weeks ago.

Lowe has the right tone and platter flair for this series which brings on newcomers to display their vocal wares. His easygoing style and friendly demeanor puts the tyros at ease as he leads 'em through the q.&a. sessions. Since the show is pegged on getting the talent to showcase their stuff, Lowe doesn't waste too much time with fan mag styled queries. The patter is pointed and well-paced.

On the show caught Saturday (5), Lowe hosted thrush Darlene Zito and crooner Andre Phillipe. With the help of Alfredo Antonini's orch, both singers came across in fine style. Best thing about the show is its song repertoire selection. Saturday's stanza, for example highlighted tunes from three current Broadway musicals, "The Most Happy Fella," "Mr. Wonderful" and "My Fair Lady."
Gros.

Police Blotter

"Police Blotter," the fifth and final cog in the weeknight "Mysterytime" strip on ABC Radio, was minutely better than the opening floperoo in the 7:30 slot, "Mike Malloy, Private Eye." That's because there's something implicity believable about a policeman while it's hard these days to cozy up to the notion of a for-real private eye who gets everyplace before the regular law enforcers. Otherwise, "Blotter" is no more noteworthy than the Steve Brodie-starrer.

"Blotter," a murder whodunit, has a narrator-chief performer in Sgt. Brad Peters of the big-city force. Peters, played by Bill Zuckert, and the mobsters and gun molls in this far-fetched piece of copperama are all deadpan, wise-cracking characters. As a matter of fact, there is too much wise-cracking and not one joke in the entire half-hour.

(The hardened girl, whom hard-boiled policeman Peters knew as a kid in the slums, did it.)
Art.

Kagran

Continued from page 23

to sell to NBC network, but it will offer its shows as well to CBS and ABC as well as sponsors who can place the shows on the latter two networks.

Sales on this national level would be consummated on the basis of single pilots or strings of two or three pilots; as to who would handle sales, that isn't determined yet, but it may be Carl Stanton, head of the NBC Television Films Inc. syndication division of Kagran or it might even be Livingston himself, although he'll be headquartered on the Coast. Emphasis will be on production of half-hour shows, though there's every likelihood Kagran will also produce hour and 90-minute series for television as well.

Syndication Expansion

As for the syndication operation, that too will be expanded under Stanton, with Kagran providing it with new properties. However, Stanton will be left free to take on outside-produced properties as well if he and the Kagran brass feel high on the properties. Along with product expansion, there will be an expansion of manpower in the homeoffice and among the field sales staff. Homeoffice for the syndication division will continue to be New York.

As regards feature film production, that's definitely on the schedule, but off at some indefinite date. Kagran in most cases will shy away from coproduction schemes and prefers to handle the entire production of a pic on its own, but there's the possibility of working in cooperation with such picture vets as Joseph Mankiewicz, with whose Figaro Productions the network already has a coproduction agreement. Kagran won't undertake any theatrical distribution; instead it will sign distribution agreements with individual major companies as each pic comes up.

Unquestionably, tv properties, either series or individual teledramas, will get major attention as subjects for feature pix. While NBC isn't writing any rights clauses into its contracts with tele scripters, it's understood that the web already has assigned Kagran screen rights to several tv properties. Though in the future Kagran will have to bid on the open market for screen rights to television properties, fact that it's a subsidiary of NBC means that it will be in a position to jump the gun on its competitors.

Third "division" of Kagran is the "theatrical division," concerning itself with legit (fourth is the fast-expanding licensing-merchandising division). Its function will be to invest in Broadway productions; also manage the NBC Television Opera Co. and the touring version, the NBC Opera. Likelihood is that the opera unit will be the only road company Kagran will handle; that's a pubservice-prestige unit on which Kagran doesn't expect to make any money. And Kagran's primary purpose in being is to make money in show biz. Consequently, all its efforts will be directed in participating in or wholly backing incoming Broadway shows. These won't be restricted to musicals; in fact the accent will be on straight plays.

The legit division will operate on an "at our own risk" basis, with no guarantees beforehand of network use of the play. There will be occasions where the web will express interest in a property and suggest that Kagran look into it, but by and large Kagran will have to "sell" the network (or any other web) the tv rights to a drama which it owns. Other ways will be used to defray the production costs; kinescopes of a network production might be put into motion picture distribution overseas, for example. In most cases of musicals, Kagran will try to buy up original album rights for sale to RCA Victor, but this would constitute only an incidental phase of any backing negotiations. Similarly, Kagran might try to buy up screen rights, either for sale elsewhere or for screen production under its own banner.

Peron

Continued from page 27

thousand employees, have disappeared.

Until situations such as this are resolved, there can be no tv expansion, meanwhile the cost of operating LR3-TV is high and finances so rocky that recently the Government contemplated putting it away in wraps until a commercial setup takes over.

Programming has improved since the revolution, but not enough to justify advertisers splurging on the medium. Agencies do their best to improve matters, but cameras and other essential equipment are lacking and can't be imported due to devisen shortages.

The Mundo web already had a tv license, but until LR3-TV is out of the red, it would be folly to embark on more tv ventures.

Public interest in telecasts has grown in the past six months, mainly because all such media deal with facts and not propaganda. Many disclosures on the Peron regime scandals have been made by tv and politicians are invited to participate in open-forum debates, and this has whetted interest. When elections are eventually held tv can play a most important role in determining outcomes, unfortunately the left-wing politicians are the only ones alive to this angle, and a great majority of key tv posts are held by fellow-trevellers. In any case set-owners are mostly in the higher brackets and it is a pity that the lower brackets can't be reached by this medium for educational purposes.. In any case, public event telecasts are now easily saleable to sponsors, whereas under Peron their cost was borne entirely by APT.

American agencies estimate the number of sets in use at from 55,000 to 70,000. So many were brought individually by returning travellers that it is impossible to determine the exact number. The percentage of saturation is 4%; in other words, 4% of homes in Greater Buenos Aires possess a tv set and 90% of sets are owned by upper-class families. American residents almost all have tv sets brought as personal baggage, and are the medium's best propagandists.

Peron and his entourage were very tv-conscious and the loot found in their various homes, official and secret, included hundreds of tv sets which had never paid customs dues. These will be auctioned for benefit of the "National Recuperation Fund."

IT'S NOW HARBENITO

Harlingen, Tex., May 8.

Harbenito Broadcasting Co. of Harlingen, Tex., has switched monickers to Harbenito Radio Corp. KGBT radio and tv stations belong to the company.

Stations were not sold, as recently erratumed; merely new corporate title.

Fort Worth—There were 585,000 television sets in the Fort Worth-Dallas area as of May 1, according to Harold Hough, WBAP-TV director.

From the Production Centres

Continued from page 26

lisher, named winner of Villanova's first annual journalism award, the "St. Augustine Medal" . . . **Harold E. Fellows,** Pres. and Chairman of the Board of the National Association of Radio and Television Broadcasters, to address the TV and Radio Advertising Club (10), at the Adelphia Hotel . . . **Roger W. Clipp,** general manager of the WFIL stations, received the Poor Richard Club's Almanac Medal for the WFIL-TV's series, "Ben Franklin, The Compleat Man" . . . Special test patterns telecast by WRCV-TV between 2-6 a.m. were received in Missouri, Louisiana, Illinois, Iowa and Wisconsin . . . **Pete Boyle,** WRCV-TV personality, loses Sealtest sponsorship after five and one-half years, and several weeks after billboards with huge blowups of Boyle were put up around town.

IN DETROIT . . .

Edythe Fern Melrose, WXYZ's "Lady of Charm," was elected president of the Advertising Women in Radio and Television at the group's annual meeting in Boston . . . **Ross Mulholland's** new show on WWJ-TV is "Northland," staged on the main terrace of the world's largest shopping center bearing the same name. The two-hour, once weekly show features guest stars, a fashion show, Arthur Murray dancers, interviews, Kiddie Land, outdoor living exhibits and the WWJ-TV orch under the direction of **Earl Stuart** . . . **Dr. Everett R. Phelps,** dean of Michigan's weather forecasters, celebrates this week his fifth year as WJBK-TV's weatherman. He's also professor of physics and astronomy at Wayne U. . . . "Robin and Ricky" is a new half-hour children's show on WXYZ-TV, starring **Lally Deene** and **Irvin Romig.**

IN SAN FRANCISCO . . .

Longterm lease of KEAR to Bartell Broadcasters may touch off a round of rate-cutting among Frisco radio stations, and may drive an important segment of listeners to FM, where the music grows longhair . . . **Dave McElhatton's** "Music 'Til Dawn," on KCBS, has been renewed for three years . . . KGO's **Dick Parks,** assistant chief engineer, has shifted **Ed Calvert** and **John Hall** from regular studio staff to tv for the summer, hired **Raymond Kunkel** for the Mt. Sutro transmitter staff and taken on **Harold Wolf, Philip Horton** and **Stanley Kronquist** for studio relief . . . KQED televised 11th annual Frisco News spelling bee and the Scripps-Howard daily's tv editor, **Paul Speegle,** moderated . . . **California Hayride** returned to its home base, Richmond Auditorium, after seven weeks of barnstorming for KOVR . . . San Jose's KEEN got approval to increase its power to 5,000-watts . . . KNBC's top deejay, **Doug Pledger,** emceed the ad art awards dinner at the Fairmont . . . KGO—which just started its eighth tv year—plans a tv coaching school for political candidates in mid-May . . . KRON is exploring possible uses for the two new Ampex tape recorders it's just ordered.

IN WASHINGTON . . .

Carleton Smith, NBC v.p. and manager of WRC-NBC, named general chairman of first united charity fund drive ever held in Capital area . . . Station WWDC tees off its annual "Miss Washington" contest Monday to pick entry for "Miss America" pageant in Atlantic City . . . **Joe Reichman's** orch, now playing at Hotel Windsor nitery, set for four weekly stints on **Paul Whiteman's** ABC airer, "Best Bands of the Land" . . . **Ann Corrick,** WDSU (New Orleans) Capitol Hill correspondent, inked by NBC for political convention news coverage . . . **Jerry** and **Jimma Strong,** WMAL-ABC husband-frau team, copped Washington Animal Rescue League's first annual award for efforts to secure homes for area's dogs . . . WTTG DuMont carrying teleseries, "TV's Baseball Hall of Fame" . . . **Will Rogers, Jr.,** CBS' early morning man, in to make awards at Washington Newspaper Guild dinner-dance . . . WWDC d.j. **Jack Bowzie** putting his show, "Club 1260" on road via personal appearances at teenage record hops . . . Ex Ziegfeld Follies star **Brooke Johns,** now a gentleman farmer, reentering show biz via a new tv show for moppets on WRC-NBC . . . **Adelaide Hawley,** the Betty Crocker of tv, guest speaker at this week's joint meeting of town's two Advertising clubs.

IN PITTSBURGH . . .

Cathy Carr, playing Casa Loma here, set for **Perry Como** show June 2 . . . **Harry Walton** will fill in for **Johnny Costa** as staff pianist at KDKA-TV when Costa goes into the Embers in N. Y. for two weeks on Monday . . . **Phil Davis,** songwriting promotion man at WWSW, elevated from non-participating to full membership in ASCAP . . . **J. English Smith,** ex-Playhouse actor and production man, named head of programming for West Coast division of ABC-TV . . . **Warren Dana,** Channel 2 director, and his wife, **Eleanor Schano,** model and tv actress, expect the stork this summer . . . **Nancy Young,** resigning from KDKA-TV secretarist to marry **Don Blanchard** of Cleveland, will join the Westinghouse station, KYW, in the Ohio city after the honeymoon . . . **Al Bird,** Johnstown announcer, has switched there from WJAC to WARD . . . **Liberace's** local sponsor, Peoples Bank, dropping him in June . . . **Ed Wood,** newscaster, back on job again after hospital siege. **Dan Mallinger** subbed for him on KDKA-TV and **Nick Perry** on WCAE . . . **Josie Carey-Fred Rogers** "Children's Corner" on WQED has finished its Saturday morning cycle for NBC-TV out of New York.

IN CLEVELAND . . .

Milo Townes, former WSRS program manager, now doing two-a-week WHK newscasts . . . **Mrs. Barbara Reinker** exited as WJW women's director, but continues to do her growing number of tv commercials . . . **Ralph Kelly,** former News columnist named WDOK director of news and special events . . . With KYW's **Bill Mayer** back from Florida and doing his regular morning stint, disker "Big" Wilson moves into his assigned afternoon spot and **Wes Hopkins** takes on early evening shellac spin . . . WPVL, the area's newest outlet, is a sunup to sundown operation . . . **Ira Apple** is KYW's summer announcement replacement . . . **Warren Guthrie** rounded out five years as Sohio tv newscaster . . . WJW-TV's **John Fitzgerald** unopposed as AFTRA prexy . . . **Gene Carroll** producing **Bill Randle's** WEWS Sunday night stanza.

IN MINNEAPOLIS . . .

New 580-feet high KSTP-TV antenna gives station better signal distribution throughout Twin Cities and permits it to reach more outsider viewers . . . From March 12 to April 3 WCCO Radio cash giveaways to listeners totalled $14,500. Several dialers have received as much as $1,000 each just for having station turned on . . . Fels & Co. new participating sponsors of **Bill Ingram's** KSTP-TV's "News in Sight" show, while Dupont Paint becomes alternate "City Detective" bankroller . . . WCCO-TV launching its fifth annual "Hunting and Fishing Contest" with $12,500 of merchandise prizes to participants . . . **Ed Sullivan** addressed Minneapolis Woman's Advertising Club . . . **Jack Entratter,** Las Vegas Sands hotel producer, flew in to be talent judge for the WCCO-TV show, "Your Reserved Table," staged from a local restaurant . . . Announcer **Jim Boysen** rejoined WTCN . . . Central Livestock Association switched its radio programs from WDGY to WPBC . . . **Joan Iden,** WCCO personality, and her husband celebrating 8-pound baby girl's arrival.

Tele Follow-Up Comment

Bob Hope Show

Back to the comedy revue format, Bob Hope's writers tailored a nicely-paced show to the comic's considerable talents last Tuesday (1) with a high quotient of yocks from Hope's opening monolog to the final guest roundup. Hope also collected a variegated but talented roster of guests, including Kathryn Grayson, the inimitable Pearl Bailey, and George Sanders, who revealed a nice talent for knock-about comedy.

Additionally, George Gobel made an effective surprise appearance, to plug his "Birds And Bees" in tandem with Hope's plug for his own pic, "That Certain Feeling."

Miss Bailey's casual, breezy style was displayed to best advantage, both in warbling "Zing Went the Strings of My Heart" and in an adept cut-up terp routine with Hope. Her accompanying chit-chat, always a crowd-pleaser, registered solidly.

Miss Grayson, one of the real lookers in the chirping field, revealed her voice is richer than ever. However, her forays into comedy were spotty, especially in the broader slapstick efforts.

Sanders trouped through his efforts vis-a-vis Hope to great advantage, using his suavity as a most effective wall off which to bounce his own gags, and to afford Hope several fine opportunities.

Among the various numbers, Miss Bailey's songs, Hope's turn with her and with Sanders, and Miss Grayson's singing came off best. An elongated hillbilly sketch by Hope and Miss Grayson got in several good licks, but the material wore rather thin.

Jack Shea's fast-paced direction rated kudos, as did Les Brown's musical support an Nick Castle's musical staging. The Chevy commercials, featuring Joel Aldred, were ably staged and proved effective. *Kove*

See It Now

Senator Alben W. Barkley's death recently cued a special "See It Now" segment on the Eric Sevareid Sunday news show on CBS-TV Sunday afternoon (5). Originally recorded in January, 1955, the segment presented the late Veep in a conversation with Ed Murrow about some general questions of politics, government and war. Barkley was shown in one of his expansive verbal moods during this interview and tended to answer every question with a long speech. Murrow's queries didn't help either. They were pat, leading questions about obvious matters that hardly inspired Barkley to display some of his wit or anecdotal talents.

Sevareid closed the news show with a repeat of Barkley's words just before his death. The sound effects of the falling microphone on the original tape of this speech were, gratefully, not included. *Herm.*

Jackie Rae Show (Canada)

On original lethargy of this Sunbeam-sponsored series, Jackie Rae is manifestly injecting some of his new and imaginative ideas on production values. Latest (3) was his guesting of a "sister act," Janine LaFleche, sister of Giselle Mackenzie, and Betty Harmer, sister of Shirley Harmer. Both Canadian singers have obviously not attained that stage of development in song-styling reached by their sisters across the border but, though trading on the family names, are over on entertainment novelty, notably for uncanny resemblance and hair-do of their more widely-known distaffs.

Both girls duet in neat lyrics of "Sisters," trademarked by the Whiting girls, with Janine then into a bouncy, French version of "Hello Baby, Mademoiselle," and Miss Harmer trailing for a ballad styling of "I've Got a Crush on You." Singers have plenty on looks and understanding of the lyrics, need plenty of coaching on song-salesmanship, and deserved more close-ups than evident long-shots.

Bespectacled Billy O'Connor, who looks a lot like a juve Bobby Clark, has his own Saturday night tv show and, as guester, tossed out a fine "Rhythm of the Beat" to his own piano accompaniment, later back with Rae for their clowning cross-patter at the keyboard of an oldie medley of "When You're Smiling" and "If You Knew Susie." Relaxed Rae earlier does some neat ballad-baritoning of "When Your Lover Has Gone." Whole bill is back-grounded by The Four Grads (vocal quartet of three boys and a girl), plus Jack Kane's orch, with Jackie Rae currently in for hypo of some of his own ideas for a big production pickup on that trans-Canada weekly series. *McStay.*

Let's Take a Trip

Medal-making isn't something kids or adults usually go out of their way to explore. Last Sunday (6), though, CBS-TV's noontime entry, "Let's Take a Trip," showed how it's done. The program moved its cameras into the Medallic Art Co. for an informative and interesting half-hour tour of the plant and offices.

The creative talent, skilled labor and special machinery necessary for production were all highlighted in the tracing of a medal from its inception on the drawing board to the finished product. The various facets of the operation were explained by employees and Medallic's president, with the show's regular trio, moppets Ginger MacManus and Pud Flanagan and their adult guide, Sonny Fox, pitching the questions.

Stanza marked Fox's return after a four-week absence, during which time Johnny Harlan subbed. Fox kept the session running smoothly for satisfactory juve and oldster appeal. *Jess.*

Goodyear TV Playhouse

Small episode during the Civil War, involving a Southern raiding party behind Union lines, was the theme of "The Sentry," play by John Gay which was presented Sunday (6) over the Goodyear TV Playhouse on NBC-TV. It was a rewarding script, and it made for an hour of absorbing teledrama.

There was plenty of excitement inherent in the story and the characterizations were sharply drawn and well acted out. Even without the scope of the motion picture, "The Sentry" created a sense of action and of danger, and when it lapsed into some lyrical moments it was touching rather than maudlin. It caught a mood at the very beginning and, thanks in part to Sidney Lumet's expert direction, never let it go.

"The Sentry" had more than ordinary merit since it concerned itself with the men that made up the patrol as well as with its raiding activities. Added twist involved two brothers, one fighting for the south, the other for the north. They never met in the play, and in the poignant ending, the one didn't realize that the other—dead from a northern bullet—was his own kin. Throughout ran the individuals' frustrations with a war that was none of their making.

George Grizzard as young Meade, the southerner whose patrol touches on his prewar home, had strength and great sensitivity in a difficult part. In this he was matched by Andrew Duggan as Owen, the western adventurer who had joined—and come to believe in—the southern cause. John Connell made the most of the brief part as the young northern lieutenant. Si Oakland registered strongly as the coward in the patrol, and Roy Fant was adequate as the southern sympathizer.

Gay's script sounded plausible and was interpreted with a fine sense of movement and mood by Lumet. Sets were unusually good in this Herbert Brodkin production and Glenn Arthur's plaintive drum-and-song backgrounds were very effective as was the overall lensing. *Hift.*

Yankees Co-Axing Back Road Games to WPIX

New York Yankees will pipe back 16 road games to New York for WPIX programming starting with Monday night's (14) clash with the Cleveland Indians from Municipal Stadium. Ballantine and Camel-Winstons are bankrolling as they do all home games.

The Tuesday (15) game from Cleveland and the Yanks-White Sox contest from Chicago, Friday, May 18, also get the after dark coaxial treatment as will the Orioles-Yankees game from Baltimore, Saturday night, May 26.

Only one day game is on the out-of-town schedule Saturday, June 16, also from Cleveland. The remaining 11 tv arc-lighters are June 20 at Detroit; July 7, Washington; 25, Chicago, and 28, Kansas City; Aug. 1, Cleveland; 6, Boston; 18, Baltimore; Sept. 1, Washington; 18, Chicago; 24 and 25, Baltimore.

Mel Allen and Jim Woods will roadshow the games for both sponsors via William Esty.

COLOR TELEVISION DIGEST
With Norman Brooks
Director: Jack Bidus
15 mins., Sat. 4:45 p.m.
WRCV-TV, Phila.

"Digest," new 15 minute frame, is good sales gimmick to acquaint "black and white" viewers with color tv and by letting him know what he's missing, to stimulate desire for the new receiver. The "price is right" angle is not used.

Emcee Norman Brooks sets out to break down buyer resistance, following similar pattern each week, reviewing and previewing a major colorcast, interviews with art directors, scenic designers, painters and other authorities. A "Clinic" segment answers listeners' questions.

Brooks opened program showing a small American flag, expounding that from experience we could picture colors. Then came the French and Italian tri-colors, making the point that because of unfamiliarity we were in the dark as to their hues.

In reviewing "Dodsworth" he stressed the added glamour of Paris, Naples and London locales in their true shades. Boris Blai, sculptor and dean of the Tyler School of Fine Arts, a color television enthusiast, discussed "Richard III," finding in its tones a transparency that painters failed to achieve with underglazes and other techniques. He envisioned the average dialer as an electronic artist developing a cultivated taste as he turned the knob for a little more green or a slightly deeper red. Blai foresaw masterpieces glowing in the living room and culture for everyone who could afford it. The dean's maltreatment of English, however, would come out just as scrambled in compatible color.

The write-in "Color Clinic" question was "Is color television difficult to tune?" Apparently it's a cinch. Brooks in both voice and appearance is a deluxe choice for the class selling job. *Gagh.*

NICHOLS NICKELODEON
With Dave Nichols
Producer-director: Jack Anthony
30 Mins., Tues., 7:30 p.m.
WLW-C, Columbus.

This new show relies on an old theme—the Roaring '20s—for its format. Dave Nichols, bedecked in handlebar mustache and blazer, seats himself at a player piano to add atmosphere while he comments, often with gentle sarcasm, on the old flickers being seen on the screen.

The two silents used on the initial show were a "Snub" Pollard production called "It's a Gift" and a Laurel and Hardy romp, "Criminals at Large."

The first show began with a handicap. In addition to the show name appearing upside down at the beginning, the appearance of a barbershop quartet failed to materialize and the extra silent film was thrown into the breach.

In the future, WLW-C hopes to feature a barbershop four on each program which should add considerably to the interest factor. The show has possibilities although it got off to a slow start last Tuesday. *Conn.*

OSU TV WORKSHOP
Producer-director: Jack Anthony
30 Mins.; Sat., 12:30 p.m.
WLW-C, Columbus

"May Week, 1956" at Ohio State U. and elsewhere in the world, was the topic of the first 30-minute variety show.

The program, written and produced by members of the OSU Department of Speech in cooperation with WLW-C, featured five foreign students at OSU who discussed how May is marked in their respective countries. One student even did a hula dance.

Highlights at the OSU celebration also were discussed.

The program provides an excellent commercial outlet for OSU to present the new series of programs. *Conn.*

Brown & Williamson, Brillo's TV Daytimer

NBC-TV has latched onto two daytime bankrollers for its upcoming Ralph Edwards package, "It Could Be You," slated for the 12-12:30 p.m. cross-the-board slot starting the second week in June. Brillo has come in for a quarter-hour every Thursday, while Brown & Williamson has bought a quarter-hour on alternate Fridays.

Brillo deal, part of a larger buy that included "Matinee Theatre" as well, was set via J. Walter Thompson. B&W came out of Russell Seeds.

THE CRADLE SONG
(Hallmark Hall of Fame)
With Judith Anderson, Siobhan McKenna, Evelyn Varden, Barry Jones, Anthony Franciosa, Deirdre Owens, Mildred Trares, Jeanne Tobey, Zohra Alton, Katherine Raht, Pamela Simpson, Kate Harrington, Margaret Hill, Gerry Fleming, Gerry Jedd, others; music, Julian Prol
Producer: Maurice Evans
Director: George Schaefer
Writer: James Costigan
90 Mins.; Sun. (6), 4 p.m.
HALLMARK CARDS
NBC-TV, from New York (color)
(Foote, Cone & Belding)

Gregorio and Maria Martinez Sierra's "The Cradle Song" was given a whale of a production on Maurice Evans' "Hallmark Hall of Fame" Sunday. It's remarkable what television can achieve given the right story, fine casting, expert direction and inspired performances; in spite of commercial breaks and the distractions of home viewing, such a production can still succeed in breaking up a viewer and plummet him into a state approaching tears.

There's much that is static, much that is stereotyped in the Sierras' story of a girl raised by a group of nuns. The parts of the prioress and the vicaress, for example, tend to fall into familiar lines, and so does the role of the young heroine. In fact, the basic story itself lends itself to the extremes of the cliche. But as adapted by Thomas Costigan from John Garrett Underhill and brilliantly performed by a cast headed by Judith Anderson, Siobhan McKenna, Evelyn Varden and Deirdre Owens, the obvious became the marvellous and the cliche became the universal truism.

Miss Anderson, as the prioress, gave depth and humanity to the role of the understanding and wise head of the nunnery. Miss McKenna, in spite of her brogue (what's that doing in a Spanish convent?) did a beautiful job as the sister who actually raises the child. a performance replete with intimations of semi-repressed emotions. Miss Varden made the part of the convent's battleaux convincing and sympathetic, while young Miss Owens provided fine contrast as the spirited daughter of the nunnery. Barry Jones was his customary crisp self as the doctor who visits the convent daily and who makes possible the adoption of the child by the sisters; Anthony Franciosa gave the right touch to the part of the earnest young suitor; and Mildred Trares, Jeanne Tobey, Zohra Alton, Katherine Raht, Kate Harrington, Margaret Hill, Gerry Fleming and Gerry Jedd looked and acted right as the other nuns.

Credit director George Schaefer with much of the glory for this beautiful job, first for topflight casting, second for expert direction in staging the show and giving it a stateliness and dramatic pitch that wrung every line dry. Robert Wightman's sets, Noel Taylor's costumes, Julian Prol's music and everything else associated with the production were of the highest artistic order. *Chan.*

T. N. TATTERS
With Daryl Laub, others
Producer-director: Bob Sears
Writer: Laub
30 Mins.: Mon. thru Fri., 8:30 a.m.
KSTP-TV, Minneapolis

Even if the average small fry wasn't predisposed toward the little home screen normally, this kiddie show would be calculated to attract him. Comprising a tattered clown in the capable person of Daryl Laub and an especially good selection of "Terrytoons," it provides the sort of juvenile video entertainment that has proved its youngster appeal.

In this instance, distinction arises from Laub's skillful performance in the title clown role, his shenanigans with a live singing trio and otherwise, the cartoon comedies' high quality and the manner in which the star socks over commercials to make even the latter amusing for the kiddies. Spotted just right to lure the early birds little ones, it undoubtedly does a good selling job for its bankrollers as well as pleasing the young viewers.

Laub not only cuts didoes, but also tosses in jokes and riddles. Show's format calls for him to interrupt the cartoons periodically to engage in live chatter, the commercials and clowning generally. Trick photography has him conversing with a superimposed wraith-like toy clown in addition to gab with puppets. It adds up to a successful performance. *Rees.*

THIS HAPPY BREED
(Ford Star Jubilee)
With Noel Coward, Edna Best, Patricia Cutts, Robert Chapman, Joyce Ash, Roger Moore, Guy Spaull, Norah Howard, Beulah Garrick, Rhoderick Walker, Sally Pierce, others
Producer: Richard Lewine
Directed and staged by: Ralph Nelson (A Lance Hamilton-Charles Russell Production)
Writer: Coward
90 Mins., Sat. (5), 9:30 p.m.
FORD
CBS-TV, from New York (color)
(J. Walter Thompson)

Noel Coward, whose on-again-off-again tv status managed to grab off considerable headlines in recent months (apparently either Ford or CBS wasn't too jubilant about his continuance because of the low Nielsen-Trendex voltage of his two previous efforts), served up his third "Ford Star Jubilee" spec contribution last Saturday (5). It was a tv version of his 1944 London stage production, "This Happy Breed" (which was subsequently made into a film). As a '56 video vehicle, it was, for the most part, trite, cliche and maudlin. Yet there's no denying that this one-family-dimensioned "Cavalcade" had its rewarding moments — thanks chiefly to Coward's own personification of middle-class Britannia, which is a far cry from the more familiar Coward-cherished concepts as exemplified in his sophisticated songs and lyrics.

"Breed" is a paean to the ordinary man and his ordinary wife and his ordinary family living complacently their routine life, with the storied British restraint supposedly concealing the deeper feelings and emotions. It covers two decades (1919-39) in the life of a family and then hands on the reins to the next generation, content that they will pull for old England and all that. The family squabbles are bandied back and forth by a maiden aunt and a crotchety old grandmother: the happenstance of life and its tragedies are all woven into a smooth play producing some chuckles, maybe ringing a tear, yet steering fast and true. Coward mastered it all and it was mainly he who oozed its essence.

Perhaps in a wartime England of '44, Coward's play more fittingly complemented the times. But somehow today there's a smug and shallow ring to the glorification of that tiny Island in a one-world miasma of jets and H-Bombs. Yet for all the family sentimentality and cliche-ridden banalities, "This Happy Breed" nonetheless made for rewarding viewing if only for Coward's performance. Divorcing himself completely from the white-tie-and-tail identity, Coward was the sincere father and the perfect husband with all the middle-class virtues and standards indelibly portrayed. It was a capital performance.

Edna Best as the wife and mother acquitted herself creditably, though she might have spanned a wider gamut of histrionics. She was at her best in the play's more tragic moments but rather static when a giggle or a squeal could have registered better than her even keel. Practically everyone in the supporting cast fulfilled their assignments admirably, with Norah Howard as the grandmother and Beulah Garrick as the spinster aunt outstanding in their roles.

All the correct production niceties were brought into play in this Lance Hamilton-Charles Russell production (save perhaps for the noticeable failure of Miss Best to age over the 20-year span). Ralph Nelson's staging and direction always succeeded in capturing the pace and the mood. *Rose.*

OF NOTES AND NOTIONS
With Connie Cooke, Morrie Kline
Producer-director: Jack Anthony
30 Mins., Mon.-thru-Fri., 1:30 p.m.
WLW-C, Columbus

WLW-C has taken a line from Tallulah Bankhead's billing on her former radio show, "The Big Show," and bills mistress of ceremonies Connie Cooke as an "unpredictable hostess."

Miss Cooke isn't quite as uninhibited on the show as that phrase might suggest, but she is a warm television personality. Also dubbed a "chatterbox" in some promotions for the show, Miss Cooke isn't that either. She is able to give pace to the show with her comments, but they cannot be considered superfluous.

Miss Cooke is joined on this women's show by "a nextdoor neighbor," Morrie Kline, who provides music and a few nervous (the first week) comments.

The most unfortunate part of the program is that, on the Friday (4) shown at least, it was broken up by too many commercials. *Conn.*

ABC Radio's new week-night prescription—a potent mystery taken every Monday through Friday at 7:30 P. M. (NYT)

SHOULD PROVE

HABIT-FORMING

ABC Radio's new MYSTERYTIME series — which began Monday, April 30 — is designed to produce a mass-audience listening habit. Each weekday night at 7:30 PM (NYT) MYSTERYTIME presents a different, but regularly scheduled, mystery story (as shown above). Each has a proven appeal to the millions of Americans who are mystery fans. This across-the-board scheduling of MYSTERYTIME produces a large, loyal audience that advertisers reach at low cost because: (1) Each program is available in 5-minute segments. (2) These segments can be purchased *in combination* with other segments on ABC Radio's *morning* programs to earn maximum discounts for *both* morning and MYSTERYTIME segments at the rates shown at right.

Number of Segments Purchased in One Contract Year	BREAKFAST CLUB (9-10 AM, NYT, M-F)	MORNING DRAMAS (10-11 AM, NYT, M-F)	MYSTERYTIME*** from Apr. 30 to Aug. 31 (7:30-7:55 PM, NYT, M-F)	
1-12	$1,400	$1,300	$1,000	$ (900)
13-51	1,350	1,250	950	(850)
52-103	1,300	1,200	900	(800)
104-155	1,250	1,150	850	(750)
156-259	1,200	1,100	800	(700)
260 or more	1,100	1,000	750	(650)

***MYSTERYTIME advertisers broadcasting during the period April 30, 1956, through August 31, 1956, will be allowed a $100 reduction per segment from the card rate during this period only as a special introductory rate.

All segmented programs purchased by a single advertiser during an established contract year may be combined with each other, both *morning* and *evening* segments, to achieve frequency rates. Segments may be combined vertically as well as horizontally to earn maximum frequency discounts. Purchases of segmented programs may not be combined with any other purchases for determining frequency rates for the segmented programs or discounts on other purchases. Advertisers are guaranteed a minimum clearance equal to 75% of the total dollar volume of the full network of stations.

ABC RADIO NETWORK

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

PEORIA — *Approx. Set Count*—215,000 — *Stations*—WTVH (19), WEEK (43)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Highway Patrol (Adv)	WEEK	Ziv	Thurs. 8:30-9:00	34.7	56.1	61.8	Playhouse of Stars	WTVH	27.1
2. Cisco Kid (W)	WTVH	Ziv	Thurs. 6:30-7:00	32.9	63.7	51.6	Dinah Shore	WEEK	19.1
							News Caravan	WEEK	17.9
3. Celebrity Playhouse (Dr)	WTVH	Screen Gems	Mon. 7:30-8:00	32.4	49.6	65.4	Caesar's Hour	WEEK	32.6
4. Star and the Story (Dr)	WEEK	Official	Fri. 8:30-9:00	30.2	62.4	48.5	The Beardsmen	WTVH	17.9
5. Great Gildersleeve (Com)	WTVH	NBC	Mon. 8:30-9:00	29.8	44.1	67.6	R. Montgomery Presents	WEEK	37.8
5. Range Rider (W)	WTVH	CBS	Wed. 6:30-7:00	29.8	64.0	46.6	Coke Time	WEEK	17.2
							News Caravan	WEEK	15.6
7. Waterfront (Adv)	WTVH	MCA	Sat. 10:00-10:30	29.2	53.5	54.6	News Views	WEEK	26.7
							Weather; Sports	WEEK	24.0
8. Life of Riley (Com)	WEEK	NBC	Wed. 8:00-8:30	26.0	35.9	72.4	The Millionaire	WTVH	46.4
8. Soldiers of Fortune (Adv)	WTVH	MCA	Sat. 6:00-6:30	26.0	66.6	39.0	News; Weather; Sp	WEEK	13.0
							Tornado Film	WEEK	13.0
10. Mobil Theatre (Dr)	WEEK	ABC	Mon. 9:30-10:00	25.8	44.3	58.3	Studio One	WTVH	32.1

CHARLESTON, S. C. — *Approx. Set Count*—150,000 — *Stations*—WUSN (2), WCSC (5)

1. Celebrity Playhouse (Dr)	WCSC	Screen Gems	Tues. 9:30-10:00	42.8	69.4	61.6	DuPont Cavalcade Theatre	WUSN	18.8
2. Roy Rogers Feature (W)	WCSC	MCA	Sun. 5:30-6:00	42.4	90.6	46.8	We Salute Georgetown	WUSN	3.0
							Meet the Press	WUSN	5.9
3. Soldiers of Fortune (Adv)	WUSN	MCA	Wed. 7:30-8:00	38.5	69 5	55.4	The Falcon	WCSC	16.9
4. Guy Lombardo (Music)	WCSC	MCA	Tues. 9:00-9:30	37.4	56.5	66.3	Fireside Theatre	WUSN	28.9
5. Waterfront (Adv)	WCSC	MCA	Thurs. 7:30-8:00	37.1	56.8	66.3	Jungle Jim	WUSN	26.2
6. Secret File, USA (Doc)	WUSN	Official	Sat. 9:30-10:00	32.6	52.0	62.7	Fighting Words	WCSC	30.1
7. Superman (Adv)	WCSC	Flamingo	Tues. 6:00-6:30	31.8	71.3	44.6	Lucky 2 Our Gang Club	WUSN	12.8
8. Amos 'n' Andy (Com)	WCSC	CBS	Thurs. 8:00-8:30	31.2	44.7	69.7	You Bet Your Life	WUSN	38.5
9. Captured (Myst)	WCSC	NBC	Sun. 9:30-10:00	30.3	50.8	59.7	Highway Patrol	WUSN	29.4
10. Highway Patrol (Adv)	WUSN	Ziv	Sun. 9:30-10:00	29.4	49.2	59.7	Captured No. 13	WCSC	30.3

FRESNO — *Approx. Set Count*—145,000 — *Stations*—KMJ (24), KJEO (47); KERO (10), Bakersfield

1. Search for Adventure (Adv)	KJEO	Bagnall	Tues. 7:30-8:00	55.6	81.0	68.7	Dinah Shore	KMJ	7.1
							News Caravan	KMJ	7.6
2. Highway Patrol (Adv)	KMJ	Ziv	Thurs. 6:30-7:00	45.6	82.8	55.1	Life Is Worth Living	KJEO	9.3
3. Rin Tin Tin (Ch)	KJEO	Screen Gems	Fri. 6:30-7:00	44.9	91.4	49.1	Dave Stogner	KMJ	4.0
4. Science Fiction Thea. (Adv)	KJEO	Ziv	Tues. 8:00-8:30	39.4	59.7	66.0	Milton Berle	KMJ	22.3
5. Annie Oakley (W)	KMJ	CBS	Sun. 5:30-6:00	35.6	72.5	49.2	You Are There	KJEO	13.6
6. Stories of the Century (W)	KMJ	Hollywood TV	Tues. 6:30-7:00	34.2	68.2	50.2	Ramar of the Jungle	KJEO	15.4
7. Tales of Texas Rangers (Adv)	KJEO	Screen Gems	Wed. 6:00-6:30	31.8	81.8	38.9	Today in Agriculture	KMJ	4.9
							News Time	KMJ	5.8
8. Sheena of the Jungle (Adv)	KJEO	ABC	Thurs. 6:00-6:30	30.3	80.2	37.8	Today in Agriculture	KMJ	4.9
							News Time	KMJ	8.9
9. Wild Bill Hickok (W)	KMJ	Flamingo	Thurs. 7:00-7:30	30.2	54.1	55.9	Navy Log	KJEO	25.3
9. Soldiers of Fortune (Adv)	KJEO	MCA	Sun. 6:00-6:30	30.2	60.0	50.4	Secret Journal	MMJ	18.9

MOBILE — *Approx. Set Count*—100,000 — *Stations*—WKRG (5), WALA (10)

1. Highway Patrol (Adv)	WALA	Ziv	Thurs. 8:00-8:30	53.6	70.8	75.8	Climax	WKRG	21.1
2. Ramar of the Jungle (Adv)	WALA	TPA	Wed. 7:00-7:30	51.7	74.9	69.2	Godfrey & Friends	WKRG	17.5
3. Cisco Kid (W)	WALA	Ziv	Wed. 7:30-8:00	47.8	72.0	66.4	Godfrey & Friends	WKRG	17.9
4. City Detective (Myst)	WALA	MCA	Fri. 8:30-9:00	47.6	70.4	67.7	Playhouse of Stars	WKRG	20.1
5. Secret Journal (Dr)	WALA	MCA	Tues. 8:30-9:00	36.9	57.5	64.3	Celebrity Playhouse	WKRG	23.3
6. D. Fairbanks Presents (Dr)	WKRG	ABC	Mon. 7:30-8:00	32.9	57.5	57.3	Caesar's Hour	WALA	21.5
7. Long John Silver (Ch)	WALA	CBS	Fri. 7:00-7:30	29.9	59.0	50.7	Mama	WKRG	20.1
8. Tales of Texas Rangers (Adv)	WKRG	Screen Gems	Fri. 6:30-7:00	29.7	65.8	45.1	Coke Time	WALA	16.0
							News Caravan	WALA	14.9
9. Annie Oakley (W)	WALA	CBS	Sat. 6:00-6:30	29.5	65.6	45.0	Godfrey's Talent Scouts	WKRG	14.8
10. Terry and the Pirates (Adv)	WKRG	Official	Tues. 6:30-7:00	29.1	58.5	49.9	Dinah Shore	WALA	18.3
							News Caravan	WALA	19.4

BOISE — *Approx. Set Count*—40,000 — *Stations*—KBOI (2), KIDO (7)

1. Highway Patrol (Adv)	KBOI	Ziv	Tues. 8:00-8:30	53.8	79.4	67.9	Martha Raye	KIDO	14.1
2. Science Fiction Thea. (Adv)	KIDO	Ziv	Wed. 8:00-8:30	49.5	72.5	68.4	Godfrey & Friends	KBOI	18.9
3. Badge 714 (Myst)	KIDO	NBC	Tues. 9:00-9:30	44.8	67.7	66.2	I Married Joan	KBOI	21.5
4. Star and the Story (Dr)	KIDO	Official	Thurs. 8:30-9:00	42.5	67.3	63.2	Shower of Stars	KBOI	20.7
5. Secret Journal (Dr)	KBOI	MCA	Tues. 7:30-8:00	41.3	64.5	64.0	My Little Margie	KIDO	22.7
6. Ray Milland (Com)	KBOI	MCA	Mon. 9:00-9:30	41.0	55.7	73.7	Ironrite Theatre	KIDO	32 7
7. Annie Oakley (W)	KBOI	CBS	Sat. 7:30-8:00	39.9	68.1	58.6	Crossroads	KIDO	18.7
8. Jungle Jim (Adv)	KBOI	Screen Gems	Tues. 7:00-7:30	38.5	62.6	61.5	Fireside Theatre	KIDO	23.0
9. Susie (Com)	KIDO	TPA	Thurs. 7:30-8:00	37.6	55.2	68.1	Million Dollar Movie	KBOI	30.5
10. Man Called X (Mys)	KBOI	Ziv	Sun. 9:00-9:30	36.3	55.9	63.8	Amos 'n' Andy	KIDO	27.6

DISTRIBS: 'LIVE & LET LIVE'

'What's Wrong About a Circus?'

Ely Landau's Defense of Vidfilm Merchandising As Good Show Business

New York.

Editor, VARIETY:

It was nice to read VARIETY's story about the brisk business reported by film syndicators at the NARTB confab in Chicago. What caused my eyebrows to twitter, however, was your reasoning that the spurt in interest by film buyers who looked and inked contracts were the results of the curtailment of the circus atmosphere and the substitution of the "dignity approach" to film peddling. Then you went on to say that these same syndicators will be back at next year's convention without the circus atmosphere that was standard until now.

It seems to me that VARIETY, steeped in the traditions of showmanship, approached the subject with a jaundiced eye. Showmanship and circus atmosphere are not incompatible. They go hand in hand. Showmanship, as you very well know, has always played a major role in the entertainment field —especially since its emergence as a major industry. Take the show out of show business and its allied arms and you take away its life's blood and its link with the public.

I think that some of the tv fraternity all too readily forget that they are in show business—especially when it comes to merchandising their own wares. We must never lose sight of the fact that showmanship whets the appetite. Too many of us are content to sit back and let nature take its course. Showmanship will go a long way towards awakening the film buyer as well as the public about our product.

NTA's exhibit at the convention resulted in more traffic than we could handle at times. The accent

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Socony 11-Market Newsreel Splurge

Socony Mobil Oil Co., already immersed in spot television with its 50-odd market spread in "Mobil Oil Theatre" (Douglas Fairbanks series), is taking an additional plunge in the fall with a new once-monthly newsreel show in 11 key markets. Newsreel, to be produced by Marathon TV Newsreel of N. Y., will deal exclusively with matters relating to oil and will be booked into Class A time in markets like N. Y., Los Angeles, Dallas, Billings, and wherever else Socony has major plant installations. Socony, of course, will pay for the time.

There's an unusual twist to the operation, since the series will be aimed mostly at Socony employees. Oil company figures the television treatment is less costly than sitting its employees down in an auditorium for the same thing on company time. Additionally, there's the extras in terms of public relations institutional advertising and stockholder relations. Series will start on a monthly basis in September, but Marathon is first producing two "dummy" reels for placement on the stations during the summer months in order to get the kinks out of the project.

For Marathon, the show means a reactivation of its newsreel service after several years. Marathon, headed by Konstantin Kalser, was one of the pioneer newsreel-for-tv outfits, but abandoned this phase of its operations to go into the filming of public service films for industry, under a setup where Marathon would produce the film and distribute it free of charge to the stations. Now, the newsreel setup is being reactivated, with staffers and stringers set to shoot for Socony in Paris, Vienna, London and Canada, among other places. Socony, incidentally, is a longtime Marathon client in the pubservice field.

300 For 'All-Star'

Some sort of record was set last week by Screen Gems when it made its 300th station sale on the "All-Star Theatre" series, which comprise the reruns of "Ford Theatre." Fact that it was the 300th sale doesn't necessarily mean that the show is currently on 300 stations, since the Columbia Pictures subsid has been selling the reruns for nearly three years now. Films, however, do play more than one station simultaneously in the same market, since they can be divided into different packages with different titles.

Milestone was set by KMID-TV in Midland, Tex., which picked up all 117 films.

Liberace Is Going Tint But 117 Segs Are Still in Can

Guild, having recently repacted Liberace to a new five-year contract, is going to do the next 39 of his films in tint. There is some talk of going into production on the Coast for September. But it's more than likely that the piano player won't be going before the vidfilm cameras for another full semester or two, what with Guild's desire to hold off for accelerated tint set sales, and station conversion to color, to make the series a more feasible idea.

There are 117 Liberaces in the can, and the series is slotted first run and rerun in 163 markets currently, a drop of 61 from its alltime high.

Meantime, Guild has finished the first print on the science fiction "Tobor," which last week began the round of agencies in a national spot-network pitch. Company has completed all 39 of "The Goldbergs," but it's iffy whether it'll continue with a new batch next year on the syndicated half-hour. Another series upcoming is "Captain Grief," based on Jack London material; it is expected to go the national route.

Guild has made a tieup with Jerry Capp, vet product promotion man and brother of cartoonist Al Capp, to work out the merchandising details of the "Tobor" kidvid series. First step in the plan has already been worked out, with Capp devising a complete gift package including comic books, picture cards, scientific gadgets and membership certificates.

Self-liquidating merchandising scheme is being integrated to the national sales pitch on the series.

Official Bows to BMI On 'American Story' Tag

Official Films and Broadcast Music Inc. reached an amicable agreement over what could have proved a legal hassle over the title "The American Story." That's the tab used on BMI's radio series dealing with American history, and the hassle began when Official Films, having acquired rerun syndication rights to the duPont "Cavalcade of America," retitled the reruns with that very same "American Story" tag.

After a couple of legal conferences, Official gracefully gave way, coming up with "The American Legend" as the new moniker for the series. BMI said thanks and wished Official luck with the property in a joint announcement with Official.

WON'T BLAST NETS IN TRUST PROBES

A friendlier attitude toward the networks in the current antitrust hassle and a partial repudiation of KTTV's Richard Moore by the top film syndicators was indicated this week in a letter circulated by National Telefilm Associates prez Ely A. Landau to other syndicators, along with a set of circumstances surrounding distribution of the letter. These, set against a background of increasing syndicator hesitancy about going off on the deep end against network practices, make it a vertible certainty that any telefilm testimony on the matter of network monopoly charges will be at best conciliatory.

Landau's letter, mailed over the weekend to some 20 major telefilm distributors, is a paean for the networks as the organizations directly responsible for the vast development of television. The problem, Landau states, lies not in the matter of must-buy lineups, program control, option time or the like, but in a faulty allocations system that must be revised if television is truly to become competitive. He calls upon the telefilm industry to crystallize its own opinion in the matter and to speak out before the FCC, both individually and in combination in a telefilm industry association.

Landau's missive was sent out amid the following circumstances:

1. A paragraph of the letter expressing concern that the five companies who are working on a presentation covering network practices and their effects on syndicators for the FCC's Barrow Committee were planning to attack the networks was deleted. The head of one of those companies, hearing about the paragraph before the circulation of the letter, called NTA and protested that no attack on the networks is contemplated in the report, as a result of which Landau consented to deletion of the paragraph.

2. Ralph Cohn, Screen Gems boss, as one of the five company chieftains, wrote last week to VARIETY stating that the companies were not planning any attack on the networks but were simply seeking to contribute to a solution of the medium's many problems.

3. Other indications came that the five companies had decided that "we've got to live with the networks for a long time to come," that under the present character of the industry the networks are vital to the program syndicators, and that "we're reappraising our thinking on this entire situation."

4. Report that the five compa-

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Vitapix Network Clears Time For 'Top 52' RKO Pix

Finding a network deal difficult, RKO Teleradio has gotten Vitapix to clear an hour-and-a-half of nighttime on its 57 tv stations for showing of the "top 52" RKO feature films. Times submitted, mostly at 10:30 p.m. once a week, are back in N.Y. for approval of the two bankrollers so far understood to be ready to ink on sponsorship of the three-way underwriting. They are Budweiser and General Tire, both handled by D'Arcy.

RKO Tel is reportedly trying to clear time on its own station, WOR-TV, in order to satisfy the N. Y. market needs of the bankroller brace, names of which were not disclosed. A spokesman for the distrib said that the possibility of a network deal was not dead, since there is "nothing specific" about the Vitapix arrangement.

Hal Roach Jr., who has a pact to provide Vitapix with half-hour material on film, is in N. Y. this week, among other matters, to pitch "Blondie" for Vitapix sale.

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Ziv Pulls a Switch, Earmarks New Product for Syndication-Only

Maxon's Moxie

Some agencies, it seems, will go literally to any lengths for an integrated commercial. Like Africa, f'rinstance, in the case of the Maxon agency. Percentery is in the process of finalizing the details for shooting of a string of Heinz commercials for its "Captain Gallant of the Foreign Legion" on location with the show in Libya next month.

Maxon will send over one of its own commercial supervisors, probably Pete DeFur, while "Gallant" producer Harry Salzman and his crew will handle actual production of the blurbs. They will feature Buster Crabbe and his son Cuffy, stars of the "Gallant" show, against the natural settings of the program. Crabbe and Cuffy left for Rome (for interiors) this week, after first wrapping up some N. Y.-made commercials at Academy TV in Long Island City.

Anti-Censor Orgs Ask Abandonment Of TV Film Code

Abandonment of the proposed televesion code for tv film producers now being worked out on the Coast was urged this week by the American Civil Liberties Union and its anti-censorship affiliate, the National Council on Freedom from Censorship. Both bodies, invited to comment on the proposed code, attacked it as a "restraint in the trade of ideas" and because it "interferes with freedom of expression."

In a letter to Desilu, exec v.p. Martin Leeds, who has been acting as spokesman for the group writing the code, ACLU exec director Patrick Murphy Malin and NCFC chairman Elmer Rice opposed all industry codes in the communications media. Stating that the letter represents the views of the ACLU board of directors, Malin stated that it does not oppose a single producer prescribing for himself a set of standards. "But a different situation exists where a significant segment of the industry agrees to abide by a code. Collective adherence to a single set of principles in a code has the effect of limiting different points of view, because producers — as well as writers—are fearful of departing from the accepted norm lest they be held up to scorn of attack and suffer economic loss.

Using specific examples of limit-

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Ziv's 4-Show Sale In Dominican Republic

Ziv's International Division made a clean sweep of all Latin American markets with television by selling a four-show package in the Dominican Republic, last of the South American markets not using the Spanish-dubbed product. Deal was set this week, with telecasting to start in Ciudad Trujillo in late summer.

Ziv also scored several Latino renewals, pacting General Electric to a second year on "Science Fiction Theatre" on two Puerto Rican outlets, Pet Milk to a third year of "Cisco Kid" and Nestle to a renewal of "Boston Blackie," also in P.R. In Caracas, Standard Brands renewed "Cisco" and Excello Cigarets renewed "Science Fiction." Ziv markets in Latin America now comprise Mexico, Cuba, Argentina, Venezuela, Colombia, Brazil, San Salvador, Panama, P.R. and Dominican Republic.

Though other telepix producers and distributors generally are against making syndication the first line of sales attack on new properties, Ziv is grooming several packages for syndication-only. M. J. Rifkin, Ziv sales veep, predicts an overall dollar volume gain of 50% over last year in syndication, if company's current sales levels continue.

Nearly every other packager, according to the established trend, is after the network or national spot "big one" for the quickest, safest coin return on investments. A sampling of the major vidfilm houses shows that they don't expect to do more than maintain status quo on the syndicated sales peaks of last year, which wasn't such a hot one for most, in the final analysis. Contrasting this, Ziv's Rifkin considers 1956 "a safe bet" for syndication, with regional and multi-market syndicated pacts increasing possibly as much as 80% over the previous annum.

Ziv, just having inked its first and only network sale on "West Point Story" with CBS-TV and General Foods, is expected to grind out at least three, maybe four, new half-hours for syndication this year. This keeps pace with the production averages set in past semesters.

A report from Coast production sources indicates that Ziv will launch its syndicated aspirations for next season with "Annapolis," the naval equivalent of "Point." Originally, the company aimed the series either as GF's successor to "Point" or as a separate package for network sale in late '57. Having clinched "Point" in a prestige setup, Ziv's change-of-mind was apparently motivated by a desire to get off fast with an opportunistic "just like 'Point'" pitch to stations.

Ziv may be convinced that the "network probe in the capital will force NBC and CBS to relinquish more Class A time," the way one syndicator put it. Yet, on the other

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TPA in $1,100,000 'Susie' Rerun Coin

Television Programs of America, which some months back purchased all rights to Jack Chertok's "Private Secretary" series including ownership of all previous negatives as well as the current CBS-TV cycle, has run up past the $1,100,000 mark in sales of the "Susie" reruns on the show.

Most of the sales have been achieved on singlerun deals; there are only about eight "stripping" or other multiple-run setups on the show, with the remainder running the pix once a week. Market total has passed the 90 mark, and that includes major cities like N. Y., Chicago, Los Angeles, San Francisco, Philadelphia, Atlanta, Baltimore, Washington, Detroit, Dallas, etc. Lineup includes three regional bankrollers, Blitz Beer in the northwest, Drewry's Beer in the midwest and Thorpe Financing in the state of Wisconsin.

'FRONTIER DOCTOR' INTO 30 MARKETS

Hollywood Television Service reports inking new half-hour telefilm series, "Frontier Doctor," in 30 markets. Additionally, the Republic tv subsid, has written $500,000 in feature pic sales in recent weeks, most of the coin purportedly coming from sale of the latest batch of Republic pix for television.

Coast-based company is mulling three new half-hour tv film shows, with "Hoodlum Empire," "Statue of Liberty" and "True Detective" on the planning board for exposure next fall.

Television Chatter

Paul Tripp marked his 100th "On the Carousel" (WCBS) performance this weekend (5), with wife **Ruth Enders** having appeared with him on every show. Tripp, incidentally, is one of the first matriculees at **June Taylor's** new dancing school, a tap pupil, and May 26 is Paul Tripp Day at Palisades Amusement Park . . . **James Millhollin** on "Modern Romances" next week . . . WCBS-TV already set to cover the Junior League Mardi Gras Ball next February with a 45-minute spread . . . **John Kellogg** stars on "Armstrong Circle Theatre" May 15, with **Stuart German** featured on the same show . . . Two WCBS-TV staffers currently on the inactive list, **George Skinner** and **Jim McKay**, are listed for summer duty, with Skinner to take over for **Bill Leonard** on his "Six O'Clock Report" segment the weeks of Aug. 27 and Sept. 3 and during the politico conventions, and McKay set to spell **Bill Hickey** on the "Late Weather & Sports" week of Aug. 6 . . . **Signe Hasso** stars in "Edwina Black" on "Matinee Theatre" May 18 . . . **Lynn Dollar** of $64,000 Question" takes over as WCBS-TV "Weather Girl" for vacationing **Carol Reed** for three weeks starting July 23 . . . **The Platters**, rock 'n' roll ensemble, guest on "Stage Show" June 30 in their teledebut . . . Singer **Dick Duane** makes his third guest shot on the **Ed Sullivan** show July 22 . . . **Jimmy Yoham**, who recently completed a Broadway stint in "Affair of Honor," into "Robert Montgomery Presents" cast May 14 . . . **Yogi Berra** guests on "One Is for Sheldon" on WRCA-TV Friday (11) . . . **John Gart** set as composer-conductor on the Dunninger Show, starting tonight (Wed.) on ABC-TV . . . **Marcella Cisney**, CBS-TV director for three years, signed by **Eric Leinsdorf** to stage "Mignon" and serve as associate producer for the rest of the fall City Center Opera season, working with former CBS-TV scenic designer **Leo Kerz**, now art director for the fall opera season at the Center . . . Dance team of **Peter Genarro** and **Alys Mason** will do a burlesque on the "American in Paris" ballet sequence on the "Arthur Murray Party" Local deejay **Bill Silbert** has packed off for the Coast, where he's signed under Gabbe, Lutz & Heller management for a disk jockey stint there, plus a projected tv series. He'll continue his "Music in Movies" column for Syke Publications . . . **Allen Swift** does the announcing on the new animated Shaeffer Beer commercials for the Brooklyn Dodger telecasts.

Elliot Silverstein set to direct "The Partners" on "U. S. Steel Hour July 11 . . . **Bill Penn** set for cast of "Big Story" Friday (11) . . . **Al Hodge** completing a role in a Signal Corps film . . . **Marian Russell** appears on "Date With Life" May 15 . . . **Ellen Barrie** into "Frontiers of Faith" May 13 . . . **Barr Sheets** named to head up the Detroit office of CBS Television Film Sales, transferring from a staffer role in the Chi branch . . . **Eamon Andrews**, moderator of the British "What's My Line?" arrives in N. Y. this week for an appearance on the Yank original Sunday (13) . . . Novelist **Alvin Yudkoff**, whose story about a bigtime radio announcer who can't make a switch to tv, "Circumstances Beyond Control," gets a paperback reprint this month under the title "Network of Fear," is repped on the networks next Tuesday (15) with "Devil at the Door," original script about the mother of a GI turncoat, on "Armstrong Circle Theatre" . . . **John T. Ross**, general manager of Robert Lawrence Productions (Canada) Ltd., named a v.p. of the company, which is the Canadian branch of Bob Lawrence's Gotham-based commercial production outfit . . . **Parke Levy** gets a Silver Anni scroll from the National Laugh Foundation for his 25 years in broadcasting . . . Crofield Inc. has been appointed exclusive world sales agents for Cinepix Laboratories Inc., which is currently in final stages of moving its plant from Hoboken to its own Manhattan building . . . **Joe Smith's** Cinema-Vue Corp. made its first sale on its recently-acquired "Adventures of Danny Dee" series, setting it on Westinghouse's KPIX in San Francisco . . . **Irene Reuter** from WRCA-TV to NBC-TV as secry to **Dave Tebet**, recently named general programming exec.

In a now-you-see-him-now-you-don't series of stints, **Kajar** has been pacted by Campbell-Ewald as an unseen magician to supply the legerdemain for the Delco commercial on NBC-TV's "Wide Wide World" Sunday (13), did the Stopette blurbs on CBS-TV "What's My Line" (6), the NBC-TV **Sid Caesar** show (7) and fills his monthly chore on WCBS-TV's "On the Carousel" Saturday (12) . . . **Stan Warren** checking out of Benton & Bowles publicity to join Kenyon & Eckhardt outfit.

Herb Ross, producer of **Martha Raye's** tv show, guesting on **Frank Farrell's** ABC radio stanza tomorrow (Thurs.) along with **Constance Bennett**, whose nitery act he also produced . . . **Sandra Deel**, chirper on **Sid Caesar's** show, to do "Peter Pan" at St. Louis Municipal Opera.

Treva Frazee convalescing at home from recent surgery at Mt. Siani . . . **Karl Lukas** of the Phil Silvers cast doubles over into Friday's (11) "Mama" segment on CBS-TV in the role of a prizefighter . . . Juve actress **Karin Wolfe** had a busy day Monday (7) when she reported for a Nestle spot at 8 a.m. at the Biltmore Studios, having been set for the stint by the William Schuller agency through Sound Masters for McCann-Erickson. That finished, she hopped to Idlewild for a flight to Williamsburg, Va. for the start of shooting on the **George Seaton**-directed "Williamsburg Story" for Paramount, sponsored by the Rockefeller Foundation . . . **Bill Penn**, producer of the Broadway Chapel Players, has a featured role on "Big Story" May 18 .

East-West Acad

Continued from page 26

one to have a chance to compete equally and have a place to compete. I won't be satisfied with only a slight change."

He also noted that, at the meeting, while his double-night scheme had been thumbed down, no other new idea had been advanced. Since under these circumstances the present award system might be reinstated through default, he doubled his value as chairman.

ATAS exec secretary Thomas Freebairn-Smith disclosed that letters had been sent to Albert McCleery, Groucho Marx, Dick Powell, Danny Thomas, Jack Benny, Cal Kuhl, George Burns and Desi Arnaz. The letters solicited comments, a la Webb's proposals, for revamping the award setup.

At last Wednesday's ATAS membership meet, some 250 members gathered in the first of a series of discussions on the Emmy revamping. At a prior board meeting, renewal of the NBC-TV pact to carry the award ceremonies came under discussion. It was decided to pass the matter on to the incoming national board, to be formed after a N. Y. membership meet this week.

But N. Y.'s Whi e observed at the Hollywood membership discussion that, "We may not be selling Oldsmobiles next year, or we may be making more money for selling them."

McCrary disclosed that the N.Y. Museum of Modern Art had formally offered to set up a kine and telefilm library, with proper support, like that of old pix.

McCrary also acknowledged that he hadn't seen all the choices he had voted for in last year's Emmy awards, casting some votes from hearsay. This confession preceded his plea the ATAS arrange for nomination screenings. Freebairn-Smith promptly countered that the Acad here had done so last year, but that so few members showed up that the practice was scrapped.

Present at the Hollywood meet were two reps from S.F.'s now-indie Tv Academy, who relayed that a reunion is highly likely.

Then Webb arose for his scheme discussion and the feathers hit the fan.

'Outside' Buys

Continued from page 23

ed shows are Max Liebman's new Buddy Hackett starrer, "Stanley," out of the William Morris office, Jeannie Carson's new "Jeannie" for Procter & Gamble out of the Morris Coast office, and Jan Murray's new "Treasure Chest" quizzer out of the Morris office for Mogen David. The other live entry is the new Tennessee Ernie Ford Thursday nighter for Ford on NBC-TV, and although Ernie's an NBC contractee, the show will be produced by J. Walter Thompson and packaged with the aid of MCA.

Thus far, the only new network-owned shows definitely slated for the fall are the CBS 90-minute "Playhouse 90" on Thursday nights and Columbia's hour-long Herb Shriner display on Tuesdays. "Playhouse 90" would bear out the webs' contention that the outside buys are merely coincidental and not by design, for the slotting of 90-minute drama show involved the heave of "Four Star Playhouse" and a subsequent public beef over web control by Dick Powell. "Playhouse" is already partially sponsored as a result of the inheritance of Bristol-Myers and Singer, the "Four Star", backers along with Ronson; the new Shriner entry is blank thus far. But even in the case of "Playhouse 90," there's an "outside" influence at work—Screen Gems will produce up to 13 of the shows on film for CBS.

Dick John's Soviet O.O.

Oklahoma City, May 8.

Dick John, newsman for KWY-TV in Oklahoma City, left yesterday (7) for a six-week tour of Soviet Russia and Europe. He will stop off in New York before and after his trek behind the Iron Curtain to appear on NBC-TV's "Today" show.

John will accompany 28 Oklahoma farmers and ranchers and Roy Stewart, newspaper columnist for the Oklahoma City Times.

Cleve. Newsmen

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unanimously approved by the Board, was picked by President Webb Seely, News, and includes Tom O'Connell, assistant radio-tv editor, Plain Dealer; Stan Anderson, radio-tv editor, Press; Gene Kelly, News, and Jim Turner, Press. The Guild points out there is nothing in their current contract that prohibits fourth staters from doing radio-tv work, but that newsmen are hesitant to accept guest appearances for fear of reprisals such as assignments completely apart from what they are currently doing.

Guildsmen also indicate that the ban harps back to the early days of broadcasting when publishers assumed the attitude "why should we permit our name personalities whom we've built up to now help our competition."

The Guild noted that Cleveland is perhaps the last city where such a stand remains, although many Press staffers have been on dramatic shows along with their "Press Club" appearances. It has also been noted that the editors themselves have frequently made guest appearances on both radio and tv.

The United Press, which previously had a similar ban, has now okayed its personnel for appearances on "Press Club" and other community shows.

Although both the News and Plain Dealer have kept its men from "Press Club Presents" which is moderated by Sanford Markey, KYW director of news and special events, the program has been on the air for seven months with its weekly panelists selected from Wall Street Journal, Central Press, INS, etc.

WGN

Continued from page 27

is in an expansionist frame of mind was revealed last week when the Tribune company entered an unsuccessful $2,214,000 bid for a one-third stock interest in the Cincinnati Enquirer. So the hunch is that the Tribune operation, with its tremendous financial resources, is more likely eventually to expand rather than contract its radio-tv identities.

In any event, there's a new aggressive spirit around the radio-tv side of Tribune Tower that befits the broadcasting arms of the "World Greatest Newspaper."

Meanwhile, it's expected Mutual will step up its romancing of possible replacements so as to have the needy Windy City outlet. Overtures have already been made to WCFL, the 50,000 watt station owned by the Chicago Federation of Labor. But it's understood the indie practically SRO under the stewardship of Marty Hogan, isn't interested in a.. affiliation deal but is willing to listen to any possible Mutual proposals on a straight buyer-seller deal at full rate card.

About the only other possible alternative is WLS, also a fulltime 50,000-watter. But even this would have to be a parttime arrangement since it's likely the Prairie Farmer station will come to terms with ABC on a new affiliation pact. Later web shares ownership in the station.

Protest Axing

Continued from page 22

was done. About 1950, Congress voted to purchase the equipment, add new equipment, and retain the Coars to manage the studios for them. At present, 62 Senators and about 145 members of the House are regularly using the facility which provides the tapes and films at cost, much less than the commercial rates.

What irked some Democrats was that the facility made tv films for the Republican Congressional Committee. The Coars say permission was given to do this, and that the facility was equally available to the Democrats. Latter, however, haven't had the cash to take full advantage of the service.

San Antonio—Lee Perkins has joined the staff of KENS here and will take over as m.c. of the nightly "Night Owl" Club. He was formerly on the staff of KTSA here. He replaces Mel Sondock.

U.S. Court Upholds FCC Non-Newspaper Nod In Shreveport VHF Grant

Washington, May 8.

Right of the FCC to consider newspaper ownership as a negative point in allocating broadcast channels was again upheld in the Federal courts.

The U.S. Court of Appeals for the District of Columbia ruled last week that FCC as well within its rights in awarding tv Channel 3 in Shreveport, La., to KTBS, Inc. there. The Commission's ruling had been appealed by International Broadcast Corp., of Shreveport.

"We find no denial of due process, nor can we say that the award was unsupported by substantial evidence in the court," declared the court. It found that that Commission had decided on the basis of management - ownership integration and diversification of control of media of mass communications.

The FCC decision admitted that both applicants were well qualified to operate a video station in the city. However, it found that International was under the same control as an AM-FM radio station in Shreveport; the city's morning and Sunday newspaper; plus other newspapers and radio and television stations within a 100-mile radius.

WABC-TV EXPANDS WEEKEND ROSTER

Six and a half additional hours of weekend telecasting are being added to its lineup by WABC-TV, the ABC-TV flagship in N.Y., starting May 26. Station, which previously signed on Saturdays at 1.25 a.m. and Sundays at 10:05, will move into early morning time on both days, with a signon of 7:55 and start of programming at 8.

New shows will all be film,, with both Saturdays and Sundays kicking off the 8-9 hour with cartoons. Saturdays 9-11 will be westerns, ditto Sunday 9-10. The Saturday 11-12 hour will comprise a "family" feature pic, while the Sunday 10-11 hour will have the same type of film.

CBS Razzmatazz

Continued from page 23

an expensive one—CBS will put it on.

In effect it's a three and a half hour Saturday afternoon football roundup, a direct offshoot (though with multiple and more colorful variations) of the CBS Radio "Football Roundup" series incepted a few years ago by Red Barber. For the tv series, there will be as many as 15 pickups in one afternoon in all sectors of the country, with Bud Palmer as the N. Y. "anchor man." A specially-constructed studio will be loaded with electronic gadgetry, including an electronic brain which will compete with a live brain (Herman Hickman) in assembling all the data, records, etc., for the prognostications. It'll be run just like an Election Night video runoff, with all the attendant color and masterminding, switchoffs to regional games, etc.

Because of the expense involved, it'll be sold as a co-op venture, priced for 25-minute segments, with the stations recapturing the other five minutes for local cut-ins and sponsors.

ZIV HAS THE HOT SHOWS!

"SCIENCE FICTION THEATRE"

46.5 IN 2-STATION BOISE

beating Groucho Marx, Arthur Godfrey, Jackie Gleason, Bob Hope and others.

ARB—Nov. '55

ZIV TELEVISION PROGRAMS, INC.

TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

LIVE WIRE!

Suffocating in advert. exec. position. Diplomatic, personable, perfectionist. Potentials untapped. Exhaustive knowledge entertainment field. Seeking challenging position radio, TV, films. Skilled atone. (No clock-watcher). College. Sense of humor. Will travel Write Box, 575, Variety, 154 W. 46 St., N. Y.

"I'm standing on my head"

"Can't blame me for being so excited. My new television show is going great guns. It's already been sold in over 100 markets — big markets, small markets and medium size markets!"

It's a fact, THE GREAT GILDERSLEEVE is going great. But many important markets are still available. If you act now, this hilarious comedy series can get big audiences for you, just as it's doing in New York, Detroit, Ft. Wayne, San Antonio and the many other cities where it's tops in its time period.*

Gildy's especially valuable to sponsors because his personality is a sales-building extra that doesn't come with ordinary television programs. He's thoroughly merchandisable. And his loyal family following is great for boosting sales of products every member of the family buys — food, drugs, beverages and all manner of household needs.

Get the facts on how THE GREAT GILDERSLEEVE can sell for you. Call NBC Television Films.

The Great Gildersleeve

*Latest available ARB

Programs for All Stations — All Sponsors

NBC TELEVISION FILMS

A DIVISION OF RADIO CORPORATION

663 Fifth Avenue, in New York;
Merchandise Mart in Chicago;
Taft Building in Hollywood.
In Canada: RCA Victor,
225 Mutual Street, Toronto.

Distribs: 'Live & Let Live'

Continued from page 35

nies, in a meeting with Moore during the NARTB convention, turned down Moore's proposal that an inter-industry committee, including independent stations and film producers as well as the syndicators, be formed to fight the antitrust battle against the networks.

5. Disclosure that the five-company report to the Barrow committee will be completed within two weeks, and that it will be presented in testimony in Washington sometime in June.

No Industry Org Yet

6. Failure of the five companies to come up with the formal announcement of the establishment of an industry association before the NARTB convention as planned, indicating at least the presence of several strains of thought among them vis-a-vis the network problem and allied industry concerns.

Landau, prefacing his letter with the declaration that "we, and others who have a stake in this business of broadcasting have an obligation to ourselves and to the industry to make our stand crystal clear and public," enthused that "you and I, and everyone concerned with the tv broadcast industry, should shout 'Hurrah for the tv network, without which tv as we know it today would not exist'!"

Stating that NTA has not been a supplier of programs to the networks and therefore is not waving a banner "for the network as our customer," Landau nonetheless declared that it is the webs which have been responsible for the enormous growth of the medium. "Where are the organizations that can claim and deserve as much credit for tv's amazing growth as the networks themselves? It seems to me that those within the industry as well as those without, who are publicly or privately picking apart the networks today, have short memories indeed."

Praising the initial investments of the webs in experimental tv and their "faith in the medium that enabled it to progress so fast and so far, Landau declared that "there is nothing wrong with the network concept today—that has not been brought about by the tv economy itself—an economy not measured in terms of bigger and better programming . . . nor measured in terms of bigger and better viewing audience . . . nor in terms of bigger and better advertising dollars—but an economy of stunted growth, brought about by a limited and entirely uncompetitive market situation.

"I say that there is absolutely nothing wrong with the networks' role in the television broadcast industry that couldn't be cured by precise and concise governmental action that will allow for steady and stabilized expansion of the television market. I sincerely believe that our hue and our cry can only be addressed to those in government who control the growth of our industry, calling on them to aim their sights in the right direction, that of increasing and stabilizing the tv station allocation picture."

Discussing the obvious need of stations for the network programs as a "cornerstone" of the industry, Landau analyzed the view of station owners as "he needs his network—but he'd be much happier if he had the competitive leverage of other networks to vie for the use of his time." He continued, "The fact that there are only three networks is the only thing wrong with the network role in the tv broadcast industry . . . and particularly since one of them is still very, very much in the embryonic stage because of our limited station picture.

"There should be more networks. There must be more stations before there can be more networks. There must be positive and sound government action before there can be more stations."

100% Gross Sales Hike For CBS-TV Film Sales

Gross sales of CBS Television Film Sales, the network's syndication subsidiary, are up 100% for the first quarter over the same period last year. Net profit for the quarter is up 200% over the first-quarter '55 level.

No actual dollar figures were revealed, but a 100% increase in gross sales should have brought the subsid's first-quarter sales to about the $3,000,000 level.

Weisfeldt to C&C

Jerry Weisfeldt has quit Hygo-Unity as boss of sales in 11 western states to go with Matty Fox's C&C Television in sales. Bob Seidelman, sales chief of H-U, is planing to the Coast this week to o.o. the bossless sales operation.

Hygo, meantime, has firmed sales on its latest 22 features (14 from Columbia, six from Universal, etc.) in 42 markets. Sixteen of the tv stations have signed in the last two weeks.

Webb's 'Noah's Ark'

Hollywood, May 8.

Jack Webb's Mark VII Producers is finishing a pilot on a new telefilm series, "Noah's Ark," about a couple of veterinarians.

Paul Burk, May Wynn and Victor Rodman have stet roles. Olan Soule, who created the series, is associate producer on the pilot and will produce the series if it sells. Webb is producer-director on the first film.

NTA's Vox Pop On Selznick Releases

Through paid newspaper ads, National Telefilm Associates is launching an audience research survey of its own, primarily to stimulate interest in its David O. Selznick pix. Buying space in dailies in Iowa, Nebraska and North Carolina, distrib is polling (1) public reaction to the full-lengthers for tv and (2) the acceptability of commercial announcements in feature film stanzas. With viewer response, prompted by the print ads, NTA says it hopes to get enough of a sampling to formulate a guide to acquiring and selling films the public wants to see.

After the initial three ads, which carry a coupon on which answers are placed by NTA, others will be placed in newspapers. First paid-for space is in Sabbath editions only. Copy, addressed at "Dear Mr. and Mrs. Television Viewer," says, in part: "As you undoubtedly know, sponsors of feature film programs gauge their continued expenditures for these presentations upon your affirmative acceptance of their advertising messages." After the buildup, NTA says, "assuming your local tv stations affords you the opportunity of viewing such highly budgeted feature films as listed below, would you, as a consumer, be more favorably inclined towards the advertising message of the program's sponsor?" Listed are: "Farmer's Daughter," "Notorious," "Since You Went Away," and other Selznick pix.

16 More Markets

National Telefilm Associates has sold its "TNT Package," the 35-picture group that includes the 10 David O. Selznick pix, in an additional 16 markets. New sales bring the market total on the package past the 70 station mark.

Included in the new tally of 16 are KPRC-TV, Houston; WJAR-TV, Providence; KHQ-TV, Spokane; WKY-TV, Oklahoma City; KJEO-TV, Fresno and KGGM-TV, Albuquerque.

Anti-Censor Orgs

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ations on freedom of expression within the framework of the proposed Code, the Union pointed to the section on crime, which bars criticism of Congressional procedures, third degree methods and other illegal police practices. "These taboos," Malin and Rice wrote Leeds, "are not in accord with real life. Certainly the focus on Congressional investigations in recent years has revealed that certain Congressional committee procedures are wrong . . . Similarly, abuses of individual rights by certain police officers have become public knowledge, precisely because the press and radio-tv have exercised their First Amendment rights to expose these evils."

On the clause barring attacks on religion, the section "seems to violate the freedom of religious guarantees of the First Amendment; the Amendment clearly supports the right of atheists, or other non-believers to be heard . . . This is an instance of eliminating comment about a particular group (clergymen) and restricts freedom of expression." On the proposed ban against the use of divorce as a solution to marital problems, "it is a fact that divorce is legal in every state of the union and countless people have found it the only solution to their problems."

Denver — Robert S. Hix, sales manager of KOA radio the past three years, has been made manager by William Grant, president and general manager. The position is newly-created.

Ely Landau

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was on showmanship. It was indeed gratifying to see other exhibitors—syndicators, broadcasters and equipment people—bring their people down to our exhibit to see the effective promotional job we did. We had our cafe setup, the movie theatre and the conference room for business discussions. The buyers loved every bit of it. The interest shown in our products was more than satisfying.

Quality products will always attract interest. But add showmanship to the product and you'll increase business tremendously. The "dignity approach" is all right in a law office or similar profession but in our business showmanship is an essential ingredient.

The tv networks, always sensitive to circus atmosphere, maintain large staffs to inject showmanship into their efforts. In ballyhooing the recent Grace Kelly-Prince Rainier nuptials, which millions of persons watched on their tv screens, a major network used pink rice to publicize its coverage pattern. Showmanship, too, took a front seat when NBC's WNBQ inaugurated colorcasting in Chicago during the convention. A "dignity approach" would have turned this epochal event into just another presentation.

These same syndicators who were reported to have cast aside the "circus approach" for the "dignified touch, resorted to showmanship in co-sponsoring a huge cocktail party in the Conrad Hilton's grand ballroom. And it didn't hurt a bit. It was easily the biggest success at the convention.

I know my confreres will agree to a man that showmanship is their most effective weapon in promoting their products. And with solid grosses under their belts, these same syndicators will be back next year with bigger and better exhibits trying to outdo each other with gimmicks to lure more buyers into their parlors.

Ely Landau
National Telefilm Associates

Ziv

Continued from page 35

hand, another source noted that there were, as of last week, exactly 33 national bankrollers on the network waiting lists for next fall, and he speculated that the networks aren't about to relinquish any ripe time when fresh dollars are practically begging to be added to web coffers.

A Ziv spokesman said that many stations have approached them with an interest in new syndicated product. Though it hasn't been substantiated, these stations for the most part are felt to be in 60 or so low-paying smaller video markets, where consensus shows that in the past few months there has been a general easing on time and where syndicated stuff is in slightly greater demand.

Majority of big markets, from which the syndicators make most of their loot, are still as tight as drums. A salesman reports that in Pittsburgh, Charlotte, Boston, Providence, Philadelphia, etc., time is at a premium. Perhaps the only three large cities where there is any demand for local half-hours are N. Y., L. A. and Chi. While these are the three biggest and three most lucrative markets, they alone can't supply a sufficient return on a syndicator's production investment, and, even if they could, there's no absolute guarantee of sale.

Ziv can gamble on a strictly-syndication return where most others can't because the firm is in a unique production position. None of its coin comes from outside financiers, so there is no mounting interest to worry about over the long syndication haul. Aside from "Annapolis," there are three other stanzas that might go the straight syndication route for Ziv. Pilots are ready on "I Love a Mystery," "Dr. Christian" and "Stockade."

WPIX Buys 'Secret Mission'

National Telefilm Associates, having recently assumed distribution of the half-hour package, has inked with WPIX, N.Y., on "Secret Mission."

The 13 telepix, based on World War II, will be held by WPIX manager Fred Thrower until next October before exposure. Series was produced by Jack Skirball.

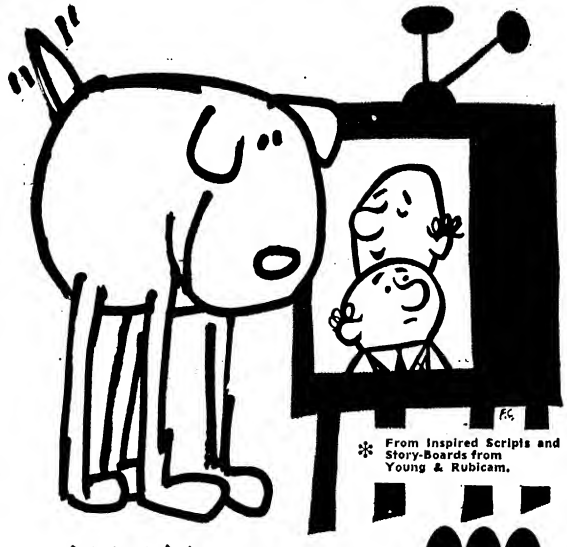
Marathon TV Sets Major Ampex Use

New Ampex video tape equipment has been ordered by Marathon TV newsreel, the pubservice - pubrelations - newsreel outfit headed up in N. Y. by Konstantin Kalser. Marathon has received a priority on the video tape equipment and intends to purchase two machines which Kalser states will pay for themselves in no time in reduced lab costs.

Kalser is dickering with Movielab, his Gotham laboratories, to set up a closed-circuit television chain between the west-side labs and his east-side office. Idea is that when the lab finishes a negative of newsreel, it would transmit it with polarity reversed on the closed-circuit. Kalser would tape the picture off the closed-circuit and would thus be able to use the tape as a work print, resulting in savings in time and money in completely eliminating the process of printing the work print and shipping it over to his office. Moreover, he would have the advantage of having seen the work print as it came over the closed circuit, and could start editing immediately as the tape was finished.

He sees even greater potential from the tape for use as a permanent "negative storage" device. The tape is non-flammable, reducing fire hazards and all the problems that go with storage; moreover, the negatives wear much better than celluloid negatives, and are less subject to chemical action like fading, spotting, etc. Kalser intends to pay off part of the investment in his machines by opening a negatives-on-tape service to other producers. He'll change negatives into tape for permanent storage via his closed-circuit-plus-tape operation at so much per foot.

Longrange, he sees eventual distribution of prints via tape, that is as soon as enough stations are equipped with the machines and a duplicating process is evolved. As of now, the only way to turn out 50 or more tapes at a time (his average print shipment per show is higher, about 200) is by playing them back on the same machine or machines, depending on how many are available. Once a duplicating process becomes available, he figures on substantial print cost savings, due to the extreme durability of the tape. Some day, even direct photography may be done on tape, but that's too far off to worry about now, says Kalser.



* From Inspired Scripts and Story-Boards from Young & Rubicam.

ALL EYES ARE ON UPA's NEW PIEL'S TV SPOTS

PRODUCED BY UPA PICTURES, INC.

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BURBANK:—4440 Lakeside Drive THornwall 2-7171

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7861, or our representatives: Edward Petry & Co., Inc.

TV's Most Powerful CHANNEL 13 Basic ABC

FOR SALE

Beautiful 2¾ acre apple orchard estate. Brick and stone duplex 11 room home. Low taxes. Greenwich Hills (40 min. to Grand Central Sta., N.Y.). Write or phone:

ORCHARD LODGE

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Jefferson 1-7653

KTTV has won many an award for its leadership in film programming.

But another test of a station's stature is the degree to which it utilizes television's magic power to bring to the public direct coverage of events as they happen.

Of all the stations in the nation, KTTV has been selected by Variety as the leader in the presentation of special events.

To be chosen number one in this vital area of public service makes us very proud indeed.

McGrath's Answer to Swezey

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Swezey that he might similarly recoil if his full network operation were classified as "pushbutton." Actually most network affiliated stations today during their locally programmed hours bear a striking resemblance to some of their independent competitors who at least accept the responsibility of their total broadcast time.

It is not my intention to engage in a contest over the merits of one type of radio operation versus another. Bob Swezey is too much an entrepreneur to be away from the facts too long. Nor would I contend that there are not within the industry stations whose programming borders on "mechanical formulae." Unfortunately some of these so-called juke boxes have made their competitors "Nielsen-nervous," for apparently television has made the radio audience seek alternatives the networks do not now supply.

This change in listening habit has had at least the one beneficial effect of getting the pushbutton boys off their network derrieres—not all, but some. Additionally, it has aroused the networks themselves to the realization they must deliver a different service than they did in "the good days and glorious moments" of Swezey.

It is pompous of anyone to propose that a station featuring music and news operate under a "second class license" for then one might fall victim to the proposal that a network affiliate, unable to sense the personal preferences and needs of its audience during chain broadcasts, might only be entitled to a "tertiary license." Such a station carrying eight hours a day of network has only 10 hours left to program in the interests of the area for which it was licensed.

Such rationalizations are dangerous, particularly when they come from within the industry itself. There isn't one of us who won't make every effort to preserve the freedom of self-regulation or help weed from the ranks those who would destroy this wonderful radio heritage. Intelligent criticism should be welcomed in any business. But because of the nature of radio and the inability of anyone in this entire country to avoid its exposure, there is a tendency to ignore the great things it is doing and feature its faults.

Radio is still the greatest informative force in the world today. TV may have glamour but radio has guts. It took that to survive the last seven years. What radio now needs more than anything else is affirmative support, rather than ill-considered mouthings from within the ranks. Incidentally, Bob's contention that advertisers are apathetic must be in error else the nation's agencies are making the greatest mass miscalculation since Noah's contemporaries.

Legislators are finding it politic to investigate our industry. Such investigations normally feature the faults and it appears we may have to weather such storms. If anyone feels the need of conscious-clearing—let him turn states evidence.

William B. McGrath
Managing Director,
WHDH, Boston.

Buckley

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including the professions—doctors, lawyers, dentists, professors, etc. Is it fair to indict all doctors because a few perform illegal operations? Or to castigate all dentists because a few drill holes in sound teeth?

We at WNEW listen to more tapes of more programs throughout the country than any other single station or network, I believe. Most are unsolicited, coming from performers wishing to make an association with us. They run into the hundreds, and we listen to all of them. The great majority are a credit to radio. I mention this merely to reassure Mr. Swezey that radio entertainment is not a continuous juke box from coast to coast.

Actually, the independent format of music and news presents any single owner or group with the greatest opportunity to program according to the public taste and perform a maximum amount of public service. Evidently, the American public prefers this type of radio because all research indicates independents moving into Number One position in listening audience in many markets throughout the country.

I suppose our reaction at WNEW to Mr. Swezey's comments was so violent because we have just completed a new library to allow for expansion of our record collection, which already exceeds 100,000. And, believe me, we didn't go to this expense to program only "The Top Twenty" at 1130 instead of "1280 on your radio dial."

Richard D. Buckley,
Pres.-Gen. Mgr.
WNEW, N. Y.

Mountain Climber

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carried via WHYN-TV, owned by the same interests which publish the Northampton Daily Gazette and the Holyoke Transchipt. (Actually, WWLP is operated by Republican Television, owned by the Springfield Union News and Sunday Republican Employees Beneficial Fund.)

It's not only the fact that the competition is owned by the papers that keeps his name, face and his station's publicity out of print, he believes, but the belligerent history of his father and the local papers. His father, Roger Putnam, was mayor of Springfield from 1938 through 1943, the station boss noted. During that time his father "stuck his tongue out" at the newspapers and their supremacy in the area. Putnam Sr. is currently a manufacturer and prexy of the station.

Putnam says that the station, an NBC-ABC affiliate, is running steadily in the black in the all-U market despite lack of print support, and that by year's end WWLP will be permanently in the black. So he doesn't mind at all the slights by the newspapers—such as the time they took a picture of himself between Steve Allen and Skitch Henderson (when WWLP picked up the "Tonight" show). What happened was the papers chopped him out of the photo completely. He says Allen and Henderson were perfectly repasted in a real buddy-buddy closeup, so that it looked like he was never there in the first place. The way Putnam tells it now, he didn't even mind the fact that, in the two rotogravvure pages devoted to the "Tonight" spread, the paper didn't once mention the call letters or the channel number of his station.

Canada License Fee

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didn't include color which would add another 25% to costs.

$34,000,000 Operating Cost

It costs $34,000,000 a year to operate CBC-TV now, Dunton told the commission, and saw color costing another $21,000,000 plus $9,000,000 for annual operation costs.

J. Alphonse Ouimet, CBC's g.m., said the corporation had "quite a number" of tv shows looking for sponsors. But, he added, Canadian advertisers preferred lavish, cheaper shows from the U. S.

E. L. Bushnell, assistant g.m. of the corporation, said negotiations are under way to export several Canadian tv shows, live and on film, to the U.S., UK, France, Australia. Successful dickering for this action had been delayed by upped artist fees.

Supporting CARTB's brief, its exec. v.p., T. J. Allard, told the commission the association wanted an immediate end to the CBC "monopoly" under which only CBC-TV stations can operate in major cities. CARTB also wanted an independent regulatory board to replace CBC's present control of radio and tv in Canada, its own and all other as well.

Allard said he was reluctant to make specific charges against CBC because the 140 radio and 25 tv stations CARTB represents had to apply to CBC for such things as power increases and changes of frequency, and complaints might be remembered. Freedom of broadcasting, he said, should be equivalent to freedom of the press and regulations should not hinder stations serving their listeners with news, information, opinion, etc. But he didn't ask elimination of all regulations. "We draw," he said, "a distiction between entertainment and information." Newspapers were not barred from printing comic strips but certain strips could be prohibited.

Crowell-Collier

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rently in dispute, which is the only reason it wasn't included in the C-C block buy.

As for future acquisitions, Smith commented that "We plan to go to the FCC limits, both in UHF and VHF." Same applies to radio station buys, he continued. Other than the likelihood that the fifth VHF station would also be in Flint, Smith refused to be pinned down further. However, he noted that since the initial announcement of the C-C buys, he had been inundated with station sale offers.

All AM-tv properties bought by C-C are either in the black or at the breakeven point, he further noted. But a consideration in their purchase was that they haven't, as yet, reached full earning potentials. No particular pattern was followed in last fortnight's buys, merely that within the "profitable operation" limitations, these particular stations happened to be available.

C-C plans call for establishment of a wholly-owned subsid, American Communications Enterprises Inc., to handle the stations, Smith disclosed. Presumably, other subsids will be set up for production chores.

Columbus—Jim Mader, a Madison, Wisc., disc jockey, began last week on WVKO, Columbus radio station. He replaced the station's early-morning record-spinner Maurice Jackson, who switched to WTVN Radio in the same city.

Inside Stuff—Radio-TV

Eight winners of Young & Rubicam awards, and grants of two special awards, were made by agency prexy Sigurd S. Larmon yesterday (Tues.). Grants made by the directors of the Y&R Foundation were based on recommendations and advice of a Scholarship Selection Committee composed of educators nominated by the Educational Testing Service of Princeton, N. J. All scholarships are for a four-year period and the amount of each will depend on the need of the individual. Scholarship winners are Barbara Bisogno, Rose De Paola, Thomas E. Feare, Stephen Guzy, Edythe C. Haber, Robert C. Hackett, Patricia J. McNamara and Nathaniel M. Queen. Winners of the special $1,000 grants are Dominick Manfredi and Anthony Rodriguez.

Commendable gesture tieing in the elements of playwriting and play production with emphasis in the broadcasting media has come to light with the establishing by Hartford radio station WTIC of a fellowship along those lines at the Yale U. School of Drama.

Funds for the fellowship came from an award ($1,000) made to WTIC by the Alfred I. duPont Awards Foundation. Award, given annually by the Foundation, is for an outstanding job in presenting educational, cultural, and other public service programs. It is a natural for the Yale tiein inasmuch as the station's Sunday at 6:15 program, "Yale Reports" (originally, in 1942, "Yale Interprets the News") was largely instrumental in the award coming to WTIC.

May 25 showing of "Crossroads," the Chevrolet-sponsored series about the clergy on ABC-TV, will be an offbeat entry in a couple of respects. Teleplay, "God in the Streets," is about the Salvation Army, and the scripter, Herb Purdom, knows whereof he speaks, because the play is based on the actual experiences of his parents, both of them members of the Army. Father is Capt. Harry Purdom.

Even more unusual is the fact that the Army itself is going all-out to plug the show, with its 1,342 street bands across the country asking people throughout the week of May 21 to tune in the show.

A stockholder's ad lib at a previous annual meeting "why don't we all have lunch here?", prompted the box-lunch idea at last Tuesday's (1) RCA yearly open meeting in studio 8H of NBC where 1,000 attended. As an extra fillip, to celebrate Gen. David Sarnoff's golden jubilee with the company, prexy Frank M. Folsom had ordered a 5-foot birthday cake in honor of the occasion.

Some unexpectedly humorous turns eventuated such as some apparently hungry stockholders (food, not profits this time) who just dunked their bare hands into the fancy culinary production, not waiting for slices. One femme was seen stashing six slices of the cake into her handbag, and a few others' took two and three of the box-lunches out with them at the meeting's end.

David Karp will have good reason to remember 1956. First, he has won a Guggenheim Fellowship award for proposed studies in creative writing. Second, earlier in the year his third novel, "All honorable Men," was issued at about the same time as the announcement of the sale of his teleplay, "Good Old Charley Faye," to Figaro, Inc. (Joseph L. Mankiewicz) for conversion into a feature film. Third, Karp's "real life" short stories are aired on CBS Radio's "Aunt Jenny" sudser.

Paul Tripp, whose "Tubby the Tuba" kiddie albums have sold over the 1,000,000 mark, introduces a new "Tubby the Tuba Goes to Town" set via his "On the Carousel" educational show on WCBS-TV May 19 as a "first time anywhere" special. Tripp, who writes the words to the album series to George Kleinsinger's music, and also narrates, will go longhair this summer by appearing as narrator of the original "Tubby" album with two symphony orchs. He appears with the Reading Philharmonic May 27, then with the Philadelphia Orch July 11, the latter at a Robin Hood Dell concert. Alexander Hilsberg conducts both performances.

Story last week about the Frank Cooper agency incorrectly identified Robert Paige as emcee of Cooper's new "Stand Up and Be Counted" CBS-TV daytimer. Actually, Robert Russell will emcee "Counted," which preems for the web May 28. Paige is involved with another Cooper project, a new series called "Holiday at Home," pilot of which Cooper is developing on the Coast, where Paige is a film and tv personality. Russell will emcee "Counted" out of N. Y.

Hamilton Watch Co. has set up a series of awards to honor local radio and television commentators for service to their community, state or nation. The Hamilton Time Awards will be made by a committee of seven newspaper reporters and editors, and there will be no limit on the number of such awards. Purpose is to accord local as well as national recognition to radio-tv commentators who have performed important public service as well as competently reported or analyzed the news.

Committee consists of Null Adams (chairman), city editor of the Memphis Press-Scimitar; Eugene Dickmuth, financial writer for the N. Y. Herald Tribune; Willard C. Haselbush, city editor, Denver Post; Harry McCormick, reporter, Dallas Morning News; Ruth Mugglebee, women's page editor, Boston Record-America-Sunday Advertiser; Paul Tiblier, managing editor, State Times, Jackson, Miss., and Andrew J. Viglietta, Washington correspondent for the Newhouse chain. First award will probably be made later this month.

RCA Loves Specs

Continued from page 25

less than a dozen shows required for a full season, there are more production auspices available for Friday night than spots to accommodate them. Each camp could bring in three or four, with Coe circling around to other spec slots and possibly even Tuesday night for the upcoming Kaiser-Aluminum skip-week dramatics at 9:30.

RCA is also earmarked to back one-fourth of the political conventions this summer, as is Sunbeam, making 50%. But with Oldsmobile taking one-third, that makes one-sixth missing. As of last week, NBC was trying to persuade parent RCA, plus Sunbeam, to hike their participation to one-third each to fill out the sponsorship on the Chicago and Frisco powwows.

Cincinnati—Pat Boisseau, newscaster on WKRC radio and tv stations since 1949, has been named successor to Tom McCarthy as news director. Hulbert Taft Jr., head of Radio Cincinnati, Inc., made the replacement after McCarthy's contract was not renewed.

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GOLDEN AGE FOR EDUC'L MUSIC

Loesser's 'Most Happy Partners'

Frank Loesser, who has another click in his current legit musical, "The Most Happy Fella," had advance insurance of plenty of disk jockey plugs for the show score. In an offbeat promotion for the venture, Loesser gave key jockeys around the country a chance to buy a piece of the show. And many of them did invest, thus giving them a personal stake in spinning the tunes.

Loesser also made the same offer to the artists & repertoire chiefs of the major disk companies. A couple of the a&r boys took advantage of the opportunity. Whether that was any influence in Loesser getting unusual wide disk coverage on the "Fella" tunes from companies other than Columbia, which snagged the cast album, is undetermined, but the Loesser offer is certainly regarded as slick public relations.

Labor Referee Recommends Expulsion Of Read, Anti-Petrillo Coast Leader

A recommendation to expel Cecil F. Read, leader of the anti-James C. Petrillo faction of Coast Local 47, has been made by Arthur J. Goldberg, labor attorney, who recently ac'ed as referee in investigating the unseating of John te Groen as 47's prexy by Read and his followers. Goldberg's findings, which may result in the exit of the Coast musicians from the American Federation of Musicians, has been transmitted to AFM prexy Petrillo and his nine-man exec board for review and action.

Goldberg held that Read and 10 other members of Local 47 "did conspire illegally" in "open revolt." He recommended that Read, who "was and is the leader and guiding spirit" of the violations, should be expelled for one year. At the end of that period, he would have the right of reinstatement "provided he has not violated any Federation laws." For two years after his reinstatement, he could not hold any office in Local 47.

Goldberg recommended that 10 other supporters of Read in Local 47 should also be expelled but should be eligible for reinstatement one day after expulsion. They too would be unable to hold office after such reinstatement. These members are Uan Rasey, Ray Toland, Warren D. Baker, John Clyman, William Atkinson, Jack Dumont, William Ulyate, Earl Evans, Marshall Cram and Martin Berman. The first six are 47 board members and the others are rank-

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'Cat' as Pop

Title of Tennessee Williams' legit click, "Cat On A Hot Tin Roof," has been taken over by Abner Silver and Roy Alfred for a new pop tune. Song, which is published by TeePee Music, was cut by Dinah Washington for the Mercury label.

Tune has nothing at all to do with the legiter but Teddy Powell, who heads up TeePee, hopes to get Metro, which is planning a film version of the show, interested.

Rose Vs. Bourne Again Delayed In Fed'l Court

The court action against Bourne Music for return of the copyright, "The Old Gang of Mine," was again postponed in N. Y. Federal Court Monday (7). Move to delay stemmed from the estate of Mort Dixon, co-plaintiff in the suit along with Billy Rose and Ray Henderson, which requested that the trial await the naming of an executor. It's expected that an execution to the Dixon estate will be designated within a couple of weeks and the trial may still come to bat before the end of this month.

The case involves the important question for the music biz of whether the renewal assignment provision in the old publisher-writer contracts is valid. Rose, who is spearheading the suit, has contended that Bourne does not have the right to publish "The Old Gang of Mine" beyond the first copyright term which expired in

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ASCAP's 'Small' 500G Dividend

A "small" dividend of around $500,000 will be distributed by ASCAP this month from foreign performances of its catalog. Coin is from Canada and England. The big foreign melon is generally split in December when the rest of the world, including England and Canada, make a remittance to ASCAP.

ASCAP's regular quarterly payoffs from domestic sources have been averaging around $4,500,000 recently.

Editing Is Loesser Of 2 Evils on 'Happy Fella'; 2 Dates for Long Score

Frank Loesser's "The Most Happy Fella" will be put into the groove without too much editing. Goddard Lieberson, Columbia Records exec veepee, who will head up the original cast sessions, claims that most of the earthy phrases in the Broadway tuner are not part of the score. He adds: "And we never know what won't work on wax until we hear it in a recording studio."

Col has slotted two Sunday dates for the grooving of "Fella" because of the size of the score. Loesser cleffed close to 35 songs for the musical. "Fella" will be packaged on two 12-inch LPs and priced at $9.98. First session is set for Sunday (13). Album marks Col's second original cast album of the season. First was the best-selling "My Fair Lady."

VICTOR'S STET CAST ON 'NEW FACES' ALBUM

RCA Victor has wrapped up the original cast album rights to Leonard Sillman's upcoming "New Faces of 1956." Victor grooved Sillman's last "New Faces of 1952."

Musical revue is scheduled to preem on Broadway June 14. Songs for the score were contributed by Sandy Wilson, June Carroll, Arthur Siegel, Matt Dubey & Harold Karr, Murray Grand, Marshall Barer & Dean Fuller, Paul Nassau and John Rox.

Also on Victor's original cast album agenda this spring is "Shangri-La," the Jerome Lawrence-Robert E. Lee-Harry Warren musical currently trying out on the road. Victor's only other original cast package this season has been Rodgers & Hammerstein's "Pipe Dream."

Meyer Davis will preem his new song, "Divot Digger," at the anniversary ball climaxing annual Greenbrier Spring Festival at White Sulphur Springs, West Va., Saturday (12). Davis will baton the orch.

TYRO TOOTERS, ORCHS BOOMING

By HERM SCHOENFELD

America's musical educators see the country on the threshold of a new Golden Age in musical activity due mainly to the tremendous spread of amateur instrumentalists. According to the American Music Conference, an association of music educators, more than one person in every six in the U. S. regularly plays some kind of instrument. The total comes to 27,650,000, an increase of almost 100% over the 14,300,00 players 20 years ago.

The dollar volume of the instrument business has been climbing in pace with the foregoing figures. In 1939, AMC estimates that the retail music business in instruments had a gross of $81,000,000, while in 1955 it was $380,000,000. Since 1952, the volume has increased by some $75,000,000.

The piano leads all other instruments in popularity by far. A total of 20,000,000 persons play the piano. The guitar ranks second with 4,000,000 players and violins are third with 3,000,000. As an incidental note, there are about 400,000 harmonica players in this country. There were 178,000 pianos sold last year, an increase of 28,000 over 1954.

AMC estimates that 8,000,000 children are now playing instruments and are getting school instruction. Over 500,000 music teachers are active in the field either on a fulltime or parttime basis. In the U. S. school system, there are now about 20,000 orchestras and 40,000 bands, a total increase of over 75% since the end of the last war.

Community orchestras are also springing up all over the country, according to AMC. Last year there were 1,100 amateur symphony orchs operating in various communities and professional groupings, such as doctors' and businessmen symph outfits. One-third of all these community groups are in cities of under 50,000 population.

The upbeat in classical music is also spotlighted in the AMC rundown of music education. AMC estimates that classical disks are now doing a retail gross of about $90,000,000. That's about 30% of the estimated annual disk volume of $300,000,000 for this year.

DuMont Dickers Par Music Cos.

Part of an internal corporate reorganization, DuMont Broadcasting Corp. is likely to buy out the Paramount-Famous music catalogs from Paramount Pictures for a reported $1,700,000. Bernard Goodwin, who is president of the DuMont company and also heads the music operation for Paramount, would thus bring all his exec responsibilities under one roof.

Paramount Pictures, which owns 26% of DuMont's stock, has a controlling interest in the telecasting company. Thus, the switch in ownership in the music catalog would be, in effect, an intra-corporate bookkeeping operation.

Teri Josefovits wound up a year's run at New York's Windsor Hotel last week to switch to the Quaker Ridge Inn, New Rochelle, N.Y.

MOA Opens in Chi to 'Beat ASCAP' Theme on Jukebox Tap; Org Vows Battle Vs. Change in Copyrights

By GABE FAVOINO

Chicago May 8.

Opening to the battlecry of "Beat ASCAP," the sixth annual convention of the Music Operators of America got under way at the Morrison Hotel here yesterday (Mon.). The MOA's determination to oppose, without compromise, any attempt to change existing copyright laws was constantly reiterated by MOA prexy George A. Miller and MOA general counsel Sidney H. Levine in their reports to delegates.

Almost equal in importance to the MOA stand on the continuing legislative fight was the organization's growing concern with its public relations. Triggered by several unflattering national mag articles in the past year, the MOA scheduled two top public relations experts as featured convention speakers.

Reviewing MOA's activity in the six years since its birth, prexy Miller said "MOA has saved the operators millions of dollars in the last six years, if nothing else."

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'Roll' Fades in Cleve.

According to a poll conducted by Cleveland's WDOK last week, rock 'n' roll is on its way out. Station asked listeners to phone in reaction to the current teenage disk fad. Final tally was 1,968 for and 568 against.

WDOK exec Norman Wain stated that the survey results will be reflected in station's future programming.

MOA Claims No Link To Young's Diskery Project

Chicago, May 8.

Closing session here today (Tues.) heard Barney Young, prexy of National Juke Box Music Inc. and Ferris records, reveal details of a stock-record sale tie-in to obtain MOA support for the fledgling diskery. According to the plan, juke ops would receive one share of stock in Ferris for each five records bought; 2,990,000 shares at a par value of 10c. per share will be offered. Single waxings would sell to ops at 55c. each.

MOA prexy George Miller hastened to add that NJBM and Ferris are both owned solely by Young, not MOA, and that MOA had no desire to compete with the major record companies.

Rep. George P. Miller, of California, touched on the opportunity MOA has to divorce itself from "shady elements on the line between good and evil." He urged the industry to police itself, stating: "You have got to do what the movies, baseball and the liquor industry have done."

COL DICKERING NEW PACT WITH DORIS DAY

Columbia Records is wrapping up a new longterm deal with Doris Day. Pact is expected to be finalized on the Coast this week.

Thrush, who has been on the Columbia roster for the past eight years, had been reported during the past couple of months to be mulling the formation of her own indie diskery or to be ankling Col for a tieup with Randy Wood's Dot label.

The Day signing will mark Col's second major renewal in the past week. Last week the diskery tapped Jo Stafford to another five-year term.

Whitfield Planing In

London, May 8.

Singer David Whitfield flies to New York on Monday (14) for two Ed Sullivan CBS-TV shows, May 20 and 27. He will be accompanied by his musical director, Reg Warburton, as well as Sidney Grace and Pater Lavoie, of the Lew & Leslie Grade office.

Whitfield's current Decca waxing, "My September Love," is seventh in the bestselling records list.

Vegas Veering To Name Bands?

Las Vegas, May 8.

Possibility that the Las Vegas strip hotels may start booking name bands is seen here as an answer to the current hassle with American Federation of Musicians, which is demanding a 20% boost in scales for house bands. Hotel operators have been discussing a variety of solutions, including the possible elimination of shows for the summer.

Name band bookings is regarded in some quarters as a solution to the problem since the bands themselves could serve as marquee lures. Feeling among the operators is that the difference between existing scales and the fees required for traveling bands represents a better investment, in terms of a budget boost.

Hill & Range Wins 106G Vs. British Publisher Of 'Happy Wanderer'

The case of "The Happy Wanderer" has finally been settled. Judgment for $105,980 in favor of Hill & Range vs. Bosworth Ltd., British publishing firm, was affirmed in New York County Clerk's office last week.

The judgment originally had been handed down in New York Supreme Court Jan. 16, but the British firm won a motion in early February to stay the decision on the grounds that pubbery's topper, A. F. Bosworth, could not attend the trial in New York because he was suffering from the after-effects of a case of shingles.

H&R had brought suit against Bosworth over "The Happy Wanderer," claiming it had negotiated with the British firm for the U.S. rights to the song. H&R claimed that after a firm deal was made, Bosworth turned the song over to U. S. music publisher Sam Fox.

Ram-Delaney Split

Buck Ram and Joe Delaney have split up their partnership in the Ram-Delaney management office.

Talent properties will be divided between Ram, a Coast cleffer who wrote the hit, "The Great Pretender," and Delaney, ex-Cadence Records sales manager who is managing several singers and combos.

Waiting For Goddard

Goddard Lieberson, Columbia Records exec veepee, is considering an original Broadway cast album of the current legiter, "Waiting for Godot."

Samuel Beckett's whatsit is probably the most controversial play to hit New York since T. S. Eliot's "The Cocktail Party," which was put into the groove by Decca.

"Godot" producer Michael Myerberg is currently huddling with Lieberson on the album project. Show's cast includes Bert Lahr, E. G. Marshall, Kurt Kaszner, Alvin Epstein and Luchino Solito De Solis.

Jocks, Jukes and Disks

By HERM SCHOENFELD

Elvis Presley: "I Want You, I Need You, I Love You"-"My Baby Left Me" (RCA Victor). The current phenom of the music biz, Elvis Presley probably could have a hit if his name were on a blank disk. This coupling is sure of a big ride even though the material is not up to the level of his "Heartbreak Hotel" smash. "I Want You" is a slow ballad with a strong beat and Presley belts it with his identifying vocalisthenics. Flip, in a traditional blues vein, also gets an energetic workout.

Carmen McRae: "Star Eyes"-"Tonight He's Out To Break Another Heart" (Decca). A solid commercial disk by a savvy songstress who's due to break out with a big one sooner or later. Her lightly swinging version of the lovely ballad, "Star Eyes," should cop plenty of jockey spins. Miss McRae is equally effective on the reverse deck, an excellent entry with a smart lyric and catching tune.

Mantovani: "Heart of Paris"-"Merry Go Round Waltz" (London). With the pop biz in a schizophrenic state between rock 'n' rollers and class instrumentals, Mantovani's "Heart of Paris" could make the grade in the latter category. Its impact builds with repeat spins. Flip is so-so.

Werner Muller Orch: "Simonetta"-"All My Love" (Decca). "Simonetta" keeps turning up on wax and this side by the German maestro, Werner Muller, is one of the brightest workovers of this standard. It's another side that could ride the current instrumental cycle all the way. Flip is a highly effective version of the pop bolero hit of several years ago.

Billy Eckstine: "The Tennessee Rock 'n' Roll"-"Condemned For Life" (RCA Victor). Everybody is rocking 'n' rolling, even when they oughtn't to be. Billy Eckstine, whose previous ballad releases failed to register, has been switched to a more "commercial" idiom. These sides may have steam, but they go nowhere. Victor, incidentally, is laying the r&r beat on thick. Eartha Kitt has "Honolulu Rock 'n' Roll" and Vaughn Monroe is on "The Rock 'n' Roll Express." These obvious takeoffs can, and do, get boring.

Ocie Smith: "Lost Horizon"-"Going, Going, Gone" (MGM). "Lost Horizon," from the legit musical, "Shangri-La," is an interesting, atmospheric ballad with a quasi-exotic quality. Ocie Smith, backed by the Joe Lipman orch, sells the lyric nicely. Ray Bloch batons the same number effectively, segueing into a choral version of the title tune from the show. On the MGM flip, "Going, Going, Gone" has a fair lyric set to a familiar tango melody.

Jo Stafford: "Warm All Over"-"Big D" (Columbia). Jo Stafford fails to put the necessary heat into "Warm All Over," one of the numerous tunes out of the Frank Loesser score to "The Most Happy Fella." Flip is another tune from the show, a rousing number about Dallas.

Denise Lor: "That's The Way I Feel"-"Hurt Me" (Liberty). Denise Lor has a good potential in "That's The Way That I Feel," a smart ballad which she delivers with a sense of humor. Excellent change-of-pace for jocks who want to get away from the simple, and simpleton, vocals now on the pop lists. "Hurt Me" is a pedestrian torch number.

Ralph Waldo Cummings: "The Black Weekend"-"Hold On" (ABC-Paramount). "The Black Weekend" is an offbeat piece of folk-styled material about any holiday weekend when the auto casualties mount to headline figures. This is a tune with a gruesome safe-driving message. Coincidentally, there's a similar message by Tommy Brewer in a catching rhythm & blues tune, "Drag, Brother, Drag," about hot-rod hazards, on the indie Crystalette label. On the ABC-Par flip, "Hold On" is a routine hillbilly fare.

The Phantom: "Whispering"-"Five Foot Two, Eyes of Blue" (Capitol). The Phantom, a nameless rider of the keyboard range, is a ragtime stylist very much in the groove of Crazy Otto or Capitol's other 88er, Joe (Fingers) Carr. The nickelodeon sound has a catching quality and maybe that nom de disk will catch a few extra spins from the jocks.

Nick Noble: "The Big, Big Ladder"-"She Loves Me, She Loves Me Not" (Mercury). "Big Ladder" is a catching religioso tune with a happy rhythm and a matching lyric. Nick Noble impresses with his pleasing, effortless vocal. "She Loves Me" is a neat ballad, also with good chances.

Joe Sherman Orch & Chorus: "The Song From 'The Searchers'"-"Portuguese Washerwomen" (Kapp). From the Warner Bros. film, "The Searchers," the title song is a big oatuner in a classic mold. Like the western pix where it doesnt' matter if the plots don't vary, the familiar lyric and melodic ideas in this number have been jelled anew into a very tasteful entry. Ed McGurdy contributes a fine solo vocal to this side. Tex Ritter also has a neat version of this tune on Capitol. "Portuguese Washerwoman" on the Kapp reverse is a rollicking tune colorfully projected by orch and chorus.

Best Bets

ELVIS PRESLEY ....**I WANT YOU, I NEED YOU, I LOVE YOU**
(*RCA Victor*) ..... *My Baby Left Me*

CARMEN McRAE .....**STAR EYES**
(*Decca*) .....*Tonight He's Out to Break Another Heart*

MANTOVANI .....**HEART OF PARIS**
(*London*) .....*Merry Go Round Waltz*

WERNER MULLER ORCH .....**SIMMONETTA**
(*Decca*) ..... *All My Love*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
246th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Album Reviews

Decca's attractive package series, "Your Musical Holiday," a global Cook's tour in music that was launched last year in cooperation with Holiday magazine, has now been extended with six more excellent albums. The Holiday mag motif has been retained via the cover photos while the repertory covers some additional territory. There is a fine New York set cut by the **Werner Muller** orch and a collection of southland songs lushly rendered by the Guy Luypaerts orch. The four other albums are Latin-based, one each devoted to Spain, Barcelona, Mexico and the Dominican Republic. The Barcelona set, by a Catalan band with assists from native folk dancers and a choir, has a particularly charming local flavor.

Al Nevins Orch: "Escapade In Sound" (RCA Victor). Al Nevins, former guitarist with the Three Suns, cuts a neat figure as a pop maestro in this package. He batons a big orch with plenty of fiddles and the result is a classy choral-instrumental wrap-up of some fine standards. Set is pegged to a "night of romance and adventure" and the tunes tell the story via "Top Hat, White Tie and Tails," "Moonlight Cocktail," "Old Devil Moon," "Love For Sale," "Escapade," "In The Still of the Night," "Anything Goes" and "Let's Put Out the Lights," among others.

Louis Armstrong: "European Concert Recordings by Ambassador Satch" (Columbia). Louis Armstrong's news-making tour of Europe last year, which caused the U.S. State Dept. to finally awaken to jazz as America's most desirable export (next to money), is the occasion for this latest Satchmo collection. The numbers are familiar and all of them have been performed better by Armstrong in the past, but this set is marked by a sock photo of Satchmo in tails and striped pants, verily America's best goodwill envoy. Dixieland faves as "Royal Garden Blues," "Tin Roof Blues," "12th Street Rag," "Tiger Rag," and others were taped in various cities of western Europe. As usual, Armstrong's vocals are among the best things on the platter.

Frances Wayne-Neal Hefti Orch: "Songs for My Man" (Epic). This Mr. & Mrs. team adds up to a sock musical combo. Frances Wayne, a fine stylist who knows how to sell a song without becoming crassly commercial, is showcased here in a superlative collection. Neal Hefti, her husband, batons the orch backdrops with perfect balance. Miss Wayne's workover of "Mood Indigo," "Let's Do It," "The Man I Love" and "I'm Beginning To See the Light" are tops in this passel of standouts.

Lionel Hampton-Art Tatum-Buddy Rich Trio (Clef). Three first-class jazzmen join in a swinging collection of standards. It's pleasing blend of vibes, piano and drums which, despite the "star" names, has an integrated quality with, however, plenty of room for freewheeling solos. Tunes include 'Perdido," "How High The Moon," "What Is This Thing Called Love," "More Than You Know," "Makin' Whoopee," "Hallelujah" and "I'll Never Be The Same." Each tune gets lots of time for the teamplay and solo flights.

In the jazz album pileup are **Earl Hines'** "Oh Father" (Epic), a sampling of Hines' diskings cut between 1933 and '38 . . . **"The Teddy Charles Tentet"** (Atlantic), some imaginative harmony experi-

(Continued on page 48)

VARIETY 10 Best Sellers on Coin-Machines

1.	**HEARTBREAK HOTEL (7)**	*Elvis Presley*	*Victor*
2.	**MAGIC TOUCH (4)**	*Platters*	*Mercury*
3.	**IVORY TOWER (3)**	*Cathy Carr*	*Fraternity*
		Otis Williams	*DeLuxe*
		Gale Storm	*Dot*
4.	**BLUE SUEDE SHOES (8)**	*Carl Perkins*	*Sun*
		Elvis Presley	*Victor*
5.	**MOONGLOW-PICNIC THEME (2)**	*George Cates*	*Coral*
		Morris Stoloff	*Decca*
6.	**POOR PEOPLE OF PARIS (12)**	*Les Baxter*	*Capitol*
		Lawrence Welk	*Coral*
7.	**HOT DIGGITY (5)**	*Perry Como*	*Victor*
8.	**MAN WITH THE GOLDEN ARM (2)**	*Richard Maltby*	*Vik*
		Elmer Bernstein	*Decca*
		Dick Jacobs	*Coral*
9.	**WHY DO FOOLS FALL IN LOVE (4)**	*Teen-Agers*	*Gee*
		Diamonds	*Mercury*
		Gale Storm	*Dot*
10.	**A TEAR FELL (2)**	*Teresa Brewer*	*Coral*

Second Group

LISBON ANTIGUA	*Nelson Riddle*	*Capitol*
	Mitch Miller	*Columbia*
JUKE BOX BABY	*Perry Como*	*Victor*
ROCK AND ROLL WALTZ	*Kay Starr*	*Victor*
CHURCH BELLS MAY RING	*Diamonds*	*Mereury*
STANDING ON THE CORNER	*Four Lads*	*Columbia*
INNAMORATA	*Dean Martin*	*Capitol*
	Jerry Vale	*Columbia*
CAN YOU FIND IT IN YOUR HEART	*Tony Bennett*	*Columbia*
EDDIE, MY LOVE	*Fontane Sisters*	*Dot*
	Chordettes	*Cadence*
	Teen Queens	*RPM*
SAINTS ROCK AND ROLL	*Bill Haley's Comets*	*Decca*
NO, NOT MUCH	*Four Lads*	*Columbia*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of April 27-May 3, 1956

Birds And The Bees—†"Birds And The Bees"	Gomalco
Brazil	Southern
Can You Find It In Your Heart	Witmark
Flamenco Love	BVC
Heart of Paris	Wood
Hot Diggity	Roncom
How Little We Know	Morris
I Could Have Danced All Night—*"My Fair Lady"	Chappell
If You Wanna See Mamie—†"Mamie Stover"	Miller
In a Little Spanish Town	Feist
I've Grown Accustomed—*"My Fair Lady"	Chappell
Joey, Joey, Joey—*"Most Happy Fella"	Frank
Lisbon Antigua	Southern
Moonglow	Mills
Most Happy Fella—*"Most Happy Fella"	Frank
Mr. Wonderful—*"Mr. Wonderful"	Laurel
Never Let Me Go—†"Scarlet Hour"	Famous
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Plc
Poor People of Paris	Connelly
Port-au-Prince	Marks
Serenade—†"Serenade"	Harms
Somebody, Somewhere—*"Most Happy Fella"	Frank
Standing On the Corner—*"Most Happy Fella"	Frank
Te Amo	Southern
To Love Again—†"Eddy Duchin Story"	Columbia Plc
Too Close for Comfort—*"Mr. Wonderful"	Laurel
We All Need Love	Remick
What a Heavenly Night for Love	Tee Kaye
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

Blue Suede Shoes	Hi-Lo-H&R
Bo Weevil	Reeve
Brazil	Southern
Can You Find It in Your Heart	Witmark
Delilah Jones—†"Man with the Golden Arm"	Dena
Everybody's Got a Home But Me—*"Pipe Dream"	Chappell
Get Me to the Church—*"My Fair Lady"	Chappell
Heartbreak Hotel	Tree
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
Innamorata—†"Artists and Models"	Paramount
I've Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Morris
Joey, Joey, Joey—*"Most Happy Fella"	Frank
Lisbon Antigua	Southern
Magic Touch	Panther
Moritat—*"Three Penny Opera"	Harms
Mr. Wonderful—*"Mr. Wonderful"	Laurel
No, Not Much	Beaver
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Plc
Play for Keeps	Korwin
Please Don't Forget Me Dear	Sam Weiss
Poor People of Paris	Connelly
Rock and Roll Waltz	Sheldon
Rock Island Line	Hollis
Standing on the Corner—*"Most Happy Fella"	Frank
Too Close for Comfort—*"Mr. Wonderful"	Laurel
Too Young to Go Steady—*"Strip for Action"	Robbins
With a Little Bit of Luck—*"My Fair Lady"	Chappell

Ted Heath Click at Carnegie Hall Reprises Int'l 'Power of the Platter'

The potential of disks to create a big b.o. demand nationally, and even internationally, has again been illustrated with the click of the Stan Kenton and Ted Heath bands on their recently concluded Anglo-U. S. reciprocal tours. Kenton, playing Britain for the first time, hit consistently high grosses on his 31 British dates due to his prior acceptance as a platter name in that country.

Similarly, Heath and his 17-piece organization scored strongly in the U. S. because of his London Records' "advance man" promotion. Heath, in fact, sells more records in the U. S. than he does in Britain. His standing with his U. S. fans was demonstrated at his SRO concert at Carnegie Hall, N. Y., last Tuesday night (1), the kissoff of his monthlong tour of the U. S. While Heath played all of his non-N. Y. dates with Nat (King) Cole as the top name on the bill, the British bandleader drew a capacity $9,950 at Carnegie playing without Cole, but accompanied by June Christie and the Four Freshmen. Judging from the accent of the crowd, a large part of the British colony in N. Y. turned out for the event, but so did the young jazz fans who generally frequent such concerts.

A leading British dance band for the last 10 years, Heath's unit impressed as a sharp organization which manages to swing although the arrangements are firmly set. In this respect, it's much like the old Glenn Miller band, even to the choreographic movements of the various sections as each takes the spotlight. It's still a savvy piece of showmanship when executed right, although few U. S. dance bands go in for this type of precision today.

Heath's combo, while chiefly a traditional swing band, indulges in some modern stuff also. At the Carnegie date, a couple of arrangements by Bill Russo had a definite Kentonesque quality, Russo also being arranger for Kenton.

Heath scored with his straight repertory, including such instrumentals as "Processional," "Stonehenge," "Lullaby In Rhythm," "Memories of You," "Autumn In New York," among some two dozen numbers. Peak impact, however, came with his "Rhapsody in Drums" and a comic takeoff on current rock 'n' roll fad via some exaggerated musical effects. Heath, incidentally, emceed the show in a polite, articulate, British manner.

June Christie, Kenton's ex-vocal-

(Continued on page 48)

Chanteuse By Request

Request Records has inked French nitery singer Monique Van Vooren to cut several albums. She recently completed a stand at the Maisonette Room of the St. Regis Hotel, N. Y.

Request is headed by songwriter H. J. Lengsfelder, who is now abroad on a foreign talent quest.

Austrian Outfit Asks Native Music Accent

Vienna, May 8.

A new outfit, the Austrian Society of Lyricists, has been formed to get more plays for native songsmiths. It's prime target are musical programs on radio. The group, headed by prexy Rudolf Berdach, is completely independent of the Austrian licensing society, AKM, although the membership overlaps.

The lyricists contend that less than 50% of native tunes was programmed on radio last year. While conceding that foreign music should have a proper share, it's held that then present situation militates against the fostering of Austrian authors.

'Hit Parade' Lineup

(On May 5 NBC-TV Show)

1. Poor People Paris..Connelly
2. Suede Shoes...Hi-Lo-H&R
3. Hot Diggity.....Roncom
4. Moonglow .....Mills
5. Lisbon Antigua...Southern
6. Heartbreak Hotel.....Tree
7. Moritat .....Harms

Victor's Pic-Plus 'Vagabond' Pkge.

Hollywood, May 8.

RCA Victor begins recording a "Vagabond King" album, starring Oreste, this week after having decided against making a soundtrack package out of the Paramount film. Oreste is starred with Kathryn Grayson in the newest film version of the Rudolf Friml musical.

Picture doesn't contain enough music to round out a full package.

Label hired Jean Fenn to handle the femme vocal chores opposite Oreste and will back the singers with a 45-piece orch and a 25-voice chorus. Package will include most of the old score plus three new tunes which Friml wrote for the picture. Henri Rene, label's Coast recording chief, is supervising.

Merrill, Set to Clef 'Anna Christie,' Raps B'way 'Caste System' on Popsters

Bob Merrill, latest Tin Pan Alley tunesmith to make the jump into Shubert Alley, still can't understand legit producers' reluctance to give pop writers a chance at show scores. Merrill gets his first crack at Broadway next season with the musical version of Eugene O'Neill's "Anna Christie," to be produced by Frederick Brisson, Robert Griffith and Harold Prince.

The aforementioned production team, incidentally, seem to lean towards pop tunesmiths for their tuner vehicles. They clicked with Dick Adler and the late Jerry Ross on the scores for their moneymaking "The Pajama Game" and "Damn Yankees." According to Merrill, however, the Adler-Ross breakthrough hasn't opened the gates for the young pop writers. Legit producers continue to place them in a separate category and look elsewhere for their show writers.

Merrill feels that the songwriter caste system established by the producers should be done away with and that more of the young tunesmiths should be given opportunities to handle a show score. "Given a chance," Merrill states, "the pop writers will outdo the established showtune writers around today."

In the heyday of the musical theatre in the '20s and '30s, Merrill points out, there was no differentiation between a pop writer and a show score writer. Tunes from legiters automatically became the pop hits of the day and the Gershwins, Irving Berlin, Jerome Kern, Cole Porter, and Rodgers & Hart were considered pop writers.

Merrill got his chance to move from the Brill Bldg. to Sardi's via Hollywood. He recently was pacted to a seven-year writer-producer deal at Metro with the musicalization of "Anna Christie" as his first assignment. When the Broadway boys heard the score, they worked out a deal with the studio to produce a stage version first. George Abbott is preparing the book.

On the publication of the score, Merrill is taking a cue from tunesmith Frank Loesser, who publishes his works via his own Frank Music firm. Merrill will publish the "Anna Christie" music via his Valyr Music operation.

Martha Lou's Col-to-Cap

Martha Lou Harp has been signed to a deal by Capitol Records. Singer was formerly on the Columbia label.

Miss Harp is the wife of Tim Gale, head of the Gale Agency, which inked the deal.

Dizzy in Europe After Middle East Goodwiller

Dizzy Gillespie wound up his tour of the Near and Middle East in Istanbul Sunday (6) and is heading for dates in Belgrade, Athens and London before returning to the U. S. during the last week in May.

Tour was under sponsorship of American National Theatre & Academy's International Exchange Program. Gigs set up by the U. S. State Dept. were in Abadan, Iran; Karachi, Pakistan; Bengal, Pakistan; Beirut, Lebanon; Damascus, Syria; Aleppo, Syria, and Ankara and Istanbul, Turkey. Gillespie's first U. S. stand after the tour will be at New York's Birdland May 23.

Cap Rolling 19 Pop Sets in Spree

Hollywood, May 8.

Total of 19 pop albums dominate Capitol's May-June release package of 28 albums which go out this week. Group includes six classical albums and three in the country and western fields.

Pop stuff includes heavy concentrations of individual artists with four by Ray Anthony and two by Stan Kenton. Others include selections under the label's International plan, including "Sunday in Spain," "Neapolitan Songs," "Paris Revisited," "Les Quatre de Paris," "Introduction to Flamenco," "Honeymoon in Rome," "In London, in Love," "Santiago" and "Germany Today."

Also included is the offbeat Jackie Gleason "Night Winds" album featuring 21 flutes.

Classical entries range from Tchaikovsky's Concerto Number One in B-Flat Minor by Ventsislav Yankoff with the new Symphony Orchestra of London to "Fiesta" with Carmen Dragon coducting the Hollywood Bowl Symphony.

MGM Adds Threesome

MGM Records bolstered its roster last week with a trio of pactings. Added to the label were pianist Luther Henderson and crooners Andy Starr and Fred Wamble.

Henderson will cut a special jazz album for the label, while Starr and Wamble will groove for singles fields. Wamble, incidentally, is a deejay in Montgomery, Ala.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Heartbreak Hotel / Blue Suede Shoes / I Was the One
2	2	**PERRY COMO** (Victor)	Hot Diggity / Juke Box Baby
3	3	**LES BAXTER** (Capitol)	Poor People of Paris / Tango of the Drums
4	6	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
5	5	**PLATTERS** (Mercury)	Magic Touch / Great Pretender
6	8	**GEORGE CATES** (Coral)	Moonglow-Picnic Theme
7	4	**CARL PERKINS** (Sun)	Blue Suede Shoes
8	..	**CATHY CARR** (Fraternity)	Ivory Tower
9	..	**TEEN-AGERS** (Gee)	Why Do Fools Fall in Love / I Want You to Be My Girl
10	..	**FOUR LADS** (Columbia)	Standing on the Corner / No, Not Much / My Little Angel

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	†HEARTBREAK HOTEL	Tree
2	2	*HOT DIGGITY	Roncom
3	5	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
4	3	*POOR PEOPLE OF PARIS	Connelly
5	7	*IVORY TOWER	Melrose
6	4	†BLUE SUEDE SHOES	Hi-Lo-H&R
7	8	*MAN WITH THE GOLDEN ARM	Dena
8	6	*LISBON ANTIGUA	Southern
9	9	*MAGIC TOUCH	Panther
10	..	*MR. WONDERFUL	Laurel

Map U. S. Concerts For Melachrino

George Melachrino, British orch. leader who arrived in New York Monday (7), is aiming to set up a concert tour of the U. S. along the lines of Mantovani's swing across the country last year. It's expected that Melachrino will use U. S. musicians just as Mantovani did, and thus preclude any hassle with the American Federation of Musicians which generally frowns upon British orchs playing in this country unless there's a man-for-man exchange. Music Corp. of America is handling the batonist.

Melachrino, who disks for HMV (His Master's Voice) in Britain, is one of RCA Victor's leading album sellers. He's sold over 1,000,000 sets in this country.

WELK'S 24G SRO 1-NITER ADVANCE

Portland, Ore., May 8.

Advance for the Lawrence Welk one-nighter at the Auditorium here June 6 has hit a sellout $24,000. SRO sign was posted nearly a month before the scheduled date. Auditorium capacity is 4,250. Scaled from $3.50 to $10.

John Schile, general manager of the ABC-TV affiliate, KLOR-TV, and prexy of the Central Catholic High School Dad's Club, signed the date for the benefit of the school fund.

Morton Gould will conduct the N.Y. Philharmonic Symphony Orchestra at Ebbets Field June 6 at the Annual "Music Under the Stars" concert to be presented by the American Fund for Israel Institutions.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Brad Phillips—WINS—New York	Carl Loucks—WELI—New Haven	Milton Q. Ford—WMAL—Washington	Howie Leonard—WPOR—Portland, Me.	Phyllis Leftwich—WAYE—Baltimore	Pansullo & Wayne—WVDA—Boston	Tal Hood—WFGM—Fitchburg	Herb Fontaine—WJDA—Quincy	Jack Eisner—WMAS—Springfield	Bill Dwyer—WBBF—Rochester	Earle Pudney—WGY—Schenectady	Al Melzer—WHEN—Syracuse	Bud Breen—WPEN—Philadelphia	Bill Brant—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	Jack Bennett—WHWB—Rutland	SOUTH: Chuck Thompson—WALA—Mobile	Bob N. Perry—WQAM—Miami	Arlie S. Huff—WSAV—Savannah	Kent Burkhart—KENT—Shreveport	Bill Dawson—WQOK—Greenville	Dave Steere—WMAK—Nashville	Dave Walshak—KCTI—Gonzales	Roger Clark—WNOR—Norfolk	MIDWEST: Bill Evans—WIND—Chicago	Robin Seymour—WKMH—Dearborn	Steve Cannon—WLOL—St. Paul-Mpls.	Ron Dunn—WCFO—Cincinnati	Tom Edwards—WERE—Cleveland	Rudy Ertis—WTOL—Toledo	Gene Platt—KELO—Sioux Falls	Robb Thomas—WEMP—Milwaukee	FAR WEST: Frank Pollack—KRUX—Phoenix	Bill Kelso—KTKT—Tucson	Allin Slate—KIEV—Glendale	Larry Finlay—KMPC—Los Angeles	Frank Darien—KSJO—San Jose	Len Ross—KTOO—Las Vegas	Dick Novak—KPOJ—Portland, Ore.	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	7	6	Morris Stoloff	Decca	*Moonglow-Picnic Theme	6	8	3	1	..	..	1	2	..	3	1	5	2	..	3	4	..	1	..	..	6	4	..	1	..	..	..	..	7	..	..	7	..	..	..	10	..	..	134
2	1	10	Elvis Presley	Victor	†Heartbreak Hotel	5	2	1	..	..	10	..	1	2	..	..	2	..	..	..	1	3	8	1	..	..	5	..	..	..	3	2	..	5	..	..	..	..	..	3	..	..	1	..	132
3	10	6	George Cates	Coral	*Moonglow-Picnic Theme	..	8	..	..	1	..	..	..	3	..	..	..	..	2	..	..	..	..	5	..	..	..	..	..	3	7	2	1	..	..	1	2	..	4	1	2	..	..	5	9	120
4	3	7	Cathy Carr	Fraternity	*Ivory Tower	4	..	6	3	..	9	..	..	1	..	..	..	..	1	4	..	5	..	6	..	1	2	..	5	..	..	..	7	2	..	..	1	..	7	..	..	..	..	..	112
5	2	10	Perry Como	Victor	*Hot Diggity	1	..	..	..	..	..	..	..	6	..	10	10	..	4	1	2	6	..	3	4	5	..	8	..	..	..	4	..	8	..	..	..	..	..	1	1	4	..	..	109
6	11	4	Four Lads	Columbia	*Standing on the Corner	7	..	..	..	2	..	4	..	5	1	..	..	3	..	..	..	..	..	..	3	..	3	..	2	..	..	..	9	..	..	..	3	..	..	..	10	..	..	..	5	86
7	5	7	Platters	Mercury	*Magic Touch	3	..	..	..	..	3	..	3	4	..	..	3	7	9	2	8	..	..	..	..	3	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	81
8	15	4	Gogi Grant	Era	†Wayward Wind	..	..	..	5	..	..	7	..	..	..	..	..	..	..	..	6	..	..	7	1	..	10	9	..	9	..	..	..	10	..	2	6	1	..	..	..	5	..	..	8	68
9	8	11	Carl Perkins	Sun	†Blue Suede Shoes	..	6	2	..	..	1	..	5	..	..	..	4	..	..	..	3	..	..	2	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	60
10	6	6	Tony Bennett	Columbia	*Can You Find It in Heart	2	..	..	4	..	..	2	7	..	..	2	..	..	..	6	..	..	..	..	..	10	..	..	6	10	6	..	..	..	..	..	..	..	..	..	..	7	..	..	59
11	9	8	Lonnie Donegan	London	†Rock Island Line	..	..	7	9	..	..	..	..	10	..	..	..	..	..	8	..	4	6	..	9	..	..	..	..	..	..	1	6	..	..	..	..	..	6	9	4	..	7	10	58
12	4	15	Les Baxter	Capitol	*Poor People of Paris	8	..	10	..	..	..	..	4	8	..	6	..	9	..	..	10	..	10	..	7	..	..	..	..	..	..	..	..	..	..	4	..	..	4	8	2	..	..	53
13	36	4	Nat (King) Cole	Capitol	*Too Young to Go Steady	..	..	..	..	8	..	3	..	..	..	..	..	..	5	..	..	..	..	..	2	..	..	..	..	5	..	..	..	9	..	7	..	8	..	3	..	..	..	..	..	49
14	16	8	Dick Jacobs	Coral	*Man With Golden Arm	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	3	..	..	2	..	6	..	..	..	..	..	..	..	..	4	4	6	..	..	..	..	..	..	..	48
15A	14	11	Teresa Brewer	Coral	†A Tear Fell	..	..	9	..	..	..	..	..	..	..	..	..	..	..	5	..	1	..	4	..	..	..	2	..	..	..	..	..	8	..	..	..	..	9	10	5	..	..	10	..	47
15B	12	4	Don Robertson	Capitol	*Happy Whistler	9	..	..	2	4	..	..	..	..	..	..	8	10	..	..	..	..	..	..	..	..	..	..	8	3	..	4	..	6	..	9	..	..	..	..	..	..	..	..	47
17	24	7	Eddie Fisher	Victor	†Without You	..	..	..	..	..	..	..	..	..	..	..	..	4	7	..	..	7	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	1	..	6	9	..	..	2	46
18	13	3	Gale Storm	Dot	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	1	5	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	4	42
19	..	2	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	7	..	7	..	2	..	..	..	3	..	3	..	..	..	..	..	..	..	..	..	36
20	23	7	Nelson Riddle	Capitol	†Port-au-Prince	..	..	5	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	2	..	..	3	..	..	32
21	24	7	Richard Maltby	Vik	*Man With Golden Arm	..	..	..	..	3	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	4	..	..	..	..	..	..	4	..	29
22	18	2	Four Lads	Columbia	*My Little Angel	..	4	..	10	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	26
23	..	1	Sylvia Syms	Decca	*I Could Have Danced	10	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	8	..	..	6	..	..	5	5	..	..	..	..	..	..	..	..	25
24	20	7	Peggy Lee	Decca	*Mr. Wonderful	..	..	..	..	..	..	..	..	..	..	..	9	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	2	..	..	6	24
25	39	3	Joni James	MGM	*I Woke Up Crying	..	..	..	7	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	3	6	..	..	..	..	..	..	..	23
26	..	2	Lancers	Coral	*Joey, Joey, Joey	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	3	6	..	..	22
27A	..	3	Little Richard	Specialty	†Long, Tall Sally	..	..	4	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27B	39	22	Nelson Riddle	Capitol	*Lisbon Antigua	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	1	..	..	19
29	33	6	Vic Damone	Columbia	*On Street Where You Live	..	..	..	7	..	..	..	7	7	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	18
30A	..	3	Elvis Presley	Victor	†Blue Suede Shoes	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	17
30B	..	1	Rover Boys	ABC-Par	*Graduation Day	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	17
32A	..	4	Bing Crosby	Decca	*In a Little Spanish Town	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	7	..	..	..	3	..	..	..	..	..	..	..	..	16
32B	18	3	Pat Boone	Dot	†Long, Tall Sally	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	16
34	29	4	Eydie Gorme	ABC-Par	*Too Close for Comfort	10	..	..	..	..	..	..	..	..	..	..	..	1	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	15
35A	..	1	Rosemary Clooney	Columbia	*I Could Have Danced	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	5	..	..	14
35B	..	7	Fontane Sisters	Dot	†Eddie, My Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	14
35C	24	5	Elvis Presley	Victor	†I Was the One	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	14
38	39	2	Elvis Presley	Victor	†Money, Honey	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	12
39A	..	1	Dream Weavers	Decca	*Love Can Go a Long Way	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	11
39B	20	13	Teen-Agers	Gee	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11
41	..	1	Joe (Fingers) Carr	Capitol	*Portuguese Washerwomen	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	..	..	10
42	43	5	Patti Page	Mercury	*Too Young to Go Steady	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	5	..	..	..	..	..	..	..	..	9
43	..	5	Artie Wayne	Liberty	†How Do I Love You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	10	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	8
44	17	7	Four Voices	Columbia	*Lovely One	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	10	..	..	10	..	..	..	..	..	..	..	..	..	..	6
45	45	2	Four Aces	Decca	*To Love Again	..	..	..	..	..	..	9	..	..	10	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5

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Inside Stuff—Music

The article by Lloyd Dunn, Capitol Records vice-prexy, in the special Capitol section of the April 25 issue of VARIETY, had its punchline snafued by one of those typographical gremlins. The concluding paragraph of the article should have read: "So this is merely to suggest that when you find the music business frustrating to the point that you wish you were selling pickled herring or *anything* except music, stop and think for awhile. This is the most exciting business in the world. It *can* be the most profitable, and frequently is. And now it is time for my coffee break, Sanka that is. The old ulcer is acting up. It's the music business." (Sanka was part of the author's running gag in his serio-comic treatise).

Mrs. Shimpei Nakayama, wife of the late Japanese pop songwriter who had a reputation of being Nippon's Irving Berlin, presented a doll raccoon for Eartha Kitt last week in New York for her disk of "The Hungry Raccoon." Number, written by Nakayama, has sold over 200,000 copies in Japan. In Japan, Nakayama wrote exclusively for the Japanese Victor label, which used to be affiliated with the U. S. company. George R. Marek, Victor's album chief, gave Mrs. Nakayama the red carpet treatment last week while visiting the New York studios. She was escorted on the tour by John Sommerer, Victor recording quality manager who worked in Japan for eight years and knows the lingo.

Billy Eckstein, oldtime composer-pianist who for two decades in the '20s and '30s was "cinema interpreter" at the Montreal Strand, Montreal, revived that skill May 1. He and Armand Meerte, who was drummer with him there, "interpreted" the old Douglas Fairbanks' "Robin Hood" at a Montreal Men's Press Club showing. Eckstein, at 67, still 88s nightly at Jack Horn's Clover Cafe.

Teresa Brewer has copped the annual Catholic Youth Organization 'Diocesan Crown Award" for 1956. Award will be presented to the thrush Friday (11) by the CYO Diocese of Brooklyn at the Brooklyn Academy of Music. Past winners have been Ted Mack, 1953; Ed Herlihy, 1954, and Ed Sullivan, 1955.

For the Record

Concord, N.H., May 8.

The State Planning and Development Commission here has turned up with a claim that the original lyrics of "The Yellow Rose of Texas" were written by a New Hampshire man, Josiah Moody Fletcher of Nashua, and were included in a volume published by C. C. Parker of Nashua in 1890.

The commission said, "We felt duty-bound to call this fact to national attention." Don George is credited with the lyric on the recent Mitch Miller disk click.

BILLY WARD TO DECCA FOR POP, R&B SLICES

Billy Ward & His Dominoes, a rhythm & blues combo formerly with King Records, has been pacted by Decca. Ward will be featured with his combo in r&b material and as a straight pop singer with full orch accompaniment. Milt Gabler, Decca artists & repertoire chief, cut Ward's initial sides for the label on the Coast last week.

Gabler also signed Kay Brown, a Coast canary, for the pop roster. Johnny Caroll, meantime, has been added to the company's country & western lineup.

Diskers Shooting for Summer Biz Via Deferred Payments, Special Buys

Decca Unveils Another Push for 'Holiday' Sets

Decca Records is launching another major promotion for its "Holiday Series" of packaged merchandise. While this series was originally issued in cooperation with Holiday mag, the diskery has now extended the number of platter releases without a direct mag tieup although the album format remains the same.

In addition to the initial nine "Holiday" sets, Decca has issued six more and is running a window display contest for dealers with a travel theme. Winning dealer gets a cuffo vacation in Rio with the Varig Airlines picking up the transportation tab.

Decca is supplying dealers with extensive exploitation material and a motorized rack to display the album series. In addition the diskery has issued a special disk jockey "sampler," with excerpts from the various sets.

Following the calendar, the top diskeries are continuing to work out plans to overcome the anticipated summer doldrums with special seasonal promotions.

RCA Victor, for example, is instituting a special deferred payment program for its distributors while the Victor distribs are making their own deals with the retailers in their areas. Some distribs are offering dealers an additional 5% discount on everything but the current pops while others are pitching their own deferred payment plans. Other companies are offering similar programs to help stimulate summer sales.

Columbia's summer sales pitch, "Buy of the Month," which was launched last week, got off to a winging start with initial distributor orders on the two albums in the plan pushing close to the 200,000 mark. The "Buy of the Month" program features two 12-inch LPs a month (one pop and one longhair) priced at $2.98 at the retailer level.

The pop and the classical LPs are practically running neck and neck in sales with the Rosemary Clooney-Duke Ellington "Blue Rose" package pulling in 108,000 orders and David Oistrakh's Mozart-Mendelssohn coupling racking up 91,000 sales. The LP "buys" for June will be announced May 15.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Mus. Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Mus.)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	1	2	1	2	1	5	3	1	9	7	2	1	2	1	1	1	2	9	3	..	1	1	175
2	4	**MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme"	10	3	3	1	2	6	..	6	..	1	1	3	..	2	5	..	5	..	..	..	..	..	93
3	2	**PERRY COMO** (Victor) "Hot Diggity"	3	1	4	..	3	2	..	6	..	..	..	2	4	4	6	9	10	..	..	9	3	..	88
4	3	**LES BAXTER** (Capitol) "Poor People of Paris"	2	..	9	4	5	1	..	4	..	..	..	5	..	9	..	..	..	..	4	..	4	3	71
5	8	**GEORGE CATES** (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	6	..	..	..	..	..	1	..	2	..	1	1	1	8	..	5	63
6	5	**CARL PERKINS** (Sun) "Blue Suede Shoes"	4	8	..	..	..	..	..	2	..	3	..	6	8	..	4	..	..	..	5	..	..	9	50
7	12	**FATS DOMINO** (Imperial) "I'm in Love Again"	..	..	5	..	..	..	1	..	1	6	3	..	..	..	..	5	..	..	..	..	..	..	45
8	11	**LITTLE RICHARD** (Specialty) "Long, Tall Sally"	..	..	2	..	..	9	..	..	3	4	4	..	..	..	..	3	..	..	..	..	..	..	41
9	7	**LONNIE DONEGAN** (London) "Rock Island Line"	..	4	..	..	..	..	..	5	..	..	..	7	..	..	3	10	3	..	..	..	9	..	36
10	14	**CATHY CARR** (Fraternity) "Ivory Tower"	..	..	..	..	7	..	7	7	..	..	5	..	..	..	9	6	..	2	..	..	..	..	34
11	13	**TEEN-AGERS** (Gee) "Why Do Fools Fall in Love"	5	..	..	..	..	10	..	3	..	..	..	10	7	..	8	..	..	..	8	..	..	4	33
12	6	**PLATTERS** (Mercury) "Magic Touch"	..	..	10	..	8	..	..	..	7	8	9	4	..	6	..	..	..	..	7	..	8	..	32
13	10	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	..	..	..	6	..	4	..	10	..	..	..	9	..	5	..	..	..	..	..	..	..	6	6	31
14	25	**ELMER BERNSTEIN** (Decca) "Man With the Golden Arm"	7	..	..	..	10	..	..	..	..	9	..	..	..	7	..	..	..	..	2	..	..	2	29
15A	21	**TERESA BREWER** (Coral) "A Tear Fell"	9	6	..	..	..	..	..	..	..	..	10	..	10	..	..	..	8	..	..	2	5	..	27
15B	9	**RICHARD MALTBY** (Vik) "Man With the Golden Arm"	..	..	8	..	..	..	10	..	..	..	..	8	5	..	..	2	6	..	..	..	..	..	27
17	24	**GOGI GRANT** (Era) "Wayward Wind"	..	10	..	3	9	..	..	..	..	..	8	..	3	..	..	..	..	..	..	..	..	8	25
18	..	**JOE TURNER** (Atlantic) "Corine, Corina"	..	..	..	..	..	..	..	..	2	5	..	..	..	..	..	..	..	4	..	..	..	..	22
19	17	**FOUR LADS** (Columbia) "Standing on the Corner"	..	7	..	5	..	..	..	..	8	..	..	..	..	..	10	..	..	..	..	7	10	..	19
20	21	**DON ROBERTSON** (Capitol) "Happy Whistler"	..	..	7	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	3	..	..	17
21	..	**TEEN-AGERS** (Gee) "I Want You to Be My Girl"	..	9	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	15
22	15	**PAT BOONE** (Dot) "I'll Be Home"	6	..	..	..	..	..	..	..	..	..	..	..	6	..	7	..	..	..	..	..	..	..	14
23	15	**PEGGY LEE** (Decca) "Mr. Wonderful"	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	13
24	..	**WILLOWS** (Melba) "Ivory Tower"	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	10
25	..	**FOUR LADS** (Columbia) "No, Not Much"	8	..	..	..	..	..	..	9	..	..	..	..	8	..	..	..	..	..	10	..	..	..	9

1	2	3	4	5	6	7	8	9	10
MUSIC FOR SWINGING LOVERS	ELVIS PRESLEY	MY FAIR LADY	PICNIC	HARRY BELAFONTE	MAN WITH THE GOLDEN ARM	CAROUSEL	SERENADE	MR. WONDERFUL	EDDY DUCHIN STORY
Frank Sinatra	Elvis Presley	Broadway Cast	Film Soundtrack	Harry Belafonte	Film Soundtrack	Film Soundtrack	Mario Lanza	B'way Cast	Film Soundtrack
Capitol	Victor	Columbia	Decca	Victor	Decca	Capitol	Victor	Decca	Decca
W 653	LPM 1254	OL 5090	DL 8320 ED 846	LPM 1150	DL 8257 ED 2335-6-7	W 694 EDM 694	LM 1996	DL 9032	DL 8289

'Calendar of ASCAP' Trots Out 'Rosie O'Grady,' Etc., In D.C.; Brownell on Dais

Washington, May 8.

Sixth annual ASCAP luncheon show for the National Press Club last week turned out to be one of the best of the popular series. Called a "Calendar of ASCAP," it loosely brought pop music up from the '90s to the present to the usual over-capacity crowd for the affair.

With ASCAP's new prexy, Paul Cunningham, emceeing, entertainment got off to a nostalgic start when Maude Nugent Jerome was introduced. She sang "Sweet Rosie O'Grady," which she wrote more than 60 years ago, and brought down the house with a clog step to the tune, from old, old vaude days.

In order, others who played their compositions and sang some of them were Ernie Burnett, J. Fred Coots, Dana Suesse, Burton Lane and George Weiss. Aiding with the vocalizing were Fran Russell, Dick Noel and Bobby White.

And to crown the affair, ASCAP finally succeeded in getting a U. S. Attorney General, Herbert Brownell, at the head table for its annual affair.

Day before the luncheon, Senator William Langer (R., N. D.), read into the Congressional Record a tribute to Cunningham who, among other things, is the author of the official state song of North Dakota.

VIK AUGMENTS ROSTER WITH COMBOS, SINGERS

Vik Records, RCA's disk subsid, augmented its artists roster with a flock of signings recently. Among the additions are the Treniers, instrumental-vocal rhythm group formerly with Epic Records, and the Coronados, formerly the Trio Ortiz on the Victor International label. Latter is a Mexican group which does a Latin-accented rock 'n' roll.

Vik also pacted the Bob-O-Links, another rhythm combo; Danny Thomas; a ballad singer, and Joe Clay, a 17-year-old rock 'n' roll singer from the south.

Allied's Neely Easting

Hal Neely, sales exec for Allied Records, indie Coast label, heading east for a six-week stay in New York.

He stopped off in Chicago last weekend for the Music Operators of America conclave.

Jan Garber orch plays a one-nighter today (Wed.) at Sevenoaks Country Club, San Antonio.

Bally Hi; Sales Low as Boston's Stop & Shop Springs 99c Album

Boston, May 8.

Stop & Shop kicked off the sale of jazz disks here Thursday (3) with large display ads in Boston newspapers. The supermarket is selling a new album each week for 12 weeks at 99c per album.

Album No. 1 went on sale after a press party held at George Wein's Storyville nitery in which the theme of "jazz comes to the supermarket" was portrayed. To bally the jazz sets, the super is running a drawing, to be held Saturday (12), in which a hi-fi system will be given away. First reports on the super's disk merchandising kick indicated sales were slow. The deal involves the RCA Victor custom records division and J. J. Little & Ives, promotion house for supermarkets.

The jazz records are being played on hi-fi systems at each of the Stop & Shop supers while customers shop. The test is to indicate whether the market for jazz can be broadened through the 99c disks and whether jazz can pull additional traffic.

At the Memorial Drive Stop & Shop in Cambridge, one of the super's largest, a booth was set up in the lobby for the jazz disks and the hi-fi set. While interest was high, sales were low in the initial few days of the test. Stop & Shop officials withheld comment pending study of reports of sales from all units for the first week.

So Who Needs It?

A Czechoslovakian radio station has added a new wrinkle to the musical request program. Radio Free Europe's monitoring service recently picked up this announcement from Radio Bratislava, a leading Czech station.

"First of all, we shall announce the names of listeners to whom the music is played. Furthermore, we shall play only to good workers whose letter of request is accompanied by a certificate from the shop committee of his trade union organization. Certificates obtained from the farm-collective administrator or the municipal council will also be acceptable. In the case of youth or children, a certificate must be issued by the local youth organization or school administration."

Moppet Trend in Again; Victor Inks 5-Year-Old

The moppets are getting back into the disk act. While eight-year-old Barry Gordon is turning 'em out at MGM Records, RCA Victor has signed up a five-year old, Patty Austin, a Negro lassie from New York. She's cutting straight pop material.

The kid cycles come and go. The last big one was started by Jimmy Boyd several years ago. His pipes have since changed.

New England Ballroom Finds a Click Formula For Biz: Dance Music

Weymouth, Mass., May 8.

Gary Aluisy, operator of Coral Gables, ballroom with 1,000 capacity, three cocktail bars with 300 capacity and a snack bar, has come up with a successful ballroom format which is bringing in capacity Saturday night biz at $1.50 per head. It's no-fad danceable music in sweet style, played as written by a six-piece houseband, Ray Hill, which has the longest ballroom run in the territory, seven years.

This ballroom, with its plush settings, is a throwback to 20 years ago—couples come there to dance. Aluisy, a foe of rock 'n' roll and faddist dancing, says he's proved that the youngsters of today will go for ballroom dancing just as their parents did if it's presented right.

While other ballrooms in the territory are vying with each other in booking name bands, hot record chirps and rock 'n' roll exponents, Aluisy says he's sticking to the "danceable music format." "The dance crowd today," he said, "averages between 19 to 21 on the distaff side, 21-24 on the male side."

Of the 1,000 capacity crowd at the ballroom Saturday nights, the bar take is an average of two drinks each from half the crowd, 500. The other 500 average no drinks at all. The snack bar, cokes, coffee and sandwiches averages 100% with each of the 1,000 making at least one purchase. He points with pride to the fact that only one officer is needed. A fight has yet to occur in his ballroom.

Cavanaugh's Cap Dates

Hollywood, May 8.

Dave Cavanaugh headed east over the weekend for a four-week trek to New York and Chicago to cut albums for Capital. He'll produce a session with Woody Herman in New York and one with Pee Wee Hunt in Chi.

Cavanaugh also will visit distribs and branch managers in various eastern cities.

Tiny Hill to Operate Colo. Radio Station

Vet orch leader Tiny Hill is moving into the radio business. He's building a new station between Brighton and Fort Lupton, Colo. Call letters will be KHIL.

Hill will hit the road with his band this summer in a string of one-nighters kicking off July 1. Trek is being handled by the Associated Booking Corp.

Name Orchs' 'If Gov't Wants Us O'seas, Up Scale'

Name bands are shying away from U. S. State Dept. bids to go abroad on goodwill tours. It's just a matter of economics.

The bandleaders claim that they can't afford to play musical ambassadors under State Dept. auspices. For the most part the State Dept. is offering the bands scale for the overseas trek and even if the leaders want to go for publicity purposes, they can't hope to get their sidemen to go along at the scale rates.

One top band, which turned down a State Dept. bid a few weeks ago, was offered $1,700 below its weekly operating cost. Few bands can afford to go out on a three to four weeks' hop at that rate.

One band manager put it this way: "Why does the Government give away millions of dollars for aid to foreign countries and then, when it suddenly finds out that bands have become important goodwill ambassadors, does it ask us to go overseas on scrimp-and-save salaries."

As result, name bands have been scheduling tours through private promoters who can scale tickets at prices that will get them a profitable return. Such bands as Louis Armstrong's and Lionel Hampton's have gone overseas under regular commercial auspices and have done a sock public relations job for the U. S.

WHITMAN GOLD-DISKED IN BRIT.; SOCKO TOUR

London, May 8.

With a Sunday concert last weekend at Dublin, country & western singer Slim Whitman ended his first British tour in a click. Whitman is scheduled to fly back to New York from London Airport tomorrow (Wed.).

A socko variety tour which broke records all over the provinces was climaxed Sunday (April 29) when Whitman was presented with a gold disk in recognition of topping the 2,000,000 mark in sales of his records in Britain. Ceremony, which took place at the Cote D'Azur Club, was performed by W. Townsley, head of London Records in Britain. Club was crowded with fans who came from all over the country to attend the ceremony.

Kahl to Prowl Europe For Pub Affiliations

Latest publisher to get in on the global kick is Phil Kahl, who heads overseas May 25 to eye possibilities for setting up pubbery affiliates abroad. He'll o.o. the situation in England, France, Italy, Belgium and the Scandinavian countries.

Meantime, his pard in Patricia Music and Kahl Music, Morris Levy, is on his way back from a European trek where he lined up dates for the first Birdland Jazz Concert tour there. Package, which will kick off in November, has already set the Modern Jazz Quartet.

Also in the global vein, Kahl Music has set its tune, "I Want You to Be My Girl," with Boosey & Hawkes for publication in England and the Continent.

Polish Maestro's Album

Ted Maksymowicz, Polish orch leader, has been tagged by ABC-Paramount to cut an album of Polish-American music.

Maestro heads up the Monday night Polish dances at New York's Roseland Ballroom.

MOA on 'Starving Songwriters'

Chicago, May 8.

Reporting on efforts to defeat any proposed changes in existing copyright legislation, Music Operators of America general counsel Sidney H. Levine told delegates to the MOA convention here yesterday (Mon.) that "so far we have been 100% successful, but that is no guarantee that we will continue to be successful. It is my considered opinion that, without MOA's efforts over the last six years, this legislation would have been passed a long time ago, as sure as day follows night."

Levine read from the minutes of recent Congressional hearings on the copyright law to underscore the MOA's stand against any "compromise with ASCAP." Levine said: "On behalf of the nation's music operators, I would like to state that the automatic phonograph industry does not intend to make any concessions to the performance rights societies, and it need not. The law as it stands is fair to all segments of the industry."

Levine attacked the ASCAP argument that juke operators were "robbing poor starving songwriters." He said that the cleffers already get a royalty from the record companies and that "those who stand to benefit most from a revised copyright law are the multi-million dollar motion picture music publishing interests represented in ASCAP."

MOA Opens in Chicago

Continued from page 41

He was referring to the proposed $52 per machine copyright fee which would become law if one of the proposed copyright bills were enacted by Congress. Several times during Miller's and Levine's reports, the hint was implicit that, eventually, some revision of existing performance right laws would be made. Until such time, of course, the MOA, originally organized to fight ASCAP attempts to obtain performance rights payments from jukebox operators, would continue to fight any change in the copyright laws tooth and nail.

Pledges AFM Fight

Miller also made reference to and pledged a fight against a threat looming from a new quarter, the musicians' union. Miller said his organization would also resist any attempts by the tooters to get their fingers into the juke pie, as pledged by the insurgent president of American Federation of Musicians' Local 47, Cecil F. Read, in his campaign for the local's presidency.

Relegating the MOA-sponsored third performance rights society, National Jukebox Music Inc. and the oft-touted MOA record company to a back seat, in contrast to the spotlight they occupied last year, Miller said that they were organized only so that "we would be ready in case any new copyright legislation is passed." Making a low bow in the direction of the record companies, he continued: "MOA will never go into the record business in competition with our good friends. We have to have an organization to put out one or two records a month, but not in competition with the record companies."

Form Tax Council

Miller also revealed formation of a National Tax Council by the operators' association, with four regional subdivisions to lead local operators in the fight against local taxation or licensing.

The MOA head told delegates that a proposed plan to include paid advertising disks on the nation's jukeboxes had divided MOA members right down the middle, with 50% for and 50% against, and therefore had been abandoned. The plan was a highlight of last year's convention.

Miller called for renewed support from MOA members to defeat attempts to pass any one of the "four bills in the House and two in the Senate" aimed at revising the copyright laws. Miller also disclosed that the MOA's bylaws would be amended at this convention to increase the number of directors on the MOA board and that he had just signed a new five-year contract as MOA president at a salary of $12,000 per year. A new group disability and accident insurance plan was also ready for MOA members, he said.

'A Night at the Apollo' As 'Typical Bill' Etching In Vanguard's Showcase

The Apollo Theatre, Harlem (N.Y.) vaude flagship, has been immortalized on wax by Vanguard Records. Diskery has put together a typical Apollo bill for a 12-inch LP set in its Theatre Showcase series. Package is tagged "A Night At The Apollo."

Put into the groove were dancers Coles & Atkins, impersonator George Kirby, comedienne Jackie (Moms) Mabley, vocal combo the Keynoters, the Apollo Band of the Year, and an amateur night program, which the house runs every Wednesday. The Apollo Band of the Year, incidentally, is Count Basie, who goes unbilled because of a contractual commitment to Norman Granz's Norgran label.

Package was produced at the theatre by John Hammond. Langston Hughes wrote the liner notes.

The everglowing standard
MOONGLOW
Sensationally featured in the Columbia Picture
MILLS MUSIC, INC.

PROGRAM TO-DAY
YESTERDAY'S
KITTY FROM KANSAS CITY
Music by
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STYNE & CAHN'S
"Saturday Night is the lonliest night of the week"
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Once Heard, Never Forgotten . . .
Heart of Paris
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EDDIE BARCLAY on Mercury
RICHARD MALTBY on Vik
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and more on the way. . .
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JUAN GARCIA ESQUIVEL ORCH. ..... Victor
SNOWHILL SAX BAND ..... Victor
ENOCH LIGHT ORCH. ..... Waldorf
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ROBIN HOOD
The Rock-A-Bye Blues
and
Beautiful, Beautiful Love
MGM 12221 K 12221
M-G-M Records

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BOB CLAYTON
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JIM DIXON
WCOP

RAY DORE
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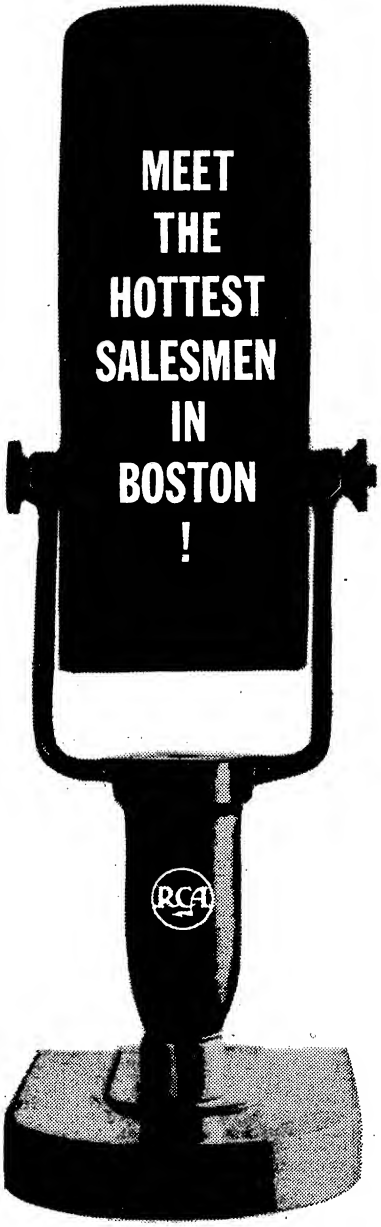
ROY LEONARD
WKOX, FRAMINGHAM

BILL MARLOWE
WCOP

JACK McDERMOTT
WCOP

NED POWERS
WHDH

NORM PRESCOTT
WBZ



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*population rank in Sales Management "Survey of Buying Power," 1956.

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

MGM Records' **Rosalind Paige** will appear on ABC-TV's "Star Tonight" May 24, not "Star Time" as erratumed . . . **Terri Stevens** opens at the Eden Roc, Miami Beach, May 11 . . . **Evelyn Robinson** and **Dolores Parker** helming a new WOV platter show from Harlem's Palm Cafe . . . **Wild Bill Davis'** jazz group opened at Tommy Smalls' Paradise nitery yesterday (Tues.) . . . **The Boyer Twins** pacted to the indie Juke Box Records . . . **Erroll Garner** will be toasted at a Junior Achievement luncheon in Bridgeport May 14 . . . **Eartha Kitt** gets a crack on BBC video May 14 in a dramatic role. Thrush is currently at London's Cafe de Paris . . . **Crew Cuts** pencilled in for four weeks at Chicago's Palmer House beginning June 14 . . . **Stan Borden**, RKO-Unique's general manager, visiting distributors in Cleveland and Detroit . . . Thrush **Dolly Houston** weds **Frank Anastis** in September.

Johnny Segui's band headlines at the Roseland Ballroom May 15 . . . **Four Voices** set for two frames at the Colony Club beginning May 28 . . . Annual "Songpluggers' Day" at **Fred Waring's** Shawnee-on-Delaware set for June 12 . . . **The Commanders** on a one-niter trek through the midwest . . . **Lois Glick**, ABC librarian, left on a three-month tour of Europe . . . **Bob McGonagle** shifted his deejay chores from WFUN, Huntsville, Ala., to WWRL, Woodside, L. I.

Dick Duane, ABC-Paramount pactee, guests on **Ed Sullivan's** CBS-TV show July 22. It'll be his third shot on the stanza . . . **Al Hibbler** heads up his own package at the Apollo Theatre beginning Friday (11) . . . **Tommy Arbuzzo** and **Bob Caurdena, of Ted Steele's** WOR-TV show, formed a society orch for weekend gigs . . . **Woody Harris** and **Oscar Pettiford** formed a cleffing team. First tune is "Now, See How You Are" . . . **Robert Clary**, set for the Hotel Pierre May 22, cut a new album for Epic . . . **Elaine Malbin** headlines the supermarket show at Cleveland's Municipal Aud May 10-12 . . . **Ann Summers** in Gotham setting up a promotion tour for her first Epic release.

Hollywood

Former vaude and nitery comic **Jack Farrell** has turned agent via music Dept. of Joe Rollo Agency . . . **David Rose** set as musical director for the CBS spec "A Bell For Adano" to be telecast in June . . . **Russ Morgan** set for another straight dramatic role in UI's "Cory." . . . **Don, Dick & Jimmy** shifted from Crown to Verve . . . **Pete Candoli** and **Vicki Lane** completed their "His And Hers" album for Sunset . . . **Jay Livingston** and **Ray Evans** knocked off two more title tunes for UI's pix, "The Mole People" and "Tammy" . . . **Johnny Mandel** cleffing some originals for **Count Basie** . . . **Al Bennett**, Dot Records veepee, has left on a 10,000-mile sales and promtion trek . . . **Gale Storm**, Dot recording star, back here following a vacash in Jamaica . . . Songstress **Doris Morrow** has been selected to handle vocal chores with **Bob Crosby's** orch when latter plays a two-day benefit at the Crescent Heights Convalerium . . . Chirp **Ronie Rae** penned and sold four tunes to Alladin Records.

Chicago

Buddy Moreno's orch opens at Chase Hotel, St. Louis, Friday (11) through June 9 . . . **Count Basie** into Blue Note June 23-27; **Sarah Vaughn** segues May 29-June 10 . . . **Phyllis Branch** opening tonight (Wed.) at Max Miller's Scene, along with **Earma Jean Thompson** . . . **Ralph Marterie** into Aragon ballroom June 17 for four frames . . . **Lillian Briggs** set for the Starlite Drive-In June 1 for a single: **Lola Dee** plays the Starlite July 6 also for one frame . . . **Johnny Hamlin Quintet** signed by Victor records; his three-year pact calls for an album and several singles, first release skedded for the fall.

Patachou headlines Empire Room show at Palmer House May 17-June 13: **Tony Lovello** and **Trio Capricho Espano** fill out the bill . . . **Rickie Laine** into Chez Paree June 20, on **Julius La Rosa** bill . . . **Four Step Bros.** on **Jackie Gleason** show June 2, then set for Cocoanut Grove, L. A., opening June 6 for a pair of frames . . . **Jackie Miles** pacted for Eddys', Kaycee, Spe.t 21 for two, and **Nelson Eddy** into that spot Oct. 5 for three weeks . . . **Charlie Chaney** opens at Bimbo's, San Francisco, tomorrow (Thurs.) for three frames . . . **Jimmy Ames** into Muehlebach Hotel, Kaycee, June 8 for two weeks.

Pittsburgh

Walt Harper foursome has followed the **Doc Bagby** combo into Midway Lounge . . . **Dan Mastri** and **Deuces Wild** have signed for the summer at Cow Shed in Conneaut Lake . . . **Ed Rufnak** is new trumpet man with **Bobby Vinton** band, replacing **Larry George** . . . **Honey Boy & His Buzzin' Bees** have checked in at Carlson's on Route 88 for a run . . . **Mickey Ross** outfit pacted by Duffy's Tavern downtown . . . **Morry Allen's** band stays all summer at Vogue Terrace as house crew . . . **Al Marsico**, longtime maestro at old Nixon Cafe, rehearsing a new band for opening of New Nixon later this month . . . **Luke Riley** orch back into Holiday House following three-week vacation during which time **Billy Regis** band, with "Caribbean Carnival" unit, provided the dansapation, too, at **John Bertera's** place . . . **Treniers** booked into Twin Coaches week of June 18.

Kansas City

Accordionist **Tony Lovello** hies to Chi's Palamer House Empire Room, May 17-June 13, following his two weeks at Hotel Muehlebach here. Then it's the Park Lane, Denver, all under ABC aegis . . . **Kathy Barr** goes abroad for a stand at Colony Club, London, opening June 25 for four weeks. Closes at Muehlebach May 10 . . . **Harry Belafonte** show, which was to have played Municipal Auditorium Monday (7) for the John Antoniello agency, was cancelled preceding Friday, and advance sale money returned to ticketholders . . . Comic **Tony Milo** set for Metropole Hotel, Windsor, Ont., June 1 for four weeks; currently at Eddys' here. Later he goes to Glen Casino, Buffalo . . . **Woodson Family** of six is working westward, due at Sahara, Las Vegas, June 5 for a four-week stand with the **Dennis Day** show . . . **George Shearing** outfit a big hit in stand at Orchid Club . . . **Continentals** due in at Eddys' March 18 for a return date.

a big one . . .

"Can you find it in your heart"

recorded by tony bennett

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Preeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*People of Paris (Connelly)	3	7	6	2	..	1	4	2	1	1	3	1	2	99
2	2	*Hot Diggity (Roncom)	2	4	9	1	1	4	10	3	2	9	2	3	1	92
3	5	*Mr. Wonderful (Laurel)	9	3	1	5	4	6	5	6	7	4	8	..	..	63
4	3	†Suede Shoes (Hi-Lo-H&R)	8	..	3	3	3	5	..	8	4	5	10	7	3	62
5	9	*Ivory Tower (Melrose)	1	..	7	6	2	9	8	1	..	3	..	..	5	57
6	4	*Lisbon Antigua (Southern)	..	..	8	4	..	7	..	10	5	2	4	2	..	46
7	6	†Rock & Roll Waltz (Sheldon)	..	..	..	9	6	..	..	9	3	..	1	5	4	40
8	7	*Moritat (Harms)	..	6	..	8	..	..	2	5	6	..	5	..	..	34
9	9	†Heartbreak Hotel (Tree)	4	..	..	7	9	..	..	4	8	6	9	8	..	33
10	8	†Walk Hand in Hand (Republic)	5	8	2	10	7	..	7	..	..	..	..	..	6	32
11	12	*Moonglow-Picnic (Mills-Col.)	6	..	..	..	5	8	3	..	..	7	..	..	..	26
12	11	*Danced All Night (Chappell)	..	2	5	..	..	3	..	..	..	..	..	..	..	23
13	..	*Close for Comfort (Laurel)	..	..	4	..	..	..	1	..	..	..	..	..	..	17
14A	..	†A Tear Fell (Progressive)	7	5	10	..	10	..	..	..	..	..	..	10	..	13
14B	..	*Standing on Corner (Frank)	..	1	..	..	..	..	..	..	..	8	..	..	..	13

Album Reviews

Continued from page 42

ments that come off . . . **Bobby Hackett's** "Coast Concert" (Capitol), featuring Hackett's horn in front of a jazz combo which works its way through some nifties . . . **Jack Teagarden's** vocal on "Basin Street Blues" is standout . . . **Billy Taylor's** "Evergreens" (ABC-Paramount), shows off Taylor's expert doodling on the black-and-whites assisted by **Percy Brice** (drums) and **Earl May** (bass) . . . **Billy Maxted's** "Jazz at Nick's" (Cadence), spotlights the Greenwich Village eatery's driving dixieland tempo . . . **Peanuts Hucko's** "Tribute to Benny Goodman" (Grand Award), another salute to BG with a dixieland motif expertly produced by **George T. Simon.**

Ted Heath

Continued from page 43

ist who toured the U. S. with the Cole-Heath package, is a savvy jazz vocalist in a progressive groove. Her vocal mannerisms are sometimes tricky, but she always manages to swing and she hit with renditions of such numbers as "Something Cool" and "Get Happy."

The Four Freshmen closed the show with a strong upbeat. The vocal-instrumental combo cut fancy capers through a flock of rhythm numbers and had the joint jumping with a rollicking rock 'n' roll number.

Cole came on stage at the close for a bow while Heath made an appropriate curtsy to the U. S., saying that the Carnegie Hall date was the climax of his career.

Herm.

Labor Referee

Continued from page 41

and-filers. Another board member, Vincent DeRosa, was found guilty of violating only one AFM regulation, and due to mitigating circumstances, Goldberg recommended no disciplinary action. Another member, George Wald, was found not guilty.

Goldberg found that there was a "deliberate and willful conspiracy to suspend te Groen, not for any neglect of duty or other proper charge, but because he would not agree in advance to lead the Local in defiance of the lawful regulations of the Federation. . . . The membership of 16,000 was not notified of the action which was planned at a secret caucus."

Another serious charge was that Read and his supporters "advocated dual unionism" by seeking to win from the AFM its bargaining rights for musicians in all fields of recorded and filmed music. Goldberg criticized Read's faction for not appealing their complaints to the AFM convention which meets in June.

Read has been spearheading a fight against the AFM policy of channeling coin into the Music Performance Trust Fund, which is designed to mitigate tooter unemployment by subsidizing cuffo concerts, rather than getting higher wages for individual musicians working the dates.

It's expected that the AFM board will meet later this month to act on the referee's report.

Rose Vs. Bourne

Continued from page 41

1951. Conceding that he and his two collaborators on the tune assigned the copyright renewal in the original contract, Rose now claims that that renewal was "unconscionable" since it was made before the advent of films and tv and since Bourne failed to exploit the tune adequately.

Rose's side suffered a big setback two weeks ago when Federal Judge Thomas F. Murphy denied his petition to examine Bourne's books. The judge said the plaintiffs failed to show "good cause" for such an examination and also criticized the songwriters for making such a request on the eve of the trial.

The Rose vs. Bourne suit is being closely watched by all music execs since the point in dispute involves numerous important copyrights of the 1920s. At that time, it was customary for writers to assign their renewal rights to publishers. Since the formation of the Songwriters Protective Assn. in 1932, the basic contract provides for the renewal to revert automatically back to the writers.

Travis' Victor Sets

Hollywood, May 8.

After 18 months with the label, Tony Travis is being pushed into the album field by RCA Victor. Heretofore, he's been heard only on single releases.

Package now being prepared under the supervision of Dennis Farnon, Coast album producer, will concentrate on standards and some "polite swing."

SPA Slows Down Pubs On Sale Of Foreign Rights

Rush of some publishers to sell the foreign rights to tunes before working on them in the U. S. is being slowed down by the Songwriters Protective Assn. SPA has informed publishers that before selling the foreign rights, they must first comply with the basic contract provision which calls for sheet music publication, plus a record release or a printed orchestration or a $250 advance. If there's no compliance, the songwriter can get back his copyright from the publisher.

At the present time, SPA execs are still powwowing about a new basic pact to be presented to publishers. Current contract expires at the end of this year and, judging from the last negotiations, it's expected that the bargaining procedure will extend over many months.

One provision that's due to be dropped from the next contract is the clause calling for the printing of orchestrations. Since the last deal was made in 1946, orchestrations on pop tunes have virtually disappeared and the clause no longer means anything in writer-publisher relations.

Ted Steele's Piano Push

Jack Robbins will publish Ted Steele's new piano method folio tagged "How To Play Popular Piano."

Meantime, Steele plans to set up a chain of piano schools around the country.

From The Broadway Production "STRIP FOR ACTION"

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EXPOS SUPER-CHARGE ARENAS

AGVA Threatens 'Opposition Circus' For Boston If North Holds Out

Boston, May 8.

Jackie Bright, national administrative secretary of the American Guild of Variety Artists, in to confer with Hub labor leaders, and Smiley Hart, local AGVA rep, set plans to picket Ringling Bros., Barnum & Bailey Circus at its Boston stand of six days opening at Boston Garden Tuesday (15). They said if John Ringling North, head of the show, doesn't sign, AGVA will bring in an all-union circus to open on the same day with a $1.50 admission charge for adults and all kids cuffo.

"If it is found impossible for AGVA to come to terms with the Ringling management, we will bring an all-union circus to Boston to open on the same day," he said. He declared that the show will be faced with the same labor problems in Boston and will meet "stiff competition."

Pickets will be on hand Tuesday afternoon for opening matinee unless North signs, the AGVA officials said. Bright conferred with Stephen E. McCloskey, business agent of the Central Labor Union, and Harold Cardarett of the Car-

(Continued on page 52)

Kitt, Dandridge Dates

London, May 8.

Variety projects for Eartha Kitt and Dorothy Dandridge, both currently in cabaret here at the Cafe de Paris and Savoy Hotel, respectively, include a date for Miss Kitt at Glasgow Empire in June and a week at the Liverpool Empire for Miss Dandridge from May 14.

Further bookings for both artists are now being negotiated.

YOUNGSTOWN ARENA FATE UP TO CITY

Youngstown, May 8.

An offer to sell the privately-owned Youngstown Arena to the city of Youngstown "at a very reasonable price" has been made by the owners, headed by Joseph Sheban, president. "We feel the city should have the first chance to buy the Arena before we sell, lease, or change the use of it to a bowling alley," he said.

The building has been used for sporting events, home shows, sales, bingo games, and a variety of other events.

Ill. Drive-In's Stageshow Foldo

Chicago, May 8.

The Starlite Drive-In in suburban Oak Lawn folded its stageshow policy after two weekends. The acts hadn't yet been paid off and operator Stanford Kohlberg was said to be out of the city. The American Guild of Variety Artists has a bond for the show, but amount is $2,000 under the required amount. Matter has been placed in the hands of the union's attorney.

Failure of the vaude policy was blamed on bad weather, buying of acts with virtually no b.o. pull, and bad pix that couldn't compete with other drive-ins.

RENTALS BOOMIN' ON MIXED FARE

Growth of the exposition field has contributed to one of the biggest seasons in years for most arenas in the U.S. The number of events which the large showshops have been able to grab has been expanding tremendously: In recent seasons, everything from home shows, do-it-yourself shows, flower, automobile, stamp, boat, spots, livestock exhibs and other types of shows have given the auds a tremendously larger list of rentals, and with it an increased amount of revenue which is still growing.

The arenas today are no longer dependent upon the standby types of attractions such as sports and ice shows. These still remain the backbone of the arena business in most areas. Bulk of arenas, this season, did considerably better in basketball and hockey. The device of shifting home games from one city to another is continuing to pay off. For example, in the Eastern Basketball League, the Baltimore team, burned out of its homebase, shifted its own games to Charlotte, N. C., and did considerably more business. In some situations, the hockey teams have done better when playing home games in other cities.

The pickup in sports and various kinds of exhibitions has come on top of an excellent season with touring shows. The various icers particularly, "Ice Capades," "Holiday on Ice" and "Ice Follies," along with the multitude of rock 'n' rollers, have frequently given the arena operators an added measure of prosperity because of the percentage deals.

The added income to the large

(Continued on page 55)

Vegas Tooters Toss Back 5% Hike At Inns, Demand 20%; See Walkout

Las Vegas, May 8.

Negotiations between resort hotels and the local American Federation of Musicians is still bogged down as musicians rejected a 5% wage hike, remaining adament in their demand for a 20% boost. Four of the eight Vegas Strip hotels—Sahara, El Rancho, Thunderbird and Riviera—have placed their orch on notice which, if a contract settlement isn't reached, will see the tooters blowing their last notes Thursday evening (10).

Hotel ops have underscored their stand with the threat that they will boycott entertainment completely if the musicians don't drop their holdout for a 20% increase. This boost would see Double "A" sidemen bettering their stipends by $25, giving them a total $150 weekly paycheck. Hotelmen fear that if they grant the 20% to the AFMers, other unions —whose memberships are stronger—would climb on the bandwagon and, as one op predicted, "overload our already steep overhead to a point where there just wouldn't be any practical reason to stay in business."

Another rialto spokesman said, "I would turn my hotel into a bingo parlor before I would give

(Continued on page 52)

MEMPHIS DISK JOCK DOUBLES AS CAFE OP

Memphis, May 8.

Ray Brown, deejay with WHHM, Memphis indie, is now doubling in brass by operating the swank Rainbow Room on the outskirts of town near the Mississippi line.

Brown got off to to sock start on his preem night last week by playing to SRO at a $2 top. He opened with Sy Rose's band and plans to sked name orchs during the season. Room seats 1,500. Brown also pipes a late one-hour show over WHHM with guests invited before the mike.

Eartha 1st Negro For N.Y. Persian

Eartha Kitt will be the first Negro performer to headline the Persian Room of the Plaza Hotel, N. Y. She goes in Oct. 11 on a deal set last week by the William Morris Agency. In this respect, the Plaza's companion inn, the Waldorf-Astoria, has for some time booked Negro acts. Among them are Dorothy Dandridge, Harry Belafonte and Pearl Bailey, latter being current and drawing healthy crowds. Miss Kitt's previous major tour of employment in New York was at the Copacabana.

Persian Room will open the fall season Sept. 13 with Lisa Kirk.

Belafonte 8½G for 1

Columbus, May 8.

Harry Belafonte and his troupe grossed $8,500 for one performance here Wednesday (2) at the 3,962-seat Veterans Memorial auditorium.

The top of the scale was $4. Singer was brought here by Hast-Amend.

N. Y.'s Versailles Goes Haut Couture; Parlaying Lingerie and Cocktails

By JOE COHEN

Fashion shows have long been one of the fringe activities of show biz. Even before Ziegfeld glorified the girls by dress and undress, the world of haut couture has sought the aid of the theatre in exploiting its creations. There have been fashion shows, generally staged at hotels for the benefit of various charities. But "Fashions In Rhythm," current at the Versailles during the cocktail period, has gone further in demonstrating the commercial possibilities of the fashion shows as an aid to nitery business.

Fashions in Rhythm

"Fashions in Rhythm," produced by Jan Brewster, staged by Sid Shaw; music, Jane Douglas White; lyrics, Tom O'Malley, Miss Brewster, Shaw; choreography, Don Farnworth. Cast: Harry Harris, Julie Cousins, Tony Rella, Carole Bennett, Buzz Sternfeld, Bill Heyer, Belle Robin, Bob Trevis, Grace Genteel, Bob Miller, Susan Brooks, Judy Siegel, Michell Gregg, Candy Montgomery, Jean Gammon, Joe Hornsby, Bud White, Nat Paris Orch; At Versailles, N. Y.; no cover or minimum.

Sponsors: Ansonia Shoes, Whitehouse & Hardy, Alex & Robert, Coro Jewelry, Sulka, De Jur Amsco, Carole Stuppell, Barrie's Restaurant, Aster Flower Co., White Star Luggage, Rose Saphire Hats, Larry Mathews, Ceil Chapman, After Six Formals, Coronet Creations, Sport & Travel, David Crystal, Countess Alexander, Georg Jensen, Eye-Ful Lingerie, Tress, Petrocelli Clothes, Esther Dorothy Furs, Bali Brassiere Co., Beau Monde Lingerie, Maternity Fashions, Cye-Martin, Robert Fashion Craft.

The revue as presented at the Nick Prounis & Arnold Rossfield eastside emporium, offers a lot of entertainment with virtually no spoken commercials. The demonstrations of female and male couture is accomplished in terms of theatre. All credits, except one, are on printed programs, and the exception is due to an error in the makeup of the book. And speaking of book, there are some outside ads carried on there, so it seems that that phase is self-amortizing.

However, this fashion show seems a natural in getting a lot of biz not ordinarily obtainable. It's a situation where the manufacturers can take clients and show them their product in surroundings that are a bit more suited to buying and selling than the showrooms. It's also logical to assume that the mood created by the music and performers is more conducive to landing that order. Another good facet of this new try at show biz lies in the fact that the nitery not only sells a sizable amount of cocktails but is also in a position to get a few holdovers for the dinner trade. There's activity at the bar, and withal, the staff has sufficient time to make new setups for the dinner trade.

Another facet of this proposition lies in the ability of the sponsors to transfer this show to other cities with ease. Since most of the manufacturers operate on a national scale, the show can be moved from town to town, most of the sponsors can stay on. Perhaps department stores and specialty shops can take over the bankrolling where necessary.

"Fashions in Rhythm" carries a lot of weight in the tune department. Jane Douglas White has provided a batch of melodies that are easy to absorb, create a mood for the presentation of the modes and provides a pacing and variety that results in a smooth flow of the hour's running time.

With assistance from lyricist Tom O'Malley, producer Jan Brewster and director Sid Shaw who also contributed lyrics, the song department is excellently taken care of. Tunes are fortunately not in the nature of singing commercials. They have the format of a pop number, and some could be exploited in that direction. Both music and lyrics carry a lot of charm.

The tuneful musical revue has a wide assortment of backers which include items for the complete woman from Larry Mathews, hairdressers, to Ansonia Shoes, along with some highrated manufacturing and several firstline retailing houses. There are sundry other items such as a movie camera (De Jur-Amsco) a jewelry house, mens' specialty shops such as Whitehouse & Hardy, Cye-Martin, Sulka, and After Six Formals, along with sports, luggage, fur houses, lingerie and maternity clothes.

Work of assembling this show, which was left to Miss Brewster, is virtually like getting financing for a musical. First comes the score and story, then the money from the sponsors, casting and theatre, in this instance a topline nitery. The net result is like a musical, except that the sponsorship brings the price below that of a theatre display and there's wine to go along with the women and song.

Performancewise, the entire unit turns in a job in a manner that seemingly makes the presentation of the styles a matter secondary to that of providing entertainment. However, the couture gets a full inning before the viewers.

There's a skechy plot throughout the proceedings. Most of the performers are paired with groups such as the wedded couple, a bickering duo, a boy and girl, and Harry Harris playing a storyteller who provides some narration that ties the various components of the show together.

Good performances are turned in by Julie Cousins and Tony Rella as the boy and girl; Mitchell Gregg and Candy Montgomery as the bride and groom; Grace Genteel and Bob Trevis as juvenile interests; Bill Heyer and Belle Robin as the quarreling couple; and others including Carole Bennett, Buzz Sternfeld, Bob Miller, Susan Brooks, Jean Gammon, Joe Hornsby, Bud White and Judy Siegel.

The show takes in many facets from men's garb to women's outer garments, lingerie, furs, and finally maternity dresses.

This kind of show biz offers a lot of inducement from a lot of quarters. It's a sales aid, a help to the cafe op in livening up the unused time, and the sponsors in getting their product publicized. There's one hitch that will probably be ironed out. As presently constituted, it seems a show for professional buyers. For the squares who buy retail, there should be legends noting where the items are available.

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Feld Bros.' 'Roll' Rocks 'Em 7 Days For Sock $129,000

The Feld Bros.' "Biggest Rock 'n' Roll Show of 1956" hit $129,000 for the seven days which wound up Friday (4). This form of show biz is continuing to hit the hottest b.o. that has been around in the travelling units for some time.

Top dates was Toronto on Monday (30), which produced a sizzling $23,650 for one show. Another big session was obtained at Montreal, where $25,250 was lured in two shows the previous day. This figure was held down by rains of flood proportions and resulted in virtually no window sale. Admissions were result of advance sale.

Other strong dates were at Syracuse which scored a sellout $17,000. There were several snafus on that date, inasmuch as a huge block of tickets were sold at half price, and 500 seats were given away for free. Net result was an estimated 6,500 milling about trying to gain admission on night of show. Had arrangements been made in advance it would have been possible to set another session on that evening (Saturday).

Last Tuesday (1) Rochester produced a strong $14,500 in one show. On Wednesday (2), Buffalo drew $18,000 in an all-day rain. As a result of the strong showing made in Pittsburgh Thursday (3), with $18,500 in the till, the layout has been rebooked for the Syria Mosque there on June 4. On Friday (4) Columbus scored $12,100.

The Feld Bros. layout, bulk of whose dates were booked by the Gale Agency, had been scheduled to play 45 dates in all, but addition of a rematch in Pittsburgh delayed the closing by one day for a total of 46 dates.

Unit comprises Bill Haley & Comets, Clyde McPhatter, LaVern Baker, Big Joe Turner, Teenagers, Teen Queens, Bo Diddley, Drifters, Colts, and Red Prysock Orch.

R 'n' R Rowdyism Brings Dance Ban in N.H. Town

Portsmouth, N. H., May 8.

Alarmed at the tendency toward rowdyism at rock 'n' functions in this area, City Recreation Director Alvin T. Mason has put a ban on all dancing at the Community Center here, except for organized record hops help under strict supervision.

Mason said a 15-year-old girl recently told a dance crowd she intended to commit suicide and then stepped outside the center and slashed her wrists. On another occasion, he reported, a gang of youths were found to be carrying a "frightening collection" of switch knives and other weapons.

AERIALISTS INJURED

Davidson and Triska In Shrine Circus Mishaps

Hartford, May 8.

Two aerialists performing at the Shrine Circus here received injuries during practice sessions that sent them to the hospital.

Most seriously hurt was Clarence Davidson, 16, of Kansas City. He received head, shoulder and back injuries when he fell 21 feet to a wooden floor of the State Armory as net gave way.

Less seriously injured was Martha Triska, 34, head of the Triska high wire act. He suffered rib injuries when he twisted himself during a practice period.

Lile inked for the Baker Hotel, Dallas, for week starting May 21. She'll be accomped by the Pralines, a mixed quartet.

Inside Stuff—Vaudeville

Maurice Greenwald, the agent who died the other day (thought to be 67, though age unreported), began in Chicago and moved later to the N. Y. Keith franchise. At both ends and throughout his time he probably knew and handled more Negro turns than any other agent. He's mentioned in Ethel Waters' memoirs, "His Eye Is on the Sparrow." As confidante and pater familias to many a colored performer he also had a number of droll experiences along the way. He once got an irate telegram from a chorus girl in a sepia tab saying that the leading man's wife had burst in the hotel door and fired a shot at the chorus girl, the shot hitting the wall. "Was never so insulted in my life," complained the chorine.

Maxfield's, a posh ice cream parlor operated by a corporation headed by Max Gordon, who also pilots the Village Vanguard and is partnered in the Blue Angel with Herbert Jacoby, has filed a petition for reorganization under Chapter XI of the Federal bankruptcy laws in the Federal Court in N. Y. Assets are listed at $94,484 and liabilities at $55,653. Petition, which seeks to pay off creditors at the rate of 2% monthly, stems from four suits for payment of sums due by suppliers. Spot was opened less than a year ago, with several show bizites in on the corporative setup. Neither the Village Vanguard nor the Blue Angel is involved in this action.

Georgie Price, the actor-stockbroker, has been plagued by an impersonator who has been passing phony checks in his name. In N. Y. Criminal Court last week, the collared check-passer stated that whenever he blacked out, he imagined he was Price. Comedian saw the logic of this statement saying, "Whenever I blacked up, I always thought I was Al Jolson."

Tin Pan Alley Cafe's Nightly Names Sans Liquor; N.Y. AFM Space-Divvy

In a novel space-sharing arrangement, a nitery is to double up with N.Y. Local 802 of the American Federation of Musicians. New cafe, labeled Tin Pan Alley, plans an "opening every night" with a policy that calls for a nightly change of headliner. Spot will open May 25 with Pat Boone, then follows with Joni James, Tony Bennett, Johnny Desmond, Mills Bros. and Alan Dale; with others still to be set. Orchs are the Jimmy Sedlar and Bob Walters crews.

Under present plans, Tin Pan Alley for three days weekly will strike the spot so that the tooters can use the room as a hiring hall. Special foldaway chairs and tables have been bought so that the dismantling can take place with minimum difficulty. Spot will be closed Mondays.

Tin Pan Alley, in addition, has booked a disk jockey to broadcast from WAAT, Newark, nightly at midnight for one hour. Guy Lebow, who has been a sportscaster, will make his bow as a platter pilot. Spot ops figure that he may bring a fresh note into the wax commentaries.

Operator will be Jack Steiner, who has been associated with Milton Blackstone in the operation of an advertising agency. Larry Kammet, who managed the now defunct La Vie en Rose, N. Y., will be the cafe's general manager. Admission charge will be $1.50 and with a 2,500 capacity, potential nightly gate is $3,750. Food will be in the low-priced category, with sales confined to five items, including hot dogs, and highest-priced food article will be a shrimp roll at 75c. No hard liquors will be served.

Waiters will be dressed as candy butchers in striped blazers; bus boys togged out as whitewings, and captains and ushers in Keystone Kop outfits.

The spot has a 14-week lease with a five-year renewal clause to be exercised by the tenant.

Rubin Enters Petition In Bankruptcy Re Vegas

Louis Rubin, described as an employee of Chandler's Restaurant, N. Y., has filed a voluntary petition in bankruptcy in N. Y. Federal Court as a result of his operation of the Moulin Rouge Hotel, Las Vegas, which folded some months ago. Chandler's is not involved in this action, although 70 shares of the eatery owned by Rubin are described as having been put up as a security for a loan. Other stocks owned by Rubin were also posted to secure various sums of money lent.

Petition lists more than six pages of individual creditors including a lien of $88,687 by the Federal Government. Amounts owed to individuals weren't filed.

GAC V.P.'s Sinnott

Howard Sinnott, of General Artists Corp. band dept., has been named a veepee.

He's been with the agency about 15 years.

MCA Back in Action In Coast Fair Shows

Sacramento, May 8.

After losing out for three consecutive years, Music Corp. of America got back into the West Coast fair biz by snagging the contract to produce the shows for the California State Fair, to be held in Sacramento Aug. 29-Sept. 9. Agency will present three layouts, each running four days.

First to be set is the Bob Crosby Show, which will wind up the operation, appearing Sept. 6-7-8-9.

JOAN BISHOP

Currently

HENRY HUDSON HOTEL New York

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Dinah Sez There's Nothing Finer For TV Specs Than 'Rehearsals' in Cafes

Hollywood, May. 8.

Dinah Shore will experiment with niteries as a proving ground for material for tv spectaculars this year. Singer already has been set for a fortnight at the Riviera, Las Vegas, opening June 8, and is near a deal for another two-week stand at the Chez Paree, Chicago, in the fall.

Cafe dates are tied to NBC-TV's scheduling, since the web must approve any dates that take her away from this home base. But the network is considerably interested in the plan to showcase material and has made arrangements for the telecasting of her twice-weekly Chevy show from Las Vegas. Similarly, arrangements will be made for her to beam from Chicago.

Prompting the experiment is the fact that some of the material in her first, sock hour-long show originally stemmed from her last nitery date, at the Waldorf-Astoria Hotel in New York in January, 1955. Singer is convinced that personals give her a better chance to test audience reaction to material and while no long-range pattern has been set up, it's likely she will henceforth essay a couple of nitery dates annually.

It's doubtful, however, that any of these dates will be here in the Hollywood-Los Angeles area.

"You get too much of a trade audience," she points out. "There isn't the broad cross-section of general public opinion that you can get elsewhere. Consequently, unless I have extra time in which to do a night club show merely because I want to—and not because I have some material to test—I probably won't work locally."

Savo to Ruban Bleu

Jimmy Savo will play his first N.Y. cafe date in several years starting Monday (14) at Le Ruban Bleu. It's his first try at an intimerie.

Savo's previous stands in recent years were at the Persian Room of the Plaza Hotel.

Leonard Romm Returns To GAC; in Fla. Office

Leonard Romm, who had been operating as an indie agent and booker for several years, has joined General Artists Corp. and assigned to their Miami Beach office, which was recently opened. Vic Sands is the other GAC agent to work out of that office.

Romm, a vet in the business, had been at GAC several years ago and also worked in the William Morris Agency. Florida office was established by Art Weems, GAC veepee, a few months ago.

Mpls. Burlesque Ops Up for Sentencing In 'Exotic' Terping Rap

Minneapolis, May 8.

Municipal Court Judge Luther Sletten found Edward Ross of Kansas City and Alfred Krikorian, producer-lessee and house manager, respectively, of the Alvin, local burlesque house, guilty of disorderly conduct in connection with the police morals' squad raid of the establishment after witnessing a performance.

Pair will be sentenced this week with maximum penalty a $100 fine or 90 days in the workhouse. Ross and Krikorian were charged with permitting "exotic" dancers to engage in "lewd, indecent, immoral and insulting conduct and behavior." Previously, in March, three of the six arrested exotic dancers were found guilty of lewd and indecent behavior and fined $100 each.

Theatre is subject to suspension or revocation of its license, but it's indicated the city council will not take any action in that direction. Immediately after the raid, performances were resumed and have continued since without further police interference.

Borge's Hartford Repeat

Hartford, May 8.

Bushnell Memorial has rebooked Victor Borge to appear June 2.

Pianist-comedian was originally dated for the house early in February. SRO in a one-day appearance, he was rebooked for later in the month. Sold out again and was repacted for June.

Louisville Cafes In Talent Spree For Derby Didoes

Louisville, May 8.

Night spots splurged over Derby weekend, with enlarged floorshows and orchs putting their best foot forward to give visitors to the 82d running of the Kentucky Derby before-and-after-hours diversion. Among the leaders were Dick Asher's Merry-Go-Round, with show comprising Dick Haviland, La Savona, Linda Powers, Patti Lyons, Kathy Harris and Bunny Ware. John Gatewood, recently returned from Chicago stand, is doing his keyboard and vocal stuff in the spot's Circus Lounge.

Other niteries which made a special effort to entertain turf visitors are Club Rialto, with a Derby Eve Revue. Featured is Lee Smith and his Show Band; Iroquois Gardens had Four Coins, Miriam Sage Dancers, Jimmie Costello, and Larry Ward orch. Chaz Chase started yesterday (Mon.).

Cocktail lounges likewise made a bid for the racing coin. Julep Lounge had comedian Rocky King and singing pianist Kay Hughes. Cross Roads Club made a splurge with Carl Dennis, comic; Jimmy Ward, singer; Betty Lee & Lonni, and Bob Warren orch. Zodiac Room making a bid with the Land Trio.

McGuire Sisters have been booked for a one-nighter at the Rhodes Ballroom, Cranston, R.I., May 19, by Abe Feinberg Agency.

'Bridey' Reincarnation on B'way; Loew's State to 'Live It Up' After 2-Year Void Via 'Hypo with Hypno'

The Bridey Murphy influence has come to Broadway. In the first live presentation in two years, Loew's State Theatre will play a one-man stageshow — hypnotist Ralph Slater, starting May 18. He is expected to concentrate on the consequences of the Morey Bernstein book, and give a lecture that will be virtually a do-it-yourself kit on reincarnation.

Since the advent of "Bridey," hypnotists have been besieging talent agencies predicting that they suddenly would become the hottest attraction in show biz, now that the book is a leading seller throughout the nation. Even on the basis of the controversy surrounding the claims made in the tome the people discussing the implications and possibilities of reliving a former life through the medium of hypnosis would be sufficient to fill several houses. Some even predicted that hypnotists would replace rock 'n' roll.

That there is a degree of box-office in hypnosis is fairly well established. Slater, for example, has had one-man shows at Carnegie Hall and played a brief stand in a Broadway legit house several years ago.

Club date bookers also report that hypnotists have picked up some additional employment because of the "Bridey" craze. It's true especially in afternoon affairs, and women's organizations.

Joan Brandon, who has a magic as well as a hypnosis turn, has been doing excellent business at various exhibitions, particularly home shows and displays under the auspices of department stores. Others have been hitting more dates at bigger coin since the housewife in the southwestern part of the country became a national figure as the result of a hypnotic session.

Although medics have taken a strong position against the use of hypnosis under non-medical auspices, there has been no indication that the warning has been taken seriously. The medicos think that the hypnotists have made the trance too long.

40-ish Roberta Sherwood Up From Fla. Obscurity To Top Copa, N.Y., Bill

Singer Roberta Sherwood will get headline booking in her first New York date which comes off June 7 at the Copacabana. It's the first time that Jules Podell, Copa op, has put a virtual unknown in New York on headline status since the Johnnie Ray booking several years ago. Ray was better known at that time.

Miss Sherwood has been around Florida niteries for a number of years. She sprung to attention about a year ago at Murray Franklin's Lounge, Miami Beach, and recently played the Eden Roc in that town in a manner that indicated she would do well in the important N. Y. niteries. Miss Sherwood is in her 40s, mother of three boys and the wife of Don Lanning, who was a musical comedy juvenile a couple of decades ago.

In addition, Miss Sherwood is booked for a quartet of appearances on the Ed Sullivan Show, and also has a deal for the New Frontier, Las Vegas, Aug. 13. Lenny Kent is paired with her on the Copa bill. (Meanwhile, Miss Sherwood this week was rushed in to replace Elvis Presley at his Vegas stand.)

Le CUPIDON
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May 2, 1956

Miss Tina Louise,

The management of Le Cupidon would like to thank you for the wonderful engagement you just completed at our club.

We experienced record-breaking business during your entire stay, for which we are grateful.

Best of luck to you in the future.

I remain,
Jack Zell
Jack Zell

TINA LOUISE

Currently

SAHARA, Las Vegas

(4 WEEKS)

Direction: WILLIAM MORRIS AGENCY

New Acts

PAUL HARTMAN
With Undine Forrest and Betty Luster
Comedy, Songs, Dance
40 Mins.
Hotel Plaza, N. Y.

The new Paul Hartman act went over with a resounding bang, in spades, at the Persian Room's opening night. But regardless of the captiousness of one patron who was feeling no pain other than openly expressing himself painfully that Hartman's was "the same old stuff," which caused him to be conked on the noggin, he was as wrong in his customer opinion as in getting entangled with a lil woman with a mighty punch. (Details elsewhere in this journal of information.)

Hartman has picked himself a couple of honeys in Undine Forrest and Betty Luster. The redhead reminds strongly of the late Grace (Mrs. Paul) Hartman, longtime partner until their marital strain also severed their professional teaming, and the blonde is a breathtaker who is an excellent foil when not doing a little legit thrushing on the side.

The routine is a pleasant potpourri of nonsense, some of it reminiscent of Hartman's standard work as a lampooning ballroomologist, interlarded with hokum magico, a satire on "awards," pleasant buffoonery with Ted Straeter's six "gypsy" violinists—in a Romany bit, with the blonde looker—plus other effective bits of oldfashioned song & danceology. Not to mention Hartman's ever-effective rubberfaced satire, of which he is a master, so much so that it's still a wonderment why he hasn't found himself in a video vehicle and the like.

Hartman has long been recognized as a comedian of stature, separate and apart from the broad ballroomology hokum. He has been effective in legit musicals, and also one try in a tv series. It's a matter of the proper vehicle, of course, as regards his click in that direction.

Hartman is a cinch for any class and mass room. He has plenty to offer for both elements. Per usual the Straeterites give him tiptop backeruppering, alternating with Mark Monte's Continentals.
Abel.

PHAROS & MARINA
Mental Telepathy
15 Mins.
Empire, Edinburgh

Male and femme partnership work a baffling telepathy-style act that keeps the customers interested and wondering.

She's blindfolded on stage, while partner goes round the stubholders in both orch stalls and dress circles, asks 'em to hold up a small belonging. Articles identified include keys, purses, wallets, powder compacts, business cards, auto licenses, pound notes, watches and rings.

Male then gets members of audience to whisper single numbers to him, and he has partner add, subtract and multiply figures without a glimpse at blackboard. Also gets her to name each number as and when he points to it.

Act has strong puzzle qualities, and is strong bet for vaude and tv markets. *Gord.*

RENEE LAMY
Songs
25 Mins.
Ritz Carlton, Montreal

A native of Paris, Renee Lamy's current appearance in the Ritz Cafe marks her first time in Montreal and there is little doubt she will be a cinch for a repeat in the fall season. In a bilingual city such as Montreal a great many chantootsies come and go, particularly of the Gallic variety. Some are gowned in the height of fashion, others get by on their obvious physical attributes but it has been a long time since someone like Miss Lamy has appeared. Here is a performer who is just a straightforward performer; her clothes, although in good taste, are not spectacular, her figure far from Monroe's but her general piping and personality make up for any of the gimmicks stressed by rival chirpers.

On night caught, Miss Lamy took a few minutes to establish herself with the Ritz Cafe patrons but once they realized what was happening she had the room sold throughout songalong. All her songs are in French with the odd English intro but her phrasing, accent and arrangements make it a cinch for anyone to follow her. Best of her singles is an interp of Gilbert Becaud's "My Hands" followed by a reprise of "La Seine" which she introduced first in Paris several years ago. A group of French faves avoided, for the most part, the hack material offered by this type singer and begoff was one of the most enthusiastic ever given in this room. Miss Lamy should be good for the small, bilingual intimeries in the bigger cities and with an English number or two eventually should be okay for any of the better class boites.
Newt.

PAMELA DENNIS
Songs
9 Mins.
Palace, N. Y.

Pamela Dennis has apparently been around, but hasn't yet been cataloged in the New Acts files. Miss Dennis is a looker and a capable singer who should fit into the cafe orbits, perhaps even better than vaude situations. Miss Dennis shows classical training, has a fresh quality and puts a lot of color into her offerings.

The tune trio she selects for her Palace debut comprises "Autumn Leaves," "Over The Rainbow" and a wordless of trills to "Holiday for Strings." Latter serves as a showcase for her colorature but it seems that there are other songs in that category that would be better for her requirements. *Jose.*

FLORENCE ZAMORA
Violin
11 Mins.
Palace, N. Y.

Florence Zamora, nice looking violinist like most other fiddlers appearing at the Palace has a simple routine in order to provide few complications for the audience.

Miss Zamora, however, has taken these tunes and given them a lot of digital embellishments. One of her pieces, the hackyneyed "Gypsy Makes Violin Cry," however, is given a lot of trills, runs and cadenzas not ordinarilly written into the music. Also in the tzigane vein, Miss Zamora does "Gypsy Airs" and "La Vie en Rose." She gets a good tone and has a showmanly execution which should fit her into whatever pop outlets are available for fiddlers.
Jose.

SCOTT'S SEA LIONS (2)
Animal Comedy
12 Mins.
Empire, Glasgow

This is a fairly conventional sealion entry, but aided by above-average skill of the two seals, reflecting much patience in training. They are worked onstage by male owner garbed in sailor uniform, with further help from femme partner.

First seal's balance stuff is followed by the second seal balancing respectively a walking stick and top hat. Both mammals then engage in a bout of tennis with head-batting of ball.

Lotus, one of the twosome, shows agility by balancing ball atop stick balanced on its mouth, and then dropping stick and catching ball. Gains hand-to-hand music for this trick. Comedy, already introduced by quaint grunts of the performers, is developed by announcement that one seal will give impression of Johnnie Ray singing while t'other plays a makeshift organ. Walking of a tightrope by one of the pair winds act that has strong entertainment quota. Okay for vauderies and circus. *Gord.*

KIRK STEVENS
Songs
15 Mins.
Empire, Glasgow

Young Scot singer, recently recovered from serious throat operation that put him out of vocalizing for four months, offers pleasing songalog that shows him in excellent voice again. Is refreshingly different in that he doesn't aim to pander to teenage element and, on this score, should have growing following among more mature stubholders.

Formerly known as Tommy Blair, singer registers well from opening number "Lady of Spain." Segues with "September Love" and "Love Is a Many-Splendored Thing," both of which he puts over to hushed auditorium with good effect. For oldsters, revives "When I Leave the World Behind," and winds with the jaunty Auld Lang Syne tune "Here's to the Gordons."

Already established in recording field (he waxes for the Philips label), Stevens is sound entry for the vaude and radio markets.
Gord.

BURT BROOKS
Magic Novelty
9 Mins.
Empire, Glasgow

Young magician is a performer who, given proper direction, might yet become something of a name act on tv and vaude. As is, he's too slow in pace and lacks clarity in diction, but has the makings of a worthwhile new act.

Main gimmick is a large cocktail - cabinet - styled contraption which carries his props and is constructed for use of surprise novelties, such as a rabbit which keeps popping out and doing tricks better than Brooks himself. F'rinstance, it ejects different objects, blows up balloons while Brooks is still blowing up his, and generally takes the punch out of the performer.

At another point in act, a hand fires a gun from the cabinet. At yet another, it throws out glistening soap bubbles after Brooks has dropped a supply of soap-washing powder inside. Winds by showing a white flag. During act, a small white dog walks in a straight line across stage, wearing a rabbit's head and ears atop its own and raising solid yocks. *Gord.*

Old British Vaudery Badly Damaged by Fire

Wigan, Eng., May 1.

Fire caused extensive damage to the Wigan Hippodrome, longtime vaudery, where leading stars once played. Stage curtains and drapes, and the props and costumes of the "We Never Clothed" revue were saved by the safety curtain. Roof caved in on to the upper circle, which was badly damaged.

Theatre, a 1200 - seater, controlled by James Brennan (Hulme Hippodrome Ltd.) circuit, is 56 years old.

Hazel's Double Flamingo

Las Vegas, May 8.

Hazel Scott, who opens at the Flamingo here Thursday (10), will become the first headliner in the history of Las Vegas to double between the main dining room and the lounge.

Bicycle job is at request of hotelier Al Parvin, longtime friend of the pianist. They agreed upon a schedule of three shows in the lounge each night, at conclusion of the regular two shows in the main room. Stint has her making her final appearance at 3:30 a. m.

Vaude, Cafe Dates

New York

The Albins pencilled for Tivoli Circuit, Australia, starting Nov. 1 . . . **Chiquita & Johnson** to Fontainebleau, Miami Beach, June 12 . . . **Marguerite Piazza** tapped for Ambassador, Los Angeles, Sept. 26 . . . **Elvis Presley** plays a one-nighter at Fox Theatre, Detroit, May 25 . . . **Don Cornell** hits the Home Show, Pittsburgh, June 5 . . . **Ving Merlin** pacted for Show Boat, Lowell, Mich., July 23 . . . **Annette Warren** among the openers at RSVP, N.Y., last night (Tues.).

Lou Nelson replacing **Larry Daniels** at Versailles starting Sunday (13) . . . **Lena Horne** started at the Lido, Paris, Monday (7) . . . **Enzo Stuarti** set for Glen Casino, Williamsville, N. Y., June 18, and repeats at Town Casino, Buffalo, June 18 . . . **Princess Yasmina** dated for Mayfair, Boston, May 21 . . . **Betty George** goes into Lucerne Hotel, Miami Beach, May 29 . . . **Morey Amsterdam** to emcee the 10th annual Artists Equity Ball, at Sheraton-Astor, Friday (18) . . . **Danny Thomas** booked for the Sands, Las Vegas, May 30 . . . **Constance Bennett** goes into the Statler, Washington, May 21 . . . **Peggy King** inked for Harrah's, Lake Tahoe, Sept. 14 . . . **Terri Stevens** follows incumbent Lilo at the Eden Roc, Miami Beach, Friday (11).

Hollywood

Seymour Felix staging the new act for **Del Rubio Triplets** . . . **Steve Gibson's Red Caps** and **Damita Jo** opened Friday (4) at Melody Room . . . **Ismael Diaz,** Mexican pianist-batoneer, made his U.S. debut Saturday (5) at Zenda Ballroom and introduced the Aztec dance "El Tepo" . . . Unit headed by **Hank Penny,** with chirp **Sue Thompson** featured, has been booked into Las Vegas' Golden Nugget for a stand starting June 7 . . . **Jane Froman** set for a stand at the Chez Paree, Chicago, opening June 28 . . . **Sammy Lewis** has set **Jana Mason** for a two-weeker at New Frontier, Las Vegas . . . **Constance Towers** opens stand July 6 at Hilton-Statler, Dallas.

Vegas Tooters

Continued from page 49

them (the AFMers) a 20% wage increase." Recently, the hotels granted 5% increases to teamster and culinary unions' employees. It appears then that the figure $25 isn't the rub. Rather, it seems to be the mind's eye picture of 20% as a symbol that might lead the other unions to new demands if it were granted to the musicians.

The Sands, New Frontier, Flamingo and Desert Inn have uncancellable contracts with the AFMers, underlined by terms evidently satisfactory to both parties. However, Sands producer Jack Entratter backed up the hotelmen in down-thumbing the musicians' demand for a pay boost. He guessed, though, that the hotels will hardly resort to anything as rash as junking show policies.

A Desert Inn spokesman dittoed Entratter's remark, indicating that the Riviera, Sahara, El Rancho and Thunderbird, whose bosses have been more closely identified with the idea of doing away with entertainment, would be alone if they should take that stand.

Gambling Vs. Talent

A Saraha spokesman pointed out, however, that Vegas "wasn't built on entertainment. That, like sex, is secondary to the town's biggest marquee billing—gambling, and plenty of it." This op said that if the shows were axed, a new policy would be put into effect, a policy aimed at luring Mr. and Mrs. Average Vacationer. Meantime, he said, the regular gambler—the guy who prefers a hot dice game to a hot show—would come anyway in search of his greenfelt action.

It was also hinted in several quarters that the prospect of having to give in to the musicians has led to a new consideration of Vegas' Damocles Sword—those inflated starline salaries. It was reported that the hotels are setting up a collective effort to renegotiate contracts in an effort to prune those fancy five-figure paychecks to within reason. This, however, has been tried in the past and, because of the stiff competition for names that exists here, has folded before getting past the talking stage.

AGVA Prowling 'Actioner' Acts Vs. Hub Big Top

Jackie Bright, AGVA's national administrative secretary, has started looking for headline availabilities for the circus which AGVA and the teamsters will underwrite at the Boston Arena, aimed at day-and-dating with the Ringling big top at the Boston Garden next week. Those being sought are the Lone Ranger, Space Cadets, Buster Crabbe, Capt. Midnight, among others. Bright says that admission will be $1.50 for adults with children free when accomped by elders.

Bright said the show will be played for the benefit of underprivileged children in the Hub. No money will go out of Boston, and any profits will be left to local children's charities. It will be a one-ring affair.

Bright further explained that he doesn't want the children of Boston to be deprived of the pleasure of seeing a circus, and at the same time, doesn't want them to grow up hating unions. Therefore they're going to stage a rival circus, as an alternative to the kids going through union picket lines.

AGVA and the teamsters have been on strike against the circus since its opening at New York's Madison Square Garden early last month. Picketing has been going on since the preem with the exception of a temporary respite by use of a court order.

AGVA Circus

Continued from page 49

penters. He also consulted with Matthew L. McGrath Jr. of the Building Service Employees and others. Officials of the Boston CLU, representing the International Brotherhood of Teamsters, the Building Service Employees, the Carpenters Union, and several others, all AFL-CIO, have voted unanimous support of AGVA's attempt to organize the circus performers.

Some differences in picketing are foreseen in Boston as the Garden, unlike N. Y.'s Madison Square Garden, which is a building by itself, is housed in North Station, Boston & Maine Railroad property. Spokesmen of the B&M declared it will not be possible for the union to picket the railroad area, which includes the section of yards used for unloading circus trains.

Bright said there had been "continuous opposition of circus officials to unionization of its workers and acts." He said AGVA members who have refused to cross the picket lines and have left the show include: Emmett Kelly, Otto Griebling, Felix Adler, all of clown alley; Preston Lambert, ringmaster; Billie Mahoney, baton twirler; Marion Seifert, equestrienne; Hilda Brent, aerialist; and the five-member troupe of Fredonias, along with a couple of other acts.

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Cafe de Paris, London

London, May 2.

Eartha Kitt (with Sandford Gold); Arthur Coppersmith and Winston Lee Orchs; $10.50 *minimum opening night; thereafter* $6.50.

Eartha Kitt has come a long way since she provided one of the new faces on the London nitery scene about five years ago. Her return is a triumph in every sense of the word. Her opening at this swagger night spot attracted a capacity celebrity audience, although the minimum had been inflated to $10.50—even higher than charged in previous years for artists of the calibre of Noel Coward, Marlene Dietrich, et al.

Everything that had been done to make this a great occasion was justified by the result. Miss Kitt is a consummate artist who knows how to win and hold her audience. Her personality is a dominating influence, and her sense of mood and appreciation of sophistication are beyon reproach. She never makes a mistake throughout her 40-minute show, and even had she gone on longer, there would have been no complaints from the customers. In every way she gave a model performance.

Credit for the outcome must be equally divided between Miss Kitt and her songwriters. Between them they've fashioned an act which is a hep blend of sophistication with the romantic. Her own sultry style, accentuated by long and deliberate pauses in delivery, gives added meaning to her best lyrics.

Obviously by design, there is a consistent train of thought running through several of her special numbers, suggesting that she's the type of gal who can be encouraged to do most things in return for diamonds, minks and other riches. This is the theme of songs like "I Wanna Be Evil," "If I Can't Take It With Me, I Ain't Gonna Go" and "An Old-Fashioned House," among others. Then, to provide the effective balance, she has sweeter songs like "Looking for a Little Boy," "Lilac Wine" and a more dramatic offering, "Close Enough to Touch." And, for good measure, she offers a provocative rendition of "Let's Do It" and an amusing variation of "C'est Si Bon."

In a show which cannot be faulted, Miss Kitt emerges as one of the top nitery performers of the day.

Sandford Gold's precision accompaniment on the ivories, with the backing of the Arthur Coppersmith orch, which has just moved into residence at the cafe, gives the final polish to the act. Winston Lee's combo alternates for the lively dance sessions. *Myro.*

Lucerne, Miami Beach

Miami Beach, May 2.

Larry Best, Luke Salem, The Tip-Toppers (2), Jacques Donnet Orch; $2.50 *minimum.*

The Club Chalet in this new oceanfront has been trying to hit click formula ever since preeming last December, with in-and-out-results. Low ceilinged intimery is a long, two-levelled layout, with small stage designed for singles and duos. A long list of comics who've become standard acts in the area comprised the major portion of talent utilized, but, where in other hotel-cafes they managed to draw in goodly numbers, their values were never fully realized in this spot. Now vet restaurateur Art Schaeffer has been installed as new host and co-booker; his policy is inclined toward hunt for acts not used often on the circuit here, as evidenced in current layout.

Larry Best is virtually a newcomer to the area—he appeared at the Olympia several years ago—although he's another of the long list of graduates from the borscht belt in New York's Catskills who've made Beach hotels a frequent point of return in recent years. Going on his reception in the Club Chalet he can be added to that group.

Warm-up stages of his act are a compound of sometimes new—sometimes familiar one-liners. However he soon hits his strongest route, a series of dialect-character concepts that wind him into a satisfying session of giggles and laughs. A personable guy with a winning warmth in manner and approach, Best applies his knack for the zany to sight and sound bits with high spot a Britisher trying to find his way in the wilds of Brooklyn, zinger being involvement with an applechewing garment-center type. The character trail Best follows contains a thread of continuity to add to the laugh build and resultant arrival on high plaudit plateau.

Young Luke Salem is just starting out on a career as a song salesman. A tall, nice looking lad, he is equipped with a full, warm set of pipes that remind strangely of Tony Martin. The Martin leanings are obvious also in his tune selection. He has an appealing quality that should stand him in good stead while he garners the experience and development of style of his own.

The Tip-Toppers work over the platter-panto stuff to okay reception, while Jacques Donnet and his musickers make an adept crew on showbacks and for dansapation. *Lary.*

Hotel Roosevelt, N. O.

New Orleans, May 4.

Connee Boswell, Rowan & Martin, Frances Clark, Russ Carlyle Orch (12); $2.50 *minimum.*

With Connee Boswell's following gathered here over the years, there should be a showing in large numbers of her rooting section for the next four weeks. And there'll be some mighty pleased customers if she stays with the entertainment pace demonstrated opening night in the Blue Room.

The New Orleans-born thrush cradled the audience close to her with her showmanly blandishments and stylish deep-throated singing. She impresses as a poised, graceful songstress whose artful handling of rhythm, ballads and torchants win palm - pounding quickly.

She works with obvious enjoyment to spread an infectious touch to numbers that range from "If I Give My Heart to You" to the sultry, rollicking "When the Saints Go Marchin' In." Highlight of opening was her bellringing "Some of These Days." Sophie Tucker was at ringside and was seen to wipe a tear from her eye during Miss Boswell's tribute to her. Miss Boswell has showmanship and sell-a-song savvy.

Rowan & Martin, new faces hereabouts, add a fresh approach to the male comedy pattern. Rowan plays it straight; Martin is alternately brash, looney and rubbery-faced. Together they combine to launch themselves uninhibitedly on the eager audience. Their comedy wares bring continuous mounting laughs and a big mitt at finale.

Bandleader Russ Carlyle tees off bill with some carbonings of the song stylings of Perry Como, Bing Crosby and others to earn a nice score. His band registers as a solid show group, utilizing well arranged smooth rhythms plus a cleverly mixed assortment of pops, old faves and Latinos. He has little trouble keeping the dance area well populated. *Liuz.*

Biltmore Hotel, L. A.

Los Angeles, May 3.

Pepper Davis & Tony Reese, Dolores Hawkins, Barry Ashton & Bebe Allan, Hal Derwin Orch (10); $1-$1.50 *cover.*

A bright new comedy team makes its Coast debut in this layout for a showcaser that should serve as a solid springboard. Team of Pepper Davis & Tony Reese has some good material and an energetic delivery that adds up to a walloping last half of the hour-long show floored by Joe Faber to catch the rising tide of tourism. With Davis & Reese, the fine singing of Dolores Hawkins and the bright footwork of Barry Ashton & Bebe Allan, the Biltmore is dispensing a fine entertainment buy.

Davis & Reese score solidly with a running fire of laughs stemming from a couple of routines and some hilarious bits. They've got a wonderful spoof on the "$64,000 Question" and they keep the laughs flowing from a takeoff on the vocal style of the Four Aces and a "Cavalcade of Sports" interview with a punchy pug. They close off with some frenetic drum work, including a black light bit, and some fancy hoofing. Team has a fine potential.

Miss Hawkins has grown in disk stature since last in town a few years ago and gained assurance with it. Result is an easy-on-the-ears songalog. It's a little heavy on standards and could stand more concentration on Hit Parade material, but she's fine in what she does. Such standards as "Nearness of You," for example, get a caressing treatment that pleases and she uses "There'll Be Some Changes Made" as a promenading windup that gets her off strongly.

Opener is the reunited dance team of Ashton & Allan and they're as good as ever. Dancing is lithe and graceful and they have some imaginative routines, including "inner thoughts of a pair of ballroom dancers" and a new satire on "Rose Tattoo" a la their "Streetcar" spoof of a few years ago.

Hal Derwin's orch is still on hand doing a solid job of showbacking and providing an easy dance beat. *Kap.*

Cafe Society, D't'n, N.Y.

Christine Jorgensen, Jimmy Mosby, Princess Yasmina, Anthony Roberts & Vinnie Strong Orchs; $4.50 *minimum.*

Cafe Society Downtown with its many switches in policy has now gone in for a bill topped by Christine Jorgensen, who popularized Denmark for a reason that the tourist bureaus are unwilling to talk about.

Miss Jorgensen, now having gotten over the first stages of the freakish part of her theatrical career, has taken on a virtually new act that indicates she's trying to make it as a performer exclusively. She has apparently worked hard on the new turn and with a few more trips around the circuits should be in a position to get more serious attention as a performer.

She's gotten a line of impressions that are utilitarian. She does a few pop singers and one of Marlene Dietrich and Sophie Tucker, handles a spot of ballet en point, and with it a lot of lightning changes of gab that would be more effective applausewise if the screen wherein the transformations take place were on the stage. Gowns are dazzlers. Her major opus is a recitative on vicissitudes of the theatre, a rather lengthy piece which should be cut. It's a new act that will take more development; the basic items are good, but more practice and work will give this turn a bright gloss. Miss Jorgensen also utilizes an offstage narration during the quick-change points of her act. She seemingly is pulling in business at this downtown boite.

It is unfortunate that Miss Jorgensen follows an effective Negro mimic such as Jimmy Mosby, who hits it off excellently with mimes of some of the great singers, both male and female, and captures a lot of authentic qualities. His own singing voice and his explanations are on the plus side. Completing the layout is Princess Yasmina, who moved over recently from the Latin Quarter. The belly ballerina makes an interesting display even in this audience in which femmes predominated at show caught.

The Anthony Roberts orch and the Vinnie Strong Trio supply the musical needs of this spot. *Jose.*

El Morocco, Montreal

Montreal, May 2.

Ella Fitzgerald, Jack Ladelle, Bonita Sisters (2), *Maury Kaye Orch* (7), *Buddy Clayton Trio;* $1 *cover.*

Few singers playing Montreal are as popular as Ella Fitzgerald and very few are in the same league. And judging from biz during her brief stay at El Morocco, she has the drawing power; her two nightly appearances meant capacity in this attractive room.

Backed by a fine trio made up of Gus Johnson on drums, Benny Moten on bass and Don Abney on piano, Miss Fitzgerald whams over a hefty session that ranges from "Mr. Wonderful" to "A-Tisket, A-Tasket." Manner is easygoing and during encore session she obliges with requests from patrons rather than sticking to a formal listing. A fair gathering of juves were noticeable during show but overage customer was well out of the rock 'n' roll stage.

Jack Ladelle takes the spot before Miss Fitzgerald and impresses with his ability on various musical instruments and general songfest which includes an okay impresh set. The pert Bonita Sisters scorch the Latin rhythms in a brace of dances that are enhanced by revealing costumes and trim figures.

Maury Kaye's orch does a good job with the show music and gives way to the Clayton Trio for customer hoofing between productions. *Newt.*

Lake Club, Spgfld., Ill.

Springfield, Ill., May 3.

Deep River Boys (starring Harry Douglass), Harry Jarke, Miriam Sage Dancers (6), *Buddy Kirk Orch* (8); $1.25 *admission.*

It's quartet time again at the Lake Club where at least six double-tandem units have headlined within the past eight months. The Deep River Boys, making their first stop in Lincoln land, are pulling hefty business in the early portion of their seven day stint (May 2-8). They look like a natural to add an optional four days to the run—in which case they would also represent the Lake Club in a local charity telethon (May 12) to be femceed by June Havoc, and other imported talent.

At show caught, the Deeps relayed their harmonic repertoire with ease before a capacity crowd. Their only difficulties came in getting on and off the floor. Featured comic Harry Jarke's zany magic tricks and Tennessee-twanged patter drew encore mitting to keep him working overtime.

The Deeps, after illustrating their vocal versatility on five generously arranged standards and pop tunes, tried a begoff with a farewell trip around ringside with handmike chanting "Apple Blossom Time." It didn't work. They were called back three more times and finally succeeded in beating the applause with some noise of their own—an item in rock 'n' roll tempo called "Rock-A-Beating Boogie."

Miriam Sage Dancers, waiting in the wings to close the show, stepped up their entrance and got on amidst the rhythm and blues din. After stepping into their "Dixie Melody" finale the sextet garnered acclaim of their own.

Buddy Kirk unit acquit itself well in showbacking all acts with expert aid from pianist-arranger Ray Durant during quartet's songalong. The 88er was best noticed during Harry Douglass' solo of "Old Man River" which the lead baritone sold quietly for thunderous response. *Wayn.*

London House, Chi

Chicago, May 2.

Marian McPartland Trio (with Bill Britto and Joe Morello); no cover or minimum.

Introed by local deejay Wed Howard of WMAQ (as is the custom here), Marian McPartland and her two male sidemen bowed at the London House for the second time since the spot switched to music last September. And first-nighters gave them a warm welcome, auguring well for remainder of four-week run.

Not so modern that it's unintelligible, yet not bereft of imagination either, the McPartland brand of music combines a high degree of musicianship with inventive freedom. Dressed in sequined black, Miss McPortland often switches the spotlight back and forth between herself and her two helpers, giving each a chance to display the technique that sounds so well together.

The book includes "Love You Madly," "Strutting With Some Barbecue," "All the Things You Are," "Royal Garden Blues," etc.; it's varied and well-paced fare, and the customers give it a strong plus.

Between Miss McPartland's almost-virtuoso pianistics and drummer Joe Morello's deft and rhythmic touch on the skins, bass player Bill Britto adds the final fillip with the strong, rich backing of the bass viol. A little cold at the start, the group soon swings in response to hefty mitting. *Gabe.*

Seven Seas, Omaha

Omaha, May 4.

Dick Smith, Lou Monte, Al Lamm Trio; no cover or minimum.

One of the better comics to hit this area, Dick Smith proves as socko with the customers of this lone downtown nitery as predecessors such as Paul Gilbert, Jackie Kannon, Shecky Greene and Mickey Shaughnessy.

Smith offers a sock set of impressions, and his playing of two trumpets at the same time is a fine closer. In addition, Smith's throwaways and ad libs are of top calibre. Has fine knack of sensing what the aud wants.

Lou Monte rounds out the bill and the Italian singer offers a routine songalog. Al Lamm's Trio again does an excellent job showbacking. Biz, after a slow start, perked up tremendously, undoubtedly due to Smith's expert work. *Trump.*

Clouds, Honolulu

Honolulu, April 30.

Betty Reilly, Eddie and Betty Cole, Clouds Orch (4); $2 *minimum.*

This is the most entertaining show unwrapped in any Honolulu nitery in a long time.

Songstress Betty Reilly belts out a socko repertoire. She sings in Spanish, French, Yiddish and English and occasionally accompanies herself on the guitar. The accent is on novelty. She gets strong mitting at every show and on night caught had to add about 20 minutes of encores before customers would let her get away. And this at the early show yet.

The gal's a businesswoman too. She's just bought a quarter interest in this intimate penthouse room and plans to spend about three months in the room each year.

In between shows, Eddie & Betty Cole (he's Nat (King) Cole's brother) pound the ivories engagingly, with a bit of vocalizing. Husband and wife team also headline in the downstairs Little Dipper Room. *Walt.*

Birdland, N. Y.

Bud Powell Trio, Terry Gibbs Quartet, Mitchell-Rough Duo; $2.50 *minimum.*

Although there are no powerhouse jazz names on this bill, it's a good sampling of the class fare for this genre that this Broadway jive inn consistently presents. It's one of the reasons that this spot keeps right on swinging along, since the jazz buffs have learned by now that they can just drop in and get a menu of topflight jazz at any time.

Bud Powell, the erratic prodigy of the keyboard, has taken over the topline spot for the current bill and is back to his best form. Whatever may be turning over in his mind while he's performing, he manages to come up with an unending of inventive and intricate musical ideas. Powell, of course, is ultra-cool and his appeal is for the cognoscenti who dig this approach.

In a more generally understood idiom, the Terry Gibbs Quartet is a sock combo who combine the modern with the traditional. Gibbs is standout on the vibes and gets crackerjack support from femme pianist Terry Pollard, who doubles on the vibes for a real knockdown session with Gibbs.

The Mitchell-Rough duo, which has been bailiwicking in the Greenwich Village Cafe Bohemia for the past few months, make an auspicious uptown debut. The piano-bass combo has had obvious classical training and they integrate much of the longhair stuff into their jazz mechanics. Combo has a rich, tasteful sound that's fresh without being way out on a limb. *Herm.*

Chaudiere, Ottawa

Ottawa, May 2.

Diamonds (4), *Wally Dean, Hall Twins, Harry Pozy Orch* (8); $1 *admission.*

Toronto chant foursome, the Diamonds, pipes with a barbershop tinge and gets a result similar to the Ames Bros., sans the Ames savvy. Group billtops the Rose Room of the Chaudiere Club this week and gets clicko reception, particularly on their "Church Bells May Ring" disclick and slick arrangement of "Anniversary Waltz." Diamonds' routining of tunes is solid, with nice balance, but gabbing and staging need considerable strengthening.

Wally Dean emcees and does a solo stint. Comic's gags are timeworn but his pair of gimmick bits—a drunk, and a rube with a musical overcoat—get off to good impact. Dean would find it profitable to up the quality of his straight gag material to match the character items.

Hall Twins, attractive pair of femme terpers, are on twice with so-so tap routines. Twins could make advantageous use of identicalness by some unison terping. Their current stanza is a long way from unison, although it gets them nice mitting in both appearances. Harry Pozy band showbacks and plays for dancing. *Gorm.*

Blinstrub's, Boston

Boston, May 2.

Teddi King, Elkins Sisters (2), *Rudenko Bros.* (2), *Bob DeVoye Trio, Two Luvas, Michael Gaylord Orch* (10), *Lou Weir;* $2.50 *minimum.*

Teddi King, hometown product becoming w.k. through her RCA Victor disking of "Mr. Wonderful" and in for the week, nabs heavy returns opening night with set of pops in straightaway fashion. Thrush, singing about the town for some 10 years and gaining recognition in the jazz set, unveils a big voice to fill the 1,700-seater. Opening with "It's All Right With Me," diminutive brunet gets over a sock "Autumn Leaves" for good mitting and takes "Bidin' My Time" for a nice ride.

Miss King's voice has plenty of body and substance and soars through the big boite without losing any of its subtlety. She gets off "Lady Is a Tramp" in nice style and segues to her click "Mr. Wonderful," which brings clouting round of palms. She's caressing and tender in "It Never Entered My Mind" and bowoff "Lover" and leaves aud hungry deleting encore.

Having been the darling of the jazz sets hereabouts and at Newport, chirp retains much of the jazz stance, although singing straightaway, and could do with more patter and walkarounds for nitery circuits. However, Miss King is overcoming the old "prophet without honor" adage in the hometown and certainly rates with finest femme warblers around.

Elkins Sisters, acro contortionists, open the show with a fast-

(Continued on page 55)

VARIETY BILLS

WEEK OF MAY 9

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 10
Rockettes
Corps de Ballet
Les Charlivels
Alcetty
Palace (P) 10
Christine & Moll
Trotter Bros.
Danny Crystal
Charmoniars
Joe Termini
Doris & Robert
Pigmeat Co.
Gus Van

AUSTRALIA

MELBOURNE
Tivoli (T) 14
Adele Inge
Rayes & Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robbins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Helen Tluker
Dorothy Hickey
SYDNEY
Tivoli (T) 14
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

ASTON
Hippodrome (I) 7
Cyril Fletcher
Peter Cavanagh
Gerrard Sisters
Joe Devoe
Dorothy Reid
R & J Jover
Denise Vane
BLACKPOOL
Palace (I) 7
Howell & Radcliffe
Marquis & Family
Kirk Stevens
Martin Granger's Co
Great Fellxio
Granger Bros.
Cynthia & Gladys
Lou Campara
CARDIFF
New (M) 7
Dorothy Squires
Jerry Allen Trio
Golding & Stuart
Daly & Wayne
Banner Forbutt
Georgette
J & B Grantham
CHISWICK
Empire (M) 7
Billy Eckstine
Billy Baxter
Allen Bros & June
Dernos
Bob Andrews
J & K Stuthard
De Vel & Ptnr
Ballet Montmartre
CHELSEA
Palace (I) 7
Roy Lester
Cingalee
Pamela
Joe Howe
Del Oro & Rikki
Gayette
Ron Delta
Paula Lee
DERBY
Hippodrome (M) 7
Virgil
Julie
EAST HAM
Palace (I) 7
Syd Makin
A & V Farrell
Terry Dae
Roy Baker
Dorina
Renee
EAST HAM
Granada (I) 7
Tony Brent
Golding & Stuart
Bob Byron
Patsy Sylvia
Beryl & Bobo
Daly & Wayne
LONDON
Metropolitan (I) 7
Eddie Reindeer
Ravel
Desiree & Pierre
Duncan Sis & G Thomas
Noble & Denester
MANCHESTER
Hippodrome (M) 7
Billy Cotton Orc
Murray & Maidie
A Burdon & Coy
Duart Sis & A Benitos
J & J Bentley
NORTHAMPTON
New (I) 7
Jack Haig
Eric Williams
Mary Harkness
Sheila Holt
Tom Gillis
Billy Redman
Eddie Atkins
NORWICH
Hippodrome (I) 7
Cyril Dowler
Rhoda Rogers
Thee Debs
Wayne & Brett
2 Kalevs
SOUTHAMPTON
Grand (I) 7
Fred Emney
McKinnon Sis
Sonny Roy
The Kaleifs
Reed & Dowrey
Dennis Lawrence
Leslie Lester
WOOLWICH
Granada (I) 7
Furres
Jat Herod
King Bros
Allen & Albee Sis
Mackell Twins
YORK
Empire (I) 7
Rossair Co
Manz & Chic
Sabella
Arnold & Warren
Dick Collins
Syd Jackson
Rusty
Zelda
Lamone
Phyl Edmond
Den Dudley

Cabaret Bills

NEW YORK CITY

Arele's
Irving Grossman
Carolyn Carpenter
Mal Lawrence
Van Hornes
Polka Dots
H Roth Orc
Beverly
Bobby Short
Gypsy Markoff
Blue Angel
Ronnie Graham
Teddy Reno
Ellen Hanley
Roy Benson
Maxene Andrews
Bart Howard
Jimmy Lyons
Otis Clements
Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels
Cameo
Roger Steele
Chardas
Tibor Rakossy
Beca Babai
Anny Kapitanny
Chateau Madrid
Marguerite Sierra
Dolores Perry
Lolo & Lita
Pancho Orc
Ralph Font
Copacabana
Tony Martin
Phil Foster
Bonnie Sisters
Michael Durso Orc
Frank Marti Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Embers
Carmen Cavallaro
No. 1 Fifth Ave
Bob Downey
Harold Fonville
Hot'l H'nry Hudson
Three Suns
Joan Bishop
Hotel New Yorker
Lenny Herman Orc
Hotel Plaza
Paul Hartman
Betty Luster
Ondine Forrest
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Constance Bennett
Alan Logan Orc
Stanley Melba Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
T & J Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Mae West
Tito Coral
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Rudy Vallee
Le Ruban Bleu
Jimmy Savo
Nancy Elliott
3 Rifts
Norman Paris 3
Living Room
Nancy Steele
Old Roumanian
Sadie Banks
Alan Drake
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Eddie Layton
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Bill Shirley
Betty Benee
Pat Turner
Carmen Alvarez
Lou Nelson
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Vicky Autier
Sirat
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc
Waldorf-Astoria
Pearl Bailey
Nat Brandwynne Orc
Mischa Borr Orc
Village Vanguard
Joey Carter
Johnny Mathis
C Williams Trio

CHICAGO

Black Orchid
Jimmy Ames
Day, Dawn & Dusk
Meg Myles
Blue Angel
"Calypso Caravan"
Luis Torrens
J. McCleverty
Calypso Band
Carl McCleverty
Marianne
Blue Note
George Shearing 5
Chez Paree
Nat (King) Cole
Jean Carroll
Chez Paree Ad'bls
Brian Farnon Orc
Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo
Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears & Boulevar-Dons
F. Masters Orc
London House
M. McPartland 3
Palmer House
Betty Madigan
Johnny Puleo & Gang
F. Szony & Patty
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Patti Page
Conine & White
Murio & Sheila
Russ Morgan Orc
Bar of Music
Arthur Blake
Marge Rayburn
Zulch & Noble
Biltmore Hotel
Dolores Hawkins
Davis & Reese
Ashton & Allan
Hal Derwin Orc
Ciro's
Maurice Chevalier
Dick Stabile Orc
Bobby Ramos Orc
Crescendo
Herb Jeffries
Dick Hazard Orch
Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio
Mocambo
Sue Carson
Reno Rene Trio
Paul Hebert Orc
Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc
Statler Hotel
Billy Vine
Bob Douglas
Helmut Gunther
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jane Froman
Jack Durant
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc
El Cortez
Stuart Allen
Diane Lefti
Betty Gorham
Sherman Hayes Orc
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Ted Fio Rito Orc
Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
Eddie Bush
Jig Adams Band
Sons of Golden West
New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony & Cabots
Dorben Dncrs
Garwood Van Orc
Riviera
Phil Silvers Show
Dorben Dncrs
Ray Sinatra Orc
Sahara
Ray Bolger
Tina Louise
Ashtons
Marvellos
Saharem Dancers
Cee Davidson Orc
Sands
Vic Damone
Kean Sisters
Beachcombers
Jack Bunch
Copa Girls
A. Morelli Orc
Showboat
Joaquin Garey
Gia Mo
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Sally Rand
Lee & Princess
Barbara McNair
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
Allan Jones
Roger Ray
Meg Brown
Sonny Howard
Cordolins
Roby & Dell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Balmoral Hotel
Enrica & Novello
Rudy Baum Orc
Wayne Carmichael
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Casablanca
Louise Brown
Mickey Manners
Bob Regent Orc
Eden Roc
Dick Shawn
Terri Stevens
Mal Malkin Orc
Chuey Reyes Orc
Empress Hotel
Jay Jason
Barbara Velasquez
Mandy Campo Orc
Fontainebleau
Jan Arden
Condos & Brandon
Sacasas Orc
Kenilworth
Martha King
Carroll & Gorman
The Cromptons
Michael Marvin Orc
Lucerne
Bas Sheva
Corbett Monica
Jacques Donnet Orc
Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
Nautilus
Larry K. Nixon
Milen Nicole
Antone & Ina
Syd Stanley Orc
Monte Carlo Hotel
Martin & Maio
Leonard Young
Ben Novack Orc
Murray Franklin's
Roberta Sherwood
Bobby Sherwood
Ernie DiLorenzo
Murray Franklin
Van Smith
Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle
Roney Plaza
Serge Valdez 3
Bernard Marshall
San Souci Hotel
Danny Rogers
Rita Constance
Sammy Walsh
Freddy Calo Orc
Saxony Hotel
Jose Cortes Orc
Johnny Silvers Orc
Seville
Tommy Ryan
Johnny Silvers Orc
Sea Isle Hotel
Harry Harden Orc
Pasty Abbott
Vanity Fair
Gil Marr
Othella Ballos
Frank Capri
Bastidos Orc
5 O'Clock
Louise Angel
Tommy Raft
H. S. Gump
Parisian Rev
Vagabonds Club
The Vagabonds (4)
The Dunhills
Anne Russell
Nicoll & Knight
Babe Pier
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mera
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Velaz
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Celina & Reutilo
Montmartre
Lola Flores
Casino Playa Orq
Fajardo Orq
Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Nacional
T. & P. Rodriguez
Rolly Rolls
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Patti Moore
Ben Lessy
Salmas Bros.
Skylets
Kay Martin
Body Guards
Eddie Fitzpatrick
Riverside
Lillian Roth
Shyrettos
Stanley Burns
Stan Kramer
Starlets (8)
Bill Clifford Orc

Fight Pix Ruling

Continued from page 1

old motion pictures now played on video.

Supreme Court refused yesterday (Mon.) to rule on an appeal from the decision favoring boxer Al Ettore in the Third Circuit Court of Appeals (Philadelphia), and this refusal now means that the case will be returned to a Federal trial court for a financial judgment for Ettore. Ex-boxer brought the case in connection with a Chesebrough Mfg.-sponsored "Greatest Fights of the Century" telecast over NBC-TV in 1950, with Philco named because it was carried over its then-WPTZ outlet in Philadelphia. Telecast was that of Ettore's bout against Joe Louis in 1936, for which Ettore was paid for theatrical rights but not for television, since the latter medium was never dreamed of at the time.

Ettore claimed that the television use of the film constituted both an invasion of privacy and a use of a "performance" without his permission. Defense in the case claimed the bout was a public event, thus enabling its use without payment to the principals.

In so deciding that the film did constitute a performance, the courts opened wide possibilities into similar actions covering other sporting events, old movies and other commercial or quasi-public events which were captured on film and subsequently shown on television.

Satchmo Returns

Continued from page 2

the 13-day tour of the provinces is about $500,000. Possibility of Continental bookings after the UK tour is still not definite.

First house on opening night was only fair, with about 4,500 customers. Second show was solid with 7,500 watching the proceedings.

Peg Leg Bates in the opener exhibited some neat foot and cue work with much mitting by the crowds. Bates' patter was also good, producing laughs and good response.

Choice of Ella Logan in the No. 2 slot was unfortunate. Songstress was out of her element in a hall that size and her routine failed to register.

Miss Logan belted several songs across with no bad reaction from the audience; however, her act was too long and the impatient fans began to slow-clap her and catcall during her later numbers. Although handling herself well in the later stints, songstress was visibly shaken when she left the stage amidst a mixture of applause, cheers and yells.

Star of the show, of course, was Armstrong, who entered the hall to a tremendous ovation. All Stars work from a raised, revolving platform in the centre of the arena, giving the crowd a chance to catch a glimpse of Satchmo in action, although adding nothing to the acoustical quality of the performance. First number was "Sleepy Time Down South," with w.k. gravel-voiced vocal by Armstrong. Nice change of pace was provided by "Indiana," which featured the driving two-beat style of New Orleans dixie for which the group is famous. Following numbers continued in like manner, alternating between vocals and straight jazz. Outstanding support was rendered by the All Stars, with each turning in some neat solo work. Edmund Hall on clarinet did an outstanding job and received much palm work for his rendition of "High Society."

Trummy Young blew a good trombone. He was very fast with the horn and alternated between the tailgate style and the more quiet supporting tones. Best job was on "The Bucket's Got a Hole In It," where tailgate horn was at its best. Crowd demanded three extra choruses before letting the group go to the next number.

Jack Lesberg on bass turned in a socko solo on "Lullaby of the Leaves," with nice support from rest of group. Billy Kyle at piano and Barrett Deems on drums provided good rhythm for the group.

Sparkplug of the group was Armstrong, who sings and plays his horn hot or cool with equal facility. Velma Middleton chirped several songs with the maestro and was well received. Best of her duets was "That's My Desire," which she has also recorded with Armstrong.

Show runs 90 minutes, with the All Stars on stage for an hour. The crowd wanted Armstrong on longer, but the 56-year-old trumpeter was not pushing it. The two-a-day schedule has kept him health-conscious as he travels with his doctor at all times.

Middlebrow Shift

Continued from page 1

muter market for legit attractions include this somewhat startling fact: the cost of tickets is less than the other costs involved in stepping out. Assuming an outlay of $16 for a pair of ducats, the typical middlebrow couple spend $5 for a babysitter, $4 for railroad transportation (few come in by auto, surveys indicate), $2 for taxis, and $20 for dinner and liquor.

It's been pretty well fixed that the biggest corps of legit-goers bivouacs in Greenwich, Stamford, White Plains, Rye, Montclair and the Oranges. Dull areas are Long Island's Suffolk, Connecticut's Middlesex and New York's Rockland Counties.

That reflects relative rail commuting conditions in the different areas. Where railroads offer poor service, people generally find it too much trouble to make the theatregoing trip to town.

To sell the train-rides on legit attractions there's been a $300,000 refurbishing of two-and three-sheet stands as far east as Boston and New England by Transportation Displays Inc. which has this type of theatre advertising pretty well sewed up. [Two advertising agencies, Blaine Thompson (60%) and Lawrence Wiener Associates (30%) service most of the placement.]

Stepped-up use of posters in suburbia and exurbia involves some 21 major terminals and 260 local railroad depots, plus the important airports. With modern population drift increasingly evident some managements contract display space way ahead. Interestingly, the new musical smash, "My Fair Lady", though sold out for months ahead is building further backlog in the commuter areas. This action contrasts with "South Pacific" some years ago, which did not hit the transportation circuit until the show had been on the Broadway boards a full 18 months.

Current legiters on the right-of-way posters include "Damn Yankees", "Fanny", "Hatful of Rain", "Matchmaker", "Time Limit", "Middle of the Night", "No Time For Sergeants", "Pipe Dream", "Desk Set", "The Lark", "Pajama Game" and "Ponder Heart". All in all it adds up to a far cry from George M. Cohan's discovery of New Rochelle at the turn of the century. The phrase, "45 Minutes From Broadway" has now been drastically updated.

Questionable Ads

Continued from page 1

occurred in the following: apparel, 3,218; auto sales & service, 2,956; home appliances, 2,764; furniture-floor covering, 2,161; radio-tv-music, 977; home furnishings, 756; biz opportunities, 869; employment, 735. All but the radio-tv music category represent definite increases over "questionable" ads in those categories during the previous year, 1954. Isolated instance shows a drop from 1,100 bad ads in '54 to 977 in 1955.

Pulitzer Sweep

Continued from page 1

tional value and power of the stage." "Diary," based on the 1952 bestseller, "Anne Frank: The Diary of a Young Girl," does not deal with American life.

However, there have been prior awards made to plays that didn't fall into the category specified. "Diary," which costars Joseph Schildkraut and Susan Strasberg, opened last Oct. 5 at the Cort Theatre, N. Y.

TV Comics

Continued from page 1

season. He may even bypass those. Miss Raye, who was beaten consistently the past season by the Phil Silvers competition on CBS, doesn't show up at all on the projected NBC Tuesday night schedule (or any other schedule) for next season. The Wm. Morris boys have had some preliminary talks with CBS about her future services but nothing's come of them. Instead, the Tuesday 8 to 9 slotting reverts more to a musical, variety round-robin of entertainment (with Bob Hope and occasionally Martin & Lewis holding down the comedy assignment). Otherwise the accent will be on the Dinah Shore series for Chevy and the Ray Bolger musical-variety "Washington Square" layout, which gets a 16-week alternate ride.

Danny Thomas has lost both his ABC-TV sponsors, Dodge and American Tobacco, and whether he returns to the web in his "Make Room for Daddy" series depends on future sponsor reaction to the series. Major stumbling block—and always a hazard where longrunning situation comedies are concerned—is the fact that, with Jean Hagen leaving the cast as his wife, the viewer is compelled to accept a whole new premise for the series.

Texaco's failure to pick up its option on Durante creates a situation where the Schnoz may wind up doing a couple of specs for NBC next season and resting on those exclusively.

Not since George Gobel's emergence three seasons back has a "new face" hit the tv comedy jackpot. Phil Silvers, of course, did it the past season with his Sgt. Bilko characterization but Silvers' status as a show biz vet of the comedy wars hardly needs reprising here. CBS-TV went out on a limb with Johnny Carson on behalf of General Foods as a nighttime entry but he wound up as a 26-week casualty. The network is now pitching him for the daytime sweepstakes.

NBC-TV came a cropper in its attempt to build the Sunday night 8 to 9 "Comedy Hour" as a showcase for new and undeveloped talent. Nothing happened. Steve Allen is taking it over and it reverts back to a variety hour.

NBC is pinning its hopes on Buddy Hackett making the grade with his "Stanley" situation comedy, which moves into the 8:30 to 9 Monday night slot when Sid Caesar shifts to Saturday nights next season, but here, too, NBC is settling for half a dose of comedy, with the 8 to 8:30 period turned over to the "Launcelot" kid-accented adventure series.

Even the so-called Broadway and Hollywood & Vine-type of comedic personality is finding it rough going, as witness CBS' cancellation of both Robert Q. Lewis and Jack Paar.

Racial-Facial Lyrics

Continued from page 1

banned for years for fear it might be considered derogatory by Negroes, but other webs still okay it. NBC and CBS have both changed words in other Foster songs but ABC hasn't on the grounds that Foster wrote of an "era which factually existed."

NBC's continuity acceptance manager, Bob Wood, says the network is guided by "common sense on public relations basis. We don't want to say slavery never existed, but we don't want to play it up." Thus, the word "darky" is out of "Old Kentucky Home," and "darkies" changed to "children" in "Swanee River." "Mammy" is deleted from "Shortin' Bread" because, "associated with the Negro servant down south, we feel it might be offensive to Negroes."

CBS changed "darkies" to "brothers." NBC also has banned blackface routines or stereotyped Negro characters, has nixed Italian gangster characters for three years, and heavies are now more evenly distributed as far as nationalist background is concerned. CBS has banned "Sam You Made the Pants Too Long" as offensive to Jews and "Chink" has been eliminated from "Chinatown, My Chinatown." Similar changes have also been made by ABC, which also banned "K-K-K-Katy" and "Cross-Eyed Cowboy on Cross-Eyed Horse" because they might offend people with those infirmities.

Palladium, London

London, May 1.

Billy Daniels (with Benny Payne), Tommy Trinder, The Nitwits, Eve Boswell (with Ron Lockhead), Lita Roza; Cinq Peres (5), Channing Pollock; Tedy Johnson & Pearl Carr; Denis Lotis, Three Kaye Sisters, Howard Jones & Reggie Arnold, Eddie Ash (and Partner), George Carden Dancers (16), Eric Rogers' Palladium Orch.

In his final vaude bill of the current Palladium season, Val Parnell repeats the formula which had such a surprise success earlier in the year. On that occasion the talent lineup comprised almost exclusively an array of recording vocalists, and the socko b.o. results encouraged him to try his luck a second time. But somehow the overall result is not so effective, and there is clearly an overplus of pop songs and singers to throw the bill off balance.

One reason may be that there is just too much talent in the bill. On opening night, headliner Billy Daniels had to wait until just five minutes before 11 (the normal curtain hour) before he was due on-stage, resulting in restriction of his stint to a mere 15 minutes or so. That he was able to stamp his personality in so short a time is something of a tribute to the colored star, but before he has an opportunity really to get into stride he is already winding with the inimitable "Black Magic." "Embraceable You," "Blackbirds" and "Your Eyes" are among the hep entries in his brief but polished songalog. Benny Payne's socko backgrounding on the ivories is an integral part of the routine.

Tommy Trinder's ingratiating style as emcee still wins an appreciative audience reaction, but it is as well for him that there is only a limited vaude season as his gags show signs of strain and his ad libbing is not as free and easy and spontaneous as when he first embarked on this chore. Nonetheless, he is quite an asset on any bill and never fails to keep the action rolling at a lively tempo.

The Nitwits comedy band routine is unfailingly a standout success. After several months in the Hippodrome revue, their zany antics still evoke a nonstop laugh flow. This is uninhibited knockabout stuff, notable for its exemplary timing and its relaxed sense of presentation. Sid Milward as the batoner and Wally Stewart as the principal comedian lead a well-trained team. Eve Boswell has been a top-ranking disk and tv chirp for some time, but this is her first Palladium engagement and she acquits herself very favorably. Gal has a lively style and happy knack of getting audience participation, even when uninvited. But she asks for it particularly for her closer, "Sugar Bush," with which she's closely identified, and gets it in full measure. Lita Roza, another top pop chirp, also impresses with her vigorous vocalization; clicking with "Papa Loves Mambo" and "My Jimmy Unknown."

As a switch from succession of disk singers, Parnell has imported the Cinq Peres, a French quintet with an unsual brand of entertainment. Without any backing from the pit aggregation they provide their own "vocal orchestra" and their offbeat effects are superbly demonstrated with a speciman of Mozart, an item from "The Barber of Seville," a highly impressive dance macabre and a variation of the popular "Pigalle." A smash diversion, worthy of prominent billing in any program.

Channing Pollock has made quite an impact since he first came to Britain in latter part of last year. With a Royal Command performance, a string of top nitery dates, a feature spot in a revue and previous Palladium billing to his credit, he's made quite a name for himself. Deservedly, too, because his magico act, in which he produces doves and decks of cards seemingly from nowhere, is one of the suavest turns of its kind seen on the West End stage.

Teddy Johnson & Pearl Carr, also Palladium first-timers, have a moderately entertaining routine, but there is an over-emphasis of coyness in their songalog. This is particularly noticeable in their arch interpretation of "No, Not Much." Denis Lotis, another prominent disk name, gets only a so-so reaction; he has an exaggerated delivery technique, which doesn't enhance such numbers as "Cuddle Me" and "A Time and a Place." The Three Kaye Sisters, a youthful vocal trio, impress with their freshness, but there is an inherent naivete, which is out of place in a sophisticated program. Howard Jones & Reggie Arnold are in a lower bracket and their vocal musical dueting gets only a mild reaction. Eddie Ash indulges in unusual acrobatics, the main part of his turn involving stunts while doing a headstand on a suspended crossbar. Solid opening act which registers to good returns.

Well-drilled resident George Carden line has two spots which they fill with attractive terping. *Myro.*

Apollo, N. Y.

Dinah Washington, Herbie Fields Orch (13), Jay Smythe, Charms (4), Slappy White, Fouchee Dancers (4), "Smoke Signal" (U).

This is Dinah Washington's show and she walks away with it hands down and pipes up. Songstress takes over in the closing niche and holds the house in her grip for more than 20 minutes as she rambles through a solidly routined medley of her past click associations.

Preceding Miss Washington's stint is one of the most pleasant layouts to hit the Harlem flagship in some time. What makes it especially novel is that the rock 'n' roll beat which has been dominating here is held to a minimum. With Herbie Fields' orch (four rhythm, four brass, five reed) laying down a swinging beat, the only time the r&b bounce comes through is in a segment of The Charms' turn. The four-boy combo tackles "Two Hearts" and "Heart of A Rose" in the rockin' groove but is at its best with a straight ballad workover of "Who Knows" and "Memories Are Made of This."

Layout opens nicely with Jay Smythe on roller skates. He rollterps through such dance patterns as the rhumba, soft-shoe, mambo and boogie and then winds flashily atop a table. The Fouchee Dancers, in the next-to-closing, create an exotic West Indian atmosphere with some colorful choreographic designs. Two boys and a femme do the stepping while another guy sits in the background banging a bongo.

Slappy White handles the bill's comedics in a sure manner. He's got a slick standup delivery and whips across the yocks for a big score. He comes in for a long patter turn in the trey and then is in and out introing acts.

Miss Washington opens briskly with "Our Love Is Here To Stay" then moves over to the keyboard for a self-accomping bit through the medley. There are close to 14 numbers in this potpourri and she gives the crowd an adequate taste of each. *Gros.*

Empire, Glasgow

Glasgow, May 4.

Vic Oliver (with Vanda Vale, Barbara Vick, Frank Hickey, Lilian Brent; Harry Green, musical director), Tony Fayne & David Evans, Arthur Worsley, Peggy Thompson, Burt Brooks, La Rochelle Trio, Bobby Dowds House Orch.

Vic Oliver, English stage, radio and tv comedian, offers new and old material, including a comedy sketch, and scores with dry humor in which he pokes much fun at himself, his baldness and his ambition to be a serious musician. Comedian can be faulted on score of old gags, but he puts 'em all over with such mock humor that they raise yocks. He also shows aptitude for serious piano playing, tinkling the ivories as well as tickling the risibilities.

Opening trick is to show slides of himself as a baby, with his present face superimposed on naked babe's body. He includes this in screening of his alleged family album, with offstage commentary by himself.

Segues into playing piano blindfolded, then introducing ballerina Barbara Vick and his singer, Peggy Thompson, in offstage rendition of "Ave Maria." In second part of layout, Oliver takes part in comedy sketch with stooges, this being in the if-only-it-hand't-been-censored style, with audience asked to call for tag it wishes. As a French lover-husband, Oliver enters in this wearing a Davy Crockett cap. Winds program with some neat byplay with his attractive young stooge, Vanda Vale, and violin playing.

In support, La Rochelle Trio, in fourth week of vaude, are adequate dancing openers, offering a "Can-Can" to start the second segment. Peggy Thompson's songalog includes "Jimmy Unknown," the duel song from Gounod's "Faust," and "Love Is Many-Splendored Thing."

Arthur Wersley's ventriloquism with dummy Charlie Brown shows nifty voice manipulation in overlong act. Burt Brooks offers a novelty magico turn. Tony Fayne & David Evans give impressions of sporting personalities associated with English radio and tv. Bobby Dowds batons resident orch when Vic Oliver's own director, Harry Green, isn't on the rostrum for the comedian's own turn. *Gord.*

Palace, N. Y.

Karpis Trio, Florence Zamora, Cook & Brown, Pamela Dennis, Florida Trio, Alphonse Berge (3), Lenny Colyer, Les Cardinals (3), Myron Roman Orch; "Wetbacks" (Realart), reviewed in VARIETY *March 7, '56.*

Good enterntainment values are built into this Palace bill. Most of the acts have been in this house previously and newcomers Florence Zamora and Pamela Dannis (both New Acts) blend into the scenery handsomely.

One of the liveliest acts to play here are Les Cardinals, a musical and acro trio on the order of a fellow Gallic group, Les Charlivels. Cardinals comprise two boys and a girl with the lads performing on the vibes and saxes and some fast acro work thrown in. The lass provides dance and acro interludes for a totally good effect.

The bill is so constituted that there is only one turn with any degree of talk. Coming at the next-to-closing slot, it seems that anyone able to utter more than gutturals would be hailed as a tremendous wit. Lenny Colyer's impressions do better than they would ordinarily because of the fortuitous slotting. His material is okay and his impressions work out well.

Alphonse Berge, with three highly impressive models to work on, does his draping turn to its usually good responses. His lightning coutourier creations bring admiration from male as well as distaffers, and he bows off impressively.

The Florida Trio has always been one of the surefire acts here and can perform with equal effectivness in niteries. The golliwog bit is excellently executed and a rewarding mitt follows.

Cook & Brown, the Negro hoofing pair, similarly perform effectively. There are some good comedy movements and they walk off to a good palm. The Karpis Trio, openers, comprising two men and a femme, do risley and unsupported ladder work for good results.

Myron Roman Orch handles the musical chores excellently. *Jose.*

Empire, Edinburgh

Edinburgh, May 2.

Don Cornell (Jerry Carretta at piano), Pharos & Marina, Billy Baxter, Bobby Wright & Marion, Harry Allen & Albee Sisters (2), Lizzet & Eddie, Shipway Twins, Marie de Vere's Six Blue Orchids, Gordon L. Rolfe orch.

Don Cornell is the current headliner here and clicks strongly with stubholders, impressing with pleasing vocals and entertaining patter linking his tunes. U.S. singer has an original way with him. On this showing he deserves far larger houses than the one at performance caught, and is more allround entertaining act that many U.S. star singers. Is ably backed at ivories by his pianist-arranger, Jerry Carretta, who gets spot to himself in middle of Cornell's act.

Songalog ranges from "Hold My Hand" to "Rock Island Line," "Love Is Many-Splendored Thing," "When Autumn Leaves Start to Fall" and attractive "Size Twelve," sung with roving mike in front orch stalls.

"Size Twelve" is warbled after Cornell has singled out a pretty gal from front-stall customers, queried her on her job, boyfriend, etc., and he serenades her with the tune, to audience satisfaction. He presents the distaffer with his disk of tune as reward.

Act is performed with good lighting effects. Singer is without aid of any strong disclick, and would pull in stronger biz with such a gimmick. As is, he's very pleasant offering and would be entertaining bet for a London Palladium stint.

Support bill is lightweight. Marie de Vere's Six Blue Orchids are attractive dance openers. The two male Shipway Twins, Australians, swing skillfully on a framework of bars, showing much athletic prowess. Both are garbed in white shirts and trousers. One of the twosome wins palming for two-and-a-half somersaults from bar to ground.

Bobby Wright & Marion, in slap-happy comedy and crosstalk, won minimum reaction from small house at show caught but battled on gallantly. Act has familiar wife-arguing-with-husband fodder. Lizzet & Eddie are an attractive brother-sister acro-cum-musical team from Denmark, and score with comedy touches. Male's acro work is a standout.

Pharos & Marina baffle with thought-reading act, she being blindfolded and identifying objects. Harry Allen & Albee Sisters link novel comey of assumed amateurism with juggling dexterity. Billy Baxter (he's a brother of Jeannie Carson, English actress now on U.S. tv) shows himself one of the most promising of new crop of British comedians. Sound backing by Gordon L. Rolfe house orch. *Gord.*

Unit Review

Ak-Sar-Ben Revue

Omaha, May 2.

Floyd Shaw production of "Ak-Sar-Ben Revue," with Dorothy Collins, Leo de Lyon, The Albins (2), Ralph Marterie Orch (17). At Ak-Sar-Ben Coliseum, Omaha, May 1-2, '56.

Ak-Sar-Ben, Omaha civic org, kicked off its show season with an exceptionally fine revue topped by Dorothy Collins. Every year Ak offers five free shows to its members, in addition to other benefits, for the annual $10 stipend—and many of 'em got their money's worth out of this show alone. Attendance numbered around 16,000 for the two nights and there are only 22,000 Ak members.

Miss Collins, fetchingly gowned in a flowing blue creation, overcame a handicap when her accompanist-director, Dick Marks, was called to Chicago because of the death of his mother on opening night. With only a short rehearsal with Ralph Marterie's orch, she went on cold and drew a huge score for her 20-minute stint.

Blonde introed with "Great Day," then bounced into "Mr. Wonderful," "When My Baby Smiles at Me," "Jubilee," "Mountain High and Bali Low," and closed with zingy "Sky Is Blue."

However, biggest ovation was accorded comic Leo de Lyon, fresh in this territory. Youth's mugging, impressions, pianistics and voice changing were socko throughout. His feat of whistling and humming at the same time was an outstanding closer.

The Albins, vet knockabout dancers, featured first half of bill and scored, although their patter could be improved. After offering their "Ballroom Dancer's Nightmare," they used a ventro bit for getaway.

Marterie, in addition to cutting a fine show, led his 17-member orch through a dozen well-selected numbers. Leader was guilty of reciting which album of his each number came from, though, which got to be old stuff. *Trump.*

Saranac Lake

By Happy Benway

Saranac Lake, May 8.

A record to be very proud of—advanced cases that came here who were very ill and fully regained their health to resume work with a definite all-clear. This was accomplished by Joe McCoy, Loew manager; Sam Senseney, owner Minor Theatre, Moran, Kan.; Delphin Streder, Colonial (RKO) Theatre, New York; Roy McSwain, manager Rogers Theatre, Shelby, N.C.; Tony Chok, United Artists, Singapore, Malaya; Clifton (IATSE) Byrd, projectionist, Nashville, and David Woodard, operator Broadway Theatre Dillon, S.C.

Murray Weiss of Boston and Ned Shugrue, N.Y., Will Rogers fund executives, in for an inspection tour and to set the Foundation for the yearly powwow and meeting of the Variety Clubs-Will Rogers Hospital board of Directors, skedded early in June.

New appointments by Dr. George E. Wilson to our main office as parttime switchboard operators: Muriel (Eddy Sisters) Danzi, Bob (Mello-Larks) Smith, and Ray McCarthy, radio technician.

Harold Rudman and family motored in from New Britain, Conn., for a bedside chat with his father, Edward Rudman, formerly of Strand theatre of that city, and found him progressing well.

Louise Zolner, whose husband, Julius, returned to Gotham after a quickie visit. He helped celebrate her first real good medical clinic. She sports mild privileges and okay for biweekly pictures.

Fal (IATSE) Jones, projectionist State Theatre, Lexington, Va., in to celebrate his wife, Mildred's birthday. She is a certainty to regain her health.

Write to those who are ill.

Nebraska Fair's Full Wk.

Omaha, May 8.

Nebraska State Fair Board last week decided that for the first time in history the expo at Lincoln will run a full week this fall. Longest previous run had been half a day short of seven, tried last year.

Dates this year are Sept. 1-7.

Night Club Reviews

Continued from page 53

Blinstrub's, Boston

paced act with one working on a table and the other on the floor carboning each other to stout mitting. Rudenko Bros., two slick jugglers, use clubs and balloons to nice effect; get great mitting with ball thrown from the aud and caught on stick and wind up with dazzling flash juggling flaming torches.

Bob DeVoye Trio, two lads and redhead femme, are bright with modern and interpretive terping, scoring with spins and twirls, ballet bits and a "Shangri-La" number. Clincher is acro femme whirling from one lad to the other in series of stands culminating in a one-foot spin by distaffer followed by rousing jive routine. Two Luvas, caught here earlier in season, amaze with ceiling-high aerial stunts in which the two femmes dangle from rigging precariously in upside-down routines. Mike Gaylord cuts a slick show and Lou Weir pleases in the organ interludes. *Guy.*

Eden Roc, Miami Beach

Miami Beach, May 5.

Lilo & Co., Al Bernie, Mal Malkin Orch; $3.50-$5 minimum.

This is Lilo's second cafe date, first away from New York environs. On basis of aud impact in the Cafe Pompeii of this poshery, her carefully devised act shows need for tightening and dressing down of the arrangements to point where demands on her vocalistic powers call for toning down of the range. Visually, the accent is on the obvious, of which she has plenty, with a zoom-down cleavage the eye catcher from walk-on.

As staged, the act is a fluid one with use of the excellent Pralin quartet buttressing the occasional weakness in song projection. The attractive blonde Parisienne has been handed a group of American-French concepts that call for full use of a husky fullness with the rough aspects of tonal quality revealed in the straining for the big voice plateau; when the backgroundings of the accompanying Pralins come on from backstage, the harmonics only serve to illustrate the striving for the big finish on Lilo's part. Withal, the intelligent devisings of the stager brings out a volatile charm in personality to accent American material such as "I'm the Girl," a ballad theme, a sans-mike takeoff on street scene in Paree and a mixup with male tablers utilizing handmike, pointing for laughs via the balding types she chooses in "People Are People." With aid of the Pralins, she works out an effective change to gamine outfit and the Montmartre atmosphere. Winder is medley of French pops, with quartet on for the climaxer, her "Paris In the Springtime."

Al Bernie, on cold to open proceedings, works his way into favor quickly with a series of funny one-liners, then keeps the warmth rising with quickie impreshes freshened by new wordage that raises risibilities. Always a smooth working technician, Bernie, in this big room, keeps the build mounting throughout his stint with inserts of topical overtones to routines on marriage. He has a sock sequence in which he "casts" supporting gals in a pic to steady series of laughs. Encore bringer is his fast-moving lampooning of screen, video and stage personalities, to wind into the big palm payoff.

Mal Malkin emcees creditably and, per usual, batons the showbacks adeptly. On the dansapation side, his crew is equipped with a superb array of toe-ticklers that keep the floor filled. *Lary.*

Arenas

Continued from page 49

showshops is spread around to many more cities than in previous years because of the larger number of arenas and auditoriums.

Latest to come in with expositions is the huge N.Y. Coliseum which opened April 28 with stamp, photography and automobile shows. The overall b.o. is likely to be a tremendous $500,000.

Another area of inome for the arena ops that is on the upbeat is the touring evangelists, which are on the increase. Gospeleers such as Billy Graham, Oral Roberts and some of the lesser known figures are making continued demands upon arena time. The strength of the evangelistic boxoffice is extremely hard to gauge because collections and free-will offerings are an important consideration. However, that area of arena operation

Show On Broadway

The Most Happy Fella

Kermit Bloomgarden & Lynn Loesser production of "opera" in three acts (11 scenes), with book, music and lyrics by Frank Loesser, based on Sidney Howard's "They Knew What They Wanted." Features Robert Weede, Jo Sullivan, Art Lund, Susan Johnson, Shorty Long, Mona Paulee, Arthur Rubin, Rico Froehlich, John Henson, Keith Kaldenberg, Lee Cass. Staged by Joseph Anthony; orchestrations, Don Walker; orchestra and choral direction, Herbert Greene; choreography, Dania Krupska; scenery and lighting, Jo Mielziner; costumes, Motley. At Imperial Theatre, N.Y., May 3, '56; $7.30 top.

Cashier ..... Lee Cass
Cleo ..... Susan Johnson
Rosabella ..... Jo Sullivan
Waitresses ..... Marlyn Greer, Martha Mathes, Myrna Aaron, Merl Miller, Beverly Gaines
Postman ..... Lee Cass
Tony ..... Robert Weede
Marie ..... Mona Paulee
Max ..... Louis Polacek
Herman ..... Shorty Long
Clem ..... Alan Gilbert
Jake ..... John Henson
Al ..... Roy Lazarus
Joe ..... Art Lund
Giuseppe ..... Arthur Rubin
Pasquale ..... Rico Froehlich
Ciccio ..... John Henson
Country Girl ..... Meri Miller
City Boy ..... John Sharpe
Doctor ..... Keith Kaldenberg
Priest ..... Russell Goodley
Tessie ..... Zina Bethune
Gussie ..... Christopher Snell
Neighbors ..... Helen Blount, Myrna Aaron, Beverly Gaines, Henry Director, Hunter Ross, Bob Talley
Neighbor Ladies ..... Lillian Shelby, Lois van Pelt, Marjorie Smith
Brakeman ..... Norris Greer
Bus Driver ..... Ralph Farnsworth

Neighbors and neighbors' neighbors: Helon Blount, Thelma Carpenter, Evelyn Maye, Genevieve Owens, Lillian Shelby, Marjorie Smith, Toba Sherwood, Lois van Pelt, Betsy Bridge, Theodora Brandon, Art Arney, Ken Ayers, Lanier Davis, Henry Director, Ralph Farnsworth, Alan Gilbert, Russell Goodley, Norris Greer, Richard Hermany, Walter Kelvin, Roy Lazarus, Louis Polacek, Evans Thornton, Myrna Aaron, Pattl Schmidt, Beverly Gaines, Marlyn Greer, Martha Mathes, Meri Miller, Bob Dalley, Athan Karras, Jerry Kurland, Arthur Partington, Hunter Ross, John Sharpe.

Musical numbers: "Ooh, My Feet," "I Know How It Is," "I Don't Know Nothing About You," "The Most Happy Fella," "Standing on the Corner," "Joey, Joey, Joey," "Soon You Gonna Leave Me, Joe," "Rosabella," "Abbondanza," "Bambini," "Soposalizio," "Special Delivery," "Benvenuta," "I Don't You Cry," "Fresno Beauties," "Cold and Dead," "Love and Kindness," "Happy to Make Your Acquaintance," "I Don't Like This Dame," "Big D," "How Beautiful the Days," "Young People," "Warm All Over," "I Like Everybody," "Like a Woman Loves a Man," "My Heart Is So Ful of You," "Mama, Mama," "Song of a Summer Night," "Please Let Me Tell You," "Trio at the Station," "I Made a Fist."

Opera is practically a dirty word on Broadway. In the tradition of Shubert Alley, it means boxoffice poison. They've avoided the lethal designation for "The Most Happy Fella," billing it simply as Frank Loesser's new musical, with the subhead credit line, based on Sidney Howard's "They Knew What They Wanted."

Regardless of billing, however, "Fella" is an opera—a powerful, beautiful and stirring opera, comparable to "Porgy and Bess" in quality and impact. It is the work of a fine musician, an artist with dimension and stature far beyond the brilliant musical comedy, "Guys and Dolls," or anything else he's previously written. With "Fella," Loesser has added a distinguished item to the repertory of American opera.

But whether this Kermit Bloomgarden-Lynn (Mrs.) Loesser production will be a commercial success may be something else again. True, it had a smash opening and subsequent window trade and broker call have been heavy, on top of the large advance sale. But, up to now, no American opera has ever been a financial success in its initial presentation for a continuous run.

Even the fabulous "Porgy and Bess" was a boxoffice flop in its original production by the Theatre Guild, becoming a hit in revival only after about 10 years of radio plugging of the music. Also, Gian-Carlo Menotti's two full-length operas, "The Consul" and "Saint of Bleecker Street," were both financial failures in their first presentations on Broadway, despite superlative critical praise.

As it demonstrated during its tryout tour, "Fella" won't please everyone. In fact, a few people will probably hate it, and more moderate patrons are likely to find it slow, heavy, overly sentimental and perhaps deficient in comedy and popular romantic appeal. In a way, they'll be right. It's a matter of viewpoint.

Many will certainly relish it. They will be moved and even entertained by it, not minding its serious tone, slightly overloaded quality, deliberate pace and sentimentality. Whether there'll be enough satisfied people will ultimately depend on word-of-mouth comment, on how much operating profit the show can earn and on such secondary factors as film and television and stock rights.

Loesser, who worked on "Fella" for five years, took on a staggering challenge with the assignment. For this is not the usual drama with music, merely a serious story with songs, but a fullscale operatic treatment of the 1924-25 Pulitzer Prize play.

There is little straight dialog. Nearly all the yarn is presented in musical form, not only with song numbers, but with operatic duets, trios, quartets and choral passages, as well as recitatives in melodic form and several plot-developing ballets. Moreover, the musical form and tone run the gamut, varying according to mood and even the characters in focus.

The show is undeniably long and heavy, giving almost an overstuffed impression, as if Loesser were deliberately displaying his versatility. There are, for example, 33 musical numbers (although there are relatively few set songs and no titles are listed in the Playbill). Some of the material could seemingly be cut, and doubtless will be in revivals and stock, when the adaptor-composer-lyricist is not present or in position to insist on it all being included.

But despite its unquestioned flaws, and the fact that it's not everyone's dish, "Fella" is going to have a large and intense audience, will draw many repeat patrons and will almost certainly become a standard work in musical stock. It's also a natural for television spectacularization and is probably film material.

It's in three acts, which is almost unknown for a Broadway musical, and has 11 scenes. The original plot line has been narrowed, and the central characters and story hold interest admirably. There are a number of excellent musical passages in the operatic medium, notably "Benvenuta," "How Beautiful the Days," "My Heart Is So Full of You" and "Song of a Summer Night."

There are several sure hit parade and disk jockey pops, including "Standing on the Corner," "Love and Kindness," "Big D" (which can't miss getting Loesser named honorary mayor of Dallas and maybe governor of Texas) and "I Like Everybody." Not only the pop numbers, but also several of the operatic pieces get a big audience reception.

Vocally, the show is tremendous. As the slow, generous, lovable vineyard owner who wins a mail-order bride by sending a photo of his handsome young foreman, Robert Weede is magnificent. The part is terrifyingly long and arduous, probably one of the most taxing in all opera or musical drama, and how the former Met star is going to be able to continue in it seems a question. As of the premiere, however, he is superb.

As the hash-slinger bride, Jo Sullivan has vocal color and warmth, and looks and plays the role plausibly. Art Lund is properly big and virile as the foreman who can't resist a girl, and he sings agreeably in the blues idiom Loesser has composed for the character.

Other standout singing and acting performances are given by Susan Johnson as the heroine's waitress friend, Shorty Long as an amusingly amiable vineyard worker, Mona Paulee as the bridegroom's jealous sister, Arthur Rubin, Rico Froehlich and John Henson as infectiously melodic chefs, and such supporting singer-players as Keith Kaltenberg and Lee Cass.

More than in most shows, the ensemble singers and dancers contribute vitally to the general impact. Much more than normally, too, it's genuinely satisfying to hear singers who can really sing—who have excellent voices and the training to use them properly. Perhaps it wasn't mere coincidence, therefore, that the premiere performance went particularly well, and the first-night audience was especially cordial.

Subject to a tendency toward slowness and deliberateness, which may be inherent in the type of serious music drama, Joseph Anthony's direction seems expressive, giving the impression of dimension, and his handling of groups is skillful.

Jo Mielziner's scenery and lighting are positively eloquent, with properly atmospheric settings on the forestage and picturesque backdrops to suggest depth (and changing seasons), all flexible in terms of performance. Dania Krupska's choreography is suitably vigorous and varied, and the costumes by Motley are appropriately colorful. *Hobe.*

Original Play Cast

Theatre Guild production of drama in three acts, by Sidney Howard. Opened Nov. 24, '24, at the Garrick Theatre, N.Y., and continued its run at the Booth, then the Klaw, totalling 192 performances.

Joe Adams ..... Glenn Anders
Father McKee ..... Charles Kennedy
Ah Gee ..... Allen Atwell
Tony ..... Richard Bennett
The R.F.D. ..... Robert Cook
Amy ..... Pauline Lord
Angelo ..... Hardwick Nevin
Giorgio ..... Jacob Zollinger
Doctor ..... Charles Tazewell
Italian Mother ..... Frances Hyde
Her Daughter ..... Catherine Scherman
2d Italian Mother ..... Peggy Conway
Her Son ..... Thomas Scherman
Farmhands, etc.: Cosette Faustine, Helen Fowble, Dorothy Green, Audrey Thal, Peter Marsters, Eleanor Mish, Alvah Bessie, Edward Hogan, Sanford Melsner, Arthur Sircom, Ernest Thompson.

REVIVAL

Revival of the play by John Golden, at the Music Box, N. Y., Feb. 16, '49, ran 61 performances, with a cast including Paul Muni as Tony, Carol Stone as Amy, Edward Andrews as Joe and Charles Kennedy in his original role as the Priest.

Wake Up, Darling

Gordon W. Pollock (in association with Lee Segall and Richard Cook) production of comedy in two acts (five scenes), by Alex Gottlieb. Stars Barry Nelson, Barbara Britton, Russell Nype; features Kay Medford, Paula Truman, Grace Raynor. Stager by Ezra Stone; setting Ballou; costume,s, Guy Kent. At Ethel Barrymore Theatre, N.Y., May 2, '56; $4.60 top weeknights, $5.75 Friday-Saturday nights ($6.90 opening).

Martha ..... Kay Medford
Juliet ..... Paula Truman
Polly Emerson ..... Barbara Britton
Deerfield Prescott ..... Russell Nype
Don Emerson ..... Barry Nelson
Gloria ..... Grace Raynor
Policemen ..... Robert Downing, Richard B. Shull
Granville Prescott ..... Raymond Bramley
Penelope ..... Ann Whiteside
Mrs. Johnson ..... Jean Arley

A standard item in the play market is the one-set comedy about a gay and charming young couple living in a handsome east side Manhattan apartment. Such scripts go the rounds of producers' offices by the dozen, and two or three generally turn up hopefully on the stage during a Broadway season.

Alex Gottlieb has apparently written several hundred such plays (between film, radio and television scripts) and he obviously has the routine down pat. In fact, "Wake Up, Darling," which arrived at the Ethel Barrymore Theatre last week, may even be the several hundred. At least it *seems* like several hundred such exercises that have somehow gotten as far as a Broadway opening night.

It's likely to last about as long as most of the others. On the basis of its simple production requirements and its wealth of little quips, the play may have possibilities for stock, but offers nothing for films or tele because of its stereotype plot and characters.

"Wake Up, Darling," is a hapless triangle antic about a young ad writer and would-be dramatist, his would-be actress-wife and the incredibly innocent and possibly talented young Yale crew-cutter who's written a prospective Broadway musical. Secondary characters include the gal-about-saloons who retypes the adman's playwriting outpourings, the inevitable imprudent maid and an adhesive multiple divorcee. There are also about a half-dozen bit roles.

This assembly-line product is laced with incessant small jokes (they tend to be the sort of variation-of-the-obvious that are the professional gagman's stock-in-trade), averaging perhaps one mild laugh per gross. What starts out as seeming slightly labored presently becomes unbelievable and ultimately just uncomfortable. A progressive number of first-nighters appeared to find it too uncomfortable.

As the exasperated husband, Barry Nelson gives the same plausible, nettled and proficiently deadpan farce performance he did as the young architect in "Moon Is Blue." It's good enough, but familiar. Russell Nype has welcome animation and a helpful wide-eyed quality as the jittery would-be home-wrecker, and Barbara Britton is decorative and lively as the giddy wife.

Kay Medford offers another of her effective throwaway comedy portrayals as the typist-souse who has spent years and years getting around, Paula Truman turns in a competent job as the maid and Grace Raynor is suitably obnoxious as the ever-on-the-make divorcee.

As director, Ezra Stone has made a worthy attempt to hide the script's banality and emptiness with brisk pace and inventive business, while Ballou has designed another of those smartly distinctive apartment settings and Guy Kent has provided the customary in-the-mode clothes. *Hobe.*

(Closed last Saturday night (5) after five performances).

A full-length version of "Fashions in Rhythm," the abbreviated musical current at the Versailles nitery, N.Y., is planned for Broadway production next fall by **Jan Brewster**, who wrote the book for the cafe offering. She'll also do the libretto for the expanded edition, while **Jane Douglas** and **Tom O'Malley** will supply the music and lyrics, respectively.

Origination of 'Musical Comedy'

From Vienna's Marcel Prawy, producer of the Volksoper (People's Opera), via composer Robert Stolz, comes answer to a query on the etymology of the term "musical comedy."

Historian Prawy, himself an expert on the international musicomedy and light operetta production scene, states that the term "was first used in connection with 'The Black Crook' which opened at Niblo's Garden, N. Y. City, Sept. 12, 1866. It was produced by William Wheatley and was a combination of a play by Charles M. Barras and acts of a French Ballet Troupe. However, it was not until the period of World War I that this term was used in America to indicate the new theatrical form, differing from the operetta and the revue."

Shows Abroad

Wild Grows the Heather

London, May 4.

Jack Waller's presentation of new musical in two acts (11 scenes), adapted by Hugh Ross Willliamson from J. M. Barrie's "The Little Minister." Music, Robert Lindon; lyrics, William Henry; decor, Michael Eve; costumes, Philip Gough; choreography, Gilbert Vernon. Stars Bill O'Connor, Valerie Miller, Paul Curran, Peter Sinclair, Madeleine Christie. Staged by Ralph Reader. At the Hippodrome, London, May 3, '56; $2.35 top.

Rev. Gavin Dishart ..... Bill O'Connor
Babbie ..... Valerie Miller
Rob Dow ..... Paul Curran
Joe Crulkshank ..... Peter Sinclair
Nanny Webster ..... Madeleine Christie
Earl of Rintoul ..... Gerald Welch
Snecky Hobart ..... Gerald Lawson
Thomas Whamond ..... Richard Golding
Andrew Mealinaker ..... David Keir
Micah Dow ..... Sydney Devine
Capt. Halliwell ..... Patrick Newell
Sgt. Davidson ..... Peter Dimuantes
Jean ..... Elra Heath
Mrs. Macleary ..... Hilary Paterson
Felice ..... Annette Green
Dancers ..... Corinne Duvernay, Mavis Traill, Louis Conrad

A thoroughly wholesome musical, dressed in gay tartan costumes and with lively tunes, "Wild Grows the Heather" is British in style and Scotch in subject matter. It makes no attempt to emulate the slick Broadway imports and will inevitably draw a different type patronage.

Even if sophisticated West-Enders give it the go-by, as well they might, it should attract a healthy volume of out-of-town trade to keep it running for quite a time. It is, indeed, a cinch for the charabanc trade—the organised theatre parties which are brought in by coach from the provinces.

"Heather" is an adaptation of J. M. Barrie's "Little Minister" and although Hugh Ross Williamson keeps close to the original, it has lost a deal of its whimsy in its transition. That inevitably robs the tuner of much of its inherent charm and gives the main story outline a staid appearance. Ralph Reader's vigorous staging largely corrects this fault, although it permits too much chorus work in song presentation, which tends to date the style of the production.

Jack Waller, who prior to World War II, was associated with some of the top West End musicals, is apparently too shy to take the credit due to him for the songs. The program credit "music by Robert Lindon" has deceived no one. Waller has cleffed a number of appealing ballads, although there's admittedly an overplus of such numbers, but he has a smash show tune in "Walking to the Kirk," which is given the full treatment in presentation.

Gilbert Vernon has not tried to be unduly artistic or fancy in his choreography, but instead has concentrated on making a workmanlike contribution to the production. He achieves a degree of gaiety, notably in a Highland dance, and a measure of comedy in a routine featuring the three Elders of the kirk. The dances are consistently bold and determined.

In its story line, the show develops the basic Barrie theme of the romance between the minister and the Earl's daughter who pretends to be a gipsy girl, alongside a romantic comedy diversion involving a scheming nanny and a dour, unwilling Highlander. The conventional love passages reflect the pedestrian style of writing in evidence through much of the book; not much wit and an abundance of obvious humor. Nonetheless, the overall effect of story, songs and dancing is more than adequate.

Bill O'Connor, in the male lead as the minister, stepped into the part on the pre-London tour, succeeding William Clauson (specially brought over from America). He plays the part acceptably and handles the romantic ballads with confidence.

Valerie Miller, recruited from the Glasgow stage, may have the authentic Scottish accent, but is unnecessarily arch. The lass has potentialities, but needs stern directorial control over her mannerisms.

Gerald Lawson, Richard Golding and David Keir, as the three church elders, provide the best of the comedy; and Madeleine Christie with Paul Curran also raise a few laughs with their comedy love affair. Peter Sinclair commands attention as a shy suitor.

Michael Eve admirably captures the sweep and color of the Scottish highlands with his decor. By the adroit use of subdued tones, he's made an effective job of both exteriors and interiors. *Myro.*

Hotel Paradiso

London, May 3.

H. M. Tennent Ltd. & Peter Glenville presentation of farce in three acts, by Georges Feydeau and Maurice Desvallieres, translated by Glenville. Stars Alec Guinness; decor by Osbert Lancaster; staged by Glenville. At Winter Garden Theatre London May 2, '56; $2.35 top.

Boniface ..... Alec Guinness
Angelica Boniface ..... Martita Hunt
Cot ..... Frank Pettingell
Marcelle Cot ..... Irene Worth
Maxime ..... Kenneth Williams
Victoire ..... Billie Whitelaw
Martin ..... Douglas Byng
Amiclello ..... Ronald Radd
Georges ..... Michael Bates
Police Inspector ..... John Salew
Marguerite ..... Ann Warren
Violette ..... Jale Davaz
Paquerette ..... Alanna Royce
Pervenche ..... Virginia Holt
Prof. Tabu ..... Michael Malnick

Most French farces are descended from the pen, or copied from the style, of Georges Feydeau, part author of this one. Setting the date forward a bit doesn't disguise the outmoded form of entertainment in its heyday 60 years ago. It has been skilfully adapted by Peter Glenville, but as generally happens, the airy Gallic indelicacy is lost somewhere in bridging the English channel and the result is in the slapstick tradition reminiscent of the early Chaplin.

It is the versatility of Alec Guinness and exuberance of his supporting company that make this acceptable to modern standards and a potential winner for the coming season. Its chance in the U.S. would put an unbalanced load on the shoulders of the actor chosen for the lead.

Guinness appears as a downtrodden little Parisian architect who conceives a sudden passion for his friend's neglected wife. During the temporary absence of their mates, they plan a night in a backstreet hotel, only to find most of the characters already introduced sheltering in the same haunt. From then on the comedy emerges through chases from door to door, disguised identities and a frustrated ending to the plans of the guilty couple.

Guinness plays the role like a mischievous schoolboy bursting the parental bonds and determined to plunge into sin with a capital S. His dragon of a wife is superbly portrayed by Martita Hunt.

Irene Worth prattles coyly as the would-be erring wife and Frank Pettingell makes a suitably pompous bore of her husband. Douglas Byng, best known for his revue and cabaret appearances, makes the most of his limited opportunities as a stuttering friend. Piece is well directed by Glenville. The play was titled "Free Exchange" during its recent tryout tour.

Clem.

The Silver Whistle

London, May 2.

Mark Marvin Productions Ltd. presentation (in association with Anthony Brady Farrell & Gabriel Katzka) a comedy in three acts, by Robert McEnroe. Stars Peter Cushing; decor, Reece Pemberton; staged by Martin Landau. At Duchess Theatre, London, May 1, '56; $2.35 top.

Mr. Beebe ..... Ernest Thesiger
Mrs. Hanmer ..... Olga Lindo
Miss Hoadley ..... Joyce Barbour
Miss Tripp ..... Jennifer Wright
Oliver Erwenter ..... Peter Cushing
Mrs. Sampler ..... Mary Merrall
Mrs. Gross ..... Una Venning
Rev. Watson ..... Robin Bailey
Mr. Cherry ..... Bartlett Mullins
Emmett ..... Alfie Bass
Bishop ..... Peter Bienhens
Miss Gunn ..... Christine Bocca
Mr. Beach ..... Peter Vaughan
Mr. Smedley ..... Richard Foat
Police Constable ..... Stuart Allen

There's a simple, gentle philosophy running through this latest American import, but it lacks the stamina to meet current competitive conditions. Its West End life will be limited, but it could probably make an eventual profit by going on a provincial tour, where the name value of Peter Cushing has more draw.

Robert McEnroe's comedy is a shrewd development of the theme that one is as old as one feels, told

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See 9 Summer Spanners on B'way; 3 Others as Maybes; 15 Last Year

Only nine current Broadway shows are figured likely to continue on the boards through the summer. Last year 15 entries spanned the hot months.

The probable warm-weather survivors this season stack up as "Most Happy Fella," "Mr. Wonderful," "My Fair Lady," "Damn Yankees" and "Pajama Game," in the musical category, and "Cat on a Hot Tin Roof," "Diary of Anne Frank," "Matchmaker" and "No Time for Sergeants," in the straight-play field.

Shows considered as having an outside chance of making it through the hot spell are "Hatful of Rain," "Janus" and "Desk Set." The more doubtful of prospects are "Fallen Angels," "Fanny," "Lark," "Pipe Dream," "Ponder Heart," "Waiting for Godot" and "Will Success Spoil Rock Hunter."

Due to layoff during the summer are "Great Sebastians" and "Inherit the Wind," while the status of "Middle of the Night" hinges on a replacement for the play's star, Edward G. Robinson. "Time Limit" closes next Saturday (12), while "Witness for the Prosecution" closes June 30, to tour.

There are still four shows listed to come in during the next few weeks, any of which could be summer run-through candidates. They include "Lovers," which preems tomorrow (Thurs.), "Shangri-La," "New Faces of 1956" and "Ziegfeld Follies."

However, "Follies" has posted a provisional closing notice for next Saturday (12) in Philly.

Stratford (Ont.) Troupe Gets Bid From On-Avon; Mulls Winter Touring

Stratford, Ont., May 8.

The Stratford Shakespeare Festival company may become a year-around operation and go on tour during the winter months. That's revealed by Michael Langham, new artistic director of the organization.

The company, which goes to the Edinburgh Festival for a guest engagement following its fourth summer season here June 18-Aug. 18, has already been invited for an appearance next winter at the Shakespeare Memorial Theatre, Stratford-on-Avon, England. Tentative plans are to Canadian and U. S. winter tours for the group's productions done here during the summer.

Members of last summer's Festival productions of "Oedipus" are currently appearing in the Kipnis-Guthrie film version of the Greek tragedy being shot here.

TAPE BELAFONTE TALK FOR JESUITS' HALL

Detroit, May 8.

Harry Belafonte's talk to U. of Detroit students so impressed the Rev. Patrick A. Madgett, S. J., that he received permission to play tape recordings of the talk in the Jesuit institution's community dining room where it is the custom to listen to either "live" or recorded talks on religion, etc., at dinner.

Father Madgett observed that Belafonte's "remarkable and simply phrased approach to philosophy, religion and art is the sort of thing I have tried to pass on to my students for years."

Said Belafonte: "I had to decide, at an extremely early age, my purpose in life. I resolved to try for achievement instead of success. I want to express the truth in all things through the medium of my art. Even the great purpose of my life, achieving better human relations, cannot relegate my art to the role of propaganda. I seek to attain this betterment of human relations indirectly, and more effectively, as it turns out, by expressing the truth as well as I can in my art."

The University's human relations club presented Belafonte with a special citation for "his outstanding efforts in the field of human relations." Belafonte appeared at the university while his "Sing, Man Sing" show was playing the Shubert here.

Sherek Players Launch Summer Sked, Glasgow

Glasgow, May 3.

The Henry Sherek Players, formed by the British producer for a 12-week legit season here, got off to a commendable start last week. The group is offering "Harvey," Mary Chase's hit U.S. comedy, at the King's Theatre here. The production marks vet performer Stanley Baxter's return to legit. He's starring in the offering with Mairhi Russell and Jessica James.

Supporting cast includes Michael O'Halloran, Helena Gloag, Marilyn Gray, Roddy McMillan and Norman Fraser, with direction by Edward Burnham.

'Follies' Wavers; TV Deal Hinges

Philadelphia, May 8.

"Ziegfeld Follies" is on the verge of folding here. Unless additional coin is raised, the revue will terminate its tryout tour next Saturday (15) at the Shubert Theatre. A provisional closing notice has been posted backstage.

It's understood producers Richard Kollmar and James W. Gardiner need another $30,000 to get the production to Broadway for its scheduled May 26 preem at the Winter Garden Theatre. The Tallulah Bankhead starrer is capitalized at $396,000, including 10% overcall. The Shuberts have been approached to put up the extra coin, as has tv producer Max Liebman. In the latter case, Liebman would get the television rights to the property, plus the physical setup.

Major hitch to the Liebman deal is that he wouldn't be able to give the production a condensed spec treatment until about six weeks after its scheduled Broadway bow. It's figured questionable whether the show could run that long on the basis of its out-of-town reception. The weekly break-even cost on the projected New York run is expected to be over $55,000, an unprecedented high, on a capacity gross of $70,000.

"Shangri-La" will interrupt its pre-Broadway tryout run with a one-week layoff following next Saturday (12) night's performance at the Shubert Theatre, Boston. The Robert Fryer-Lawrence Carr production is scheduled to resume its out-of-town break-in May 22 at the Forrest Theatre, Philadelphia. It's slated for a June 6 Broadway bow, at an unspecified theatre.

'ADELE' LOST $251,739 ON 228G INVESTMENT

"Amazing Adele," a tryout flop of last winter, represented a $251,729 loss. That was $23,739 over its $228,000 capitalization, which included 20% overcall. The deficit was paid by the producer-general partners, Albert Selden and Morton Gottlieb.

The musical cost $194,450 to produce, plus a $58,926 loss on its tryout which folded in Boston. Closing expenses and incidental costs added $3,722, bringing the total expenditure to $257,099, less $5,360 in miscellaneous income.

The book for "Adele" was adapted by Anita Loos from the French play by Pierre Barrillet and Jean-Pierre Gredy. Selden supplied the music and lyrics.

Marilyn Ross Set For 'Kismet,' 'Guys' in Barns

Cafe and television singer Marilyn Ross is another from outside legit to hit the summer spots. She's contracted for the Kansas City Starlight operation, opening June 25 in "Kismet."

Thereafter she appears in "Guys and Dolls" for Lee Guber and Shelley Ford, the musical tent showmen, at Valley Forge, Pa., July 16 for one week and at Westbury, L. I., July 30 for two weeks. Agented for the legiters by Nat Dehin and Ray Smith.

DALLAS PRODUCING 3 AND GETS 3 TOURERS

Dallas, May 8.

State Fair Musicals' 15th summer season, opening June 11, will feature Shirley Jones in "Show Boat" as the closing bill, Aug. 20-Sept. 2. Charles R. Meeker Jr., managing director-producer, has three touring shows to fill the first six weeks, but he will produce "Can-Can," "Great Waltz" and Show Boat" here.

Donald Saddler will be back as dance director after four years' absence, and returning staffers are George Schaefer, stage director; Franz Allers, musical director; Gino Smart, assistant musical director; Peter Wolf, scenic designer, and Mason Johnson, stage manager.

Schedule includes "No Time for Sergeants," with James Holden, June 11-24; "Boy Friend," with JoAnn Bayless and John Hewer, June 25-July 8; "Silk Stockings," with Gretchen Wyler, July 9-22; "Can-Can," starring Hildegarde, July 23-Aug. 5; "Great Waltz," with Liberace, George Liberace and Jean Fenn, Aug. 6-19 and "Show Boat" as the finale.

5 Shows Shutter; 'Bus', 'Fancy' Hits, 2 Flops, 1 Moot

Broadway and the road had five show closings last week. Two were in New York and three on the road.

The Broadway closers, "Mister Johnson" and "Wake Up Darling," were both flops, while the hinterland lineup included two moneymakers, "Plain and Fancy" and the touring company of "Bus Stop." It's figured the remaining entry, George Brandt's low-budget touring edition of "Tea and Sympathy," broke about even on its run.

"Johnson," produced by Cheryl Crawford and Robert Lewis, and "Darling," presented by Gordon W. Pollock (in association with Lee Segall and Richard Cook), represented a combined loss of approxi-

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May Seek U.S. Law to Ban Reprisal By Legit Theatres Against Critics

Washington, May 8.

Federal legislation to prohibit theatre owners and producers from reprisals against newspapers for unfavorable reviews may be recommended to Congress. That was indicated at a Capitol Hill hearing last week of alleged attempts of J. J. Shubert to muzzle Boston critic Elliot Norton for panning "Ponder Heart."

Members of a House Judiciary Subcommittee heard witnesses testify to "flagrant, brazen, outright" attempts by a rep of the legit tycoon to bottle up tough critics. Although a motion to turn over records of the hearings to the Justice Dept. were shelved until both sides have been heard, indications are that the Congressmen might recommend legislation similar to that recently approved by the Massachusetts State Senate.

Hearings were a result of charges of Rep. Thomas O'Neill Jr. (D., Mass.), that Shubert assaulted freedom of the press in virtually eliminating advertising in the Boston Post because of Norton's unfavorable review. Three witnesses, including Rep. O'Neill, Post editor-in-chief John McManus, and Norton himself, detailed efforts of Shubert rep Michael Kavanagh to stifle the critic and subsequently to punish the Post for not censoring their reviewer.

An amazed committee listened sympathetically to reports of threats, complaints, and outright demands that Norton "report plays," not criticize them, all made in the name of the Shubert boss. At one point, McManus testified that Kavanagh flatly stated, "This is the end of Norton," and withdrew the critic's press privileges from all seven Shubert houses in Boston.

'Variety' Gets Into the Act

VARIETY's name came into the hearings frequently, both as a fellow-victim of the Shubert ire, and as an authority on show biz. Each witness pointed out that VARIETY has clashed with the Shuberts on the same issues, and been subjected to reprisals.

Norton put into the official record VARIETY's report that "Ponder Heart" will probably run in the red, to back up his review as one receiving public acceptance, and not merely an "eccentric" opinion. He also made it clear that both Playwrights' Co., producers of the comedy, and authors Joseph Fields and Jerome Chodorov called to assure him that they had no part in the Shubert boycott of him.

McManus traced in detail the stormy scene in his office last January when Kavanagh called to complain about the Norton re-

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Localites Fight Eatery Plan at Stratford, Conn.

Stratford, Conn., May 8.

American Shakespeare Festival Theatre's plan to set up a tent-restaurant on its property this season has run into resistance from local restaurant owners. Latter have retained a lawyer to buck the Festival pitch to operate an eatery-lounge for theatre patron.

Restaurant operators argue that the Shakespeare project is tax-free, therefore unfair competition.

'Sgts' Tops 200% Profit (So Far)

"No Time for Sergeants" has passed the 200% profit mark. That's figured on the net as of an April 7 accounting, plus estimated profit for the ensuing four weeks.

The take on the Maurice Evans-Emmett Rodgers production includes operating profit and miscellaneous income. The latter consists principally of revenue from Warner Bros. on the film studio's purchase of Ira Levin-Mac Hyman comedy for a down-payment of $100,000, plus weekly payments equal to 10% of the gross on profitable stanzas, up to a $250,000 ceiling.

The Maurice Evans-Emmett Rodgers production is currently in its 30th week of standee-limit attendance at the Alvin Theatre, N. Y. A national company is scheduled for mounting soon, with $65,000 of the Broadway company's funds thus far set aside for its financing.

Highlights of the Charles H. Renthal audit included the following:

Original capital (repaid), $100,000.

Net profit, $168,165.

Film income to date, $52,558.

Average weekly profit, $11,500.

Distributed profit, $120,000.

Equity Politics—Current Chapter

(Telegram)

New York.

Editor, VARIETY:

Sime always said, "no sides, the facts." How do you explain the VARIETY article and pitch obviously attacking the regular slate of Equity? I am deeply shocked. Is VARIETY now in politics?

Curt Conway

VARIETY is not in politics, now or ever. But VARIETY does regularly try to explain the meaning behind rebel, rump or unusual developments involving who controls theatrical organizations. An example in point is the considerable space given of late to the anti-Petrillo maneuvers within the American Federation of Musicians.

As to the Equity elections of June 1, this paper is taking no editorial position and Curt Conway is gratuitous in his interpretation that last issue's quotation of a statement by Ralph Bellamy, Margola Gillmore and Raymond Massey constituted, by its publication, an "obvious attack" on the "regular" ticket, by VARIETY itself. This periodical quotes lots of people on lots of issues all the time.

It can hardly be denied that the present election at Equity is somewhat befogged in that the appearance of an "independent" ticket by the so-called moderates is itself an oddity after these same moderates had earlier captured the nominating machinery but failed to manipulate it.

Still Curt Conway raises a nice point.

Just how does a trade paper go about reporting such an election? To ask the question is not to beg it, but it is worth pointing out that in the interest of tact and careful statement VARIETY has itself added to the over-abundance of euphemisms employed in reporting this particular contest.

All persons of consciously disposed good will hesitate a long time nowadays from hasty use of sticky political labels, but it's surely no news to anybody that Equity, like many another union, is still wobbly from the postwar binge of charge and countercharge, some bigotry on the one side and some Fifth Amendment evasion on the other. It is hard to see how more of the same is good for Equity.

VARIETY is in the business of reporting facts, but facts are frequently meaningless without some explanation of their meaning. In any event this Equity election does not have rival tickets for no reason. Honest conflict, at the least, is present and emotions are stirred—admittedly along possibly over-rutted lines.

VARIETY's own conscience would be troubled not for the reasons Curt Conway attempts to suggest, but rather because we have not gone deeper and dug more news. For example, we might have investigated reports of one man's strange power and the rigorous discipline it's said his followers demonstrate whenever he passes the word. VARIETY has refrained from doing so because its long-time policy, and Conway is correct in citing it, has been to go straight down the middle in reporting controversies. Save only when it has deemed that the good name of show business was at stake, in which circumstances, ours being the discretion, we reserve the right to take an editorial position.

But when VARIETY takes an editorial position it is clearly stamped as just that and is, typically, stated in sufficiently blunt and precise language.

Good Old Summertime Means Another Splurge For Immortal (P.D.) Bard

Shakespeare is in for another hefty workout this summer. There'll be at least five festivals devoted to the Bard. They'll be spread from Ashland, Ore., to Stratford, Ont.

The two major operations are the Stratford (Ont.) Shakespeare Festival, opening June 18 and running through Aug. 18, and the American Shakespeare Festival Theatre & Academy, at Stratford, Conn., bowing June 26 and continuing through Sept. 9. It will be the fourth season for the former and the second for the latter.

Two of the festivals will be presented in the Ohio territory by the Antioch (College) Area Theatre. The twin venture will have companies functioning at its home base in Yellow Springs and in the Toledo Zoo Amphitheatre.

The Yellow Springs festival has been given for several years, but this is the inaugural semester for the Toledo event. Both operations will get underway June 27 for 11-week seasons.

The Oregon Shakespearean Festival, an annual offering for the past 21 years, will run from Aug. 1-Sept. 1 in Ashland. Additional Bard outbursts will presumably be announced.

Off-Broadway Shows

Four Premieres

Phoenix Theatre (T. Edward Hambleton & Norris Houghton), in association with Lucia Chase and Oliver Smith, "Sideshow" presentation of the Ballet Theatre Workshop in four new ballets and one revival. Produced by Randall Brooks; musical director, Daniel Saidenberg; production supervision, Edward Parone. At Phoenix Theatre, N.Y., May 7, '56; $3.45 top.

"Continuum": Choreography, Harry Asmus; music, W. A. Mozart.

"The Enchanted": Choreography, Katherine Litz; music, Richard Banks; adapted from play by Jean Giraudoux; staged by Miss Litz and James Mitchell.

"Streetcorner Royalty": Choreography, Job Saunders; music, Jack Montrose.

"Pas de Deesses": Choreography, Robert Joffrey; music, John Field; adaptation, John Wilson.

"Workout": Choreography, Robert Joffrey; music, Robert McBride.

It's only fair to remark about the Ballet Theatre Workshop production at the Phoenix Theatre that when four featured members of the regular company do a revival of Robert Joffrey's "Pas de Deesses," the occasion becomes completely theirs. The airy evocation, to John Field's music, of a god's lovelife has the precise shade of twitting necessary. Lupe Serrano, Ruth Ann Koesun, Sonia Arova and Erik Bruhn dance it with graciously supple wit.

Since the balance of the program, "Four Premieres," is the annual Workshop showcase, comparison may be unfair. Job Sanders' brutally arresting "Streetcorner Royalty," however, to the accompaniment of Jack Montrose's tense percussion, is work of promise by any standard, this study of hoodlum rivalry and debauch being staged with frightening authenticity. Showing to particular advantage are Ernest Parham, as a victimized saxiphonist, and Jerry Ruffner, as a deposed gang leader.

"The Enchanted" is a truncated treatment by Katherine Litz, of the Jean Giraudoux play, with music by Richard Banks. It suffers from defects indigenous to the spoken ballet, and does very little for Giraudoux. Choreographically, Miss Litz has been witty, and guester Gemze de Lappe, as the girl under the spell, dances with fragile grace, managing to convey the material's essence much better than do the stilted narration and dialog.

"Workout" is a lively nightcap devised by Joffrey to Robert McBride's music. It pretends to be no more than a colorful exercise and as such is done energetically and well. The opener, Harry Asmus' attempt to use the Mozart serenade, "Eine Kleine Nachtmusik," suffers from its September-mornish toe-dipping style, a misfortune that Nana Prudents escapes to advantage.

From classic to jazz, the program has something for everybody, enough talent abounding to give the Ballet Theatre comfort about its fledglings and to bring the Phoenix Sideshow season to an amiable conclusion. *Geor.*

The Autumn Garden

Equity Library Theatre revival of drama in three acts, by Lillian Hellman. Staged by Robert W. Goldsby; settings and castumes, Richard Mason; lighting, Carol Hoover. At Lenox Hill, N.Y., May 3, '56.

Cast: Sylvia Davis, Marjorie Eaton, Ned Cary, Wyley Hancock, Marland Messner, Isabel Price, Angela Paton, Melvin Miner, Josephine Nichols, Henderson Forsythe, Genevieve Griffin, Carol Thompson.

Someday directors at Equity Library Theatre may learn how to pace their plays. Despite the competence of the current revival of "The Autumn Garden," there seems no need for its 8:40-11:40 running time. If the play had kept this schedule during its main stem run, it would have been rugged on commuter trade.

Stager Robert W. Goldsby has brought understanding to Lillian Hellman's study of a group arrived at the point-of-no-return in their lives. He has cast well, and it's a plus that the three-hour running time actually seems less. Working in his and the company's favor is the hardy perennial quality "Garden" shows at age five.

With the good distribution of parts, the company can showcase itself to advantage. As the flutter and ailing General's wife, Sylvia Davis plays with properly anxious humor, while Ned Cary is constantly sure as her troubled husband. The play's other married couple, the back-slapped pseudo-artist and his monied wife, are handled by Henderson Forsythe and Genevieve Griffin. While Forsythe's energy is occasionally overdone, his drunk scene is valid, while Miss Griffin's restrained comprehension provides a good foil.

As a salty grandmother, Marjorie Eaton finds all her laughs and Josephine Nichols has an engaging directness as mistress of the summer resort home. Angela Paton has difficulty as the French girl whose continental precocity occasionally verges on the incredible.

Richard Mason has provided a tasteful interior, although it lacks the play's specifically regional quality. *Geor.*

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BILL SANDERS

Shows Abroad

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The Silver Whistle

with a nice sense of whimsical characterization. It doesn't add up to very much as a serious contribution to the subject, but makes pleasant, relaxing entertainment.

The plot makes an attractive vehicle for Peter Cushing as the hobo who cheats his way into an old people's home to make sure of three square meals a day and a bed at night. Pretending to be 77, but actually some 30 years younger, he suggests that his youthful appearance is due to his wide experience of life.

His influence transforms the outlook of the other inmates. The thin story is given a veneer of substance by the philosophical exchanges between Cushing and a fellow hobo, as well as with his fellow guests.

Martin Landau has captured the mood of the play with his sensitive staging and is well served by the skillful cast. Apart from Cushing's engaging portrayal, there's a neat cameo by Alfie Bass as the other hobo, and a balanced performance by Robin Bailey as the vicar in charge of the home. The old people are contrastingly played by Ernest Thesiger, Olga Lindo, Joyce Barbour and Mary Merrall, among others. Jennifer Wright strikes a provocative note as the vicar's fiancee who falls for Cushing's exuberant charm. *Myro.*

("Silver Whistle" was produced on Broadway in 1948-49 by the Theatre Guild, with Jose Ferrer as star, continuing for 219 performances.)

Late Interlude

London, May 2.

Honoria Pleisch presentation (in association with Joyce Jackson and William Wordsworth) of intimate revue in 20 scenes. Sketches, Peter Jones, Vernon Harris, Margery Baker; words and music, Pierre Dudan, Joyce Jackson, Michael Trefford, Clarrie Ashton, Gerry Gryant, Laurence James, Jack Strachey; choreography, Brigitte Kelly, Nina Tarakanova. Features Bryan Coleman, Rosalind Knight, Peter Jones, Jack Farr, Lisa Lee, Donald Scott, Terence Theobald, Bernadette O'Farrell, Richard Hart, Wendy McLure, Helen Gillmer, Angela Van Breda. Staged by Peter Jones and Jack Farr. At Arts Theatre Club, London, May 1, '56; $1.45 top.

An experimental show for late night audiences follows the regular legit production at this private club, for a four-week engagement. It runs only about 75 minutes, but manages to include first rate material, neatly projected from the pocket-sized stage, and put over by talented artists.

Best of the 20 numbers are rendered by Peter Jones, Lisa Lee, Bryan Coleman, Jack Farr, ranging from comedy skits and slick sketches, while Terence Theobald, Helene Gillmer and Angela Van Breda lead the miniature ballet. Within its limited scope the offering is on the usual high level of this type of entertainment, and with the addition of the requisite extra players and sketches might possibly be extended profitably into a full length production. *Clem.*

In the review of the Equity Library Theatre revival of "Once in a Lifetime" in last week's issue, the name of actress **Daphne Mayo** was erroneously given as Susan Walker. Latter is the name of the character.

IS THIS STILL NEWS? 'PORGY' WALLOPS OSLO

Washington, May 8.

Norwegian Embassy here reports that "Porgy and Bess" has been smash hit from beginning to end in Oslo. The run in the Norwegian capital has been extended from seven to 15 performances, with some people traveling from all parts of Norway to attend the Gershwin-Heyward folk opera.

Opening night, Embassy officials said, the audience, headed by Crown Prince Olav and Princess Astrid, gave the show an ovation and Oslo music critics were equally impressed.

Legit Bits

Frank Loesser, whose "Most Happy Fella" got off to a smash start on Broadway last week, planed Sunday (6) to the Coast, but returns tomorrow (Thurs.) to remain indefinitely.

Otis Guernsey Jr., drama editor of the N.Y. Herald Tribune, has gone to Europe for a six-week vacation. **Joe Pihodna,** swing man for the department, is subbing as drama ed.

The Hudson Guild Players will launch a summer repetory theatre June 8 at the Hudson Guild Playhouse, N.Y.

The Neighborhood Playhouse School of the Theatre, N.Y., will ends its school year with a presentation of four one-act plays at the school's auditorium beginning next Monday (14) and running through May 18.

Louis Sheaffer doing his first solo pressagenting chore on the Circle in the Square production of "Iceman Cometh."

Paul Shyre's adaptation of **Sean O'Casey's** autobiographical novel, "Pictures in the Hallway," will be presented for two performances May 27 at the 92nd Street YMHA, N.Y. Shyre is co-producing with **Rae Allen.**

Alan Brock, former Broadway agent, is now associated with the forthcoming **Ben Hecht-Billy Rose** production of "Lentil," written by Hecht's wife, **Rose Caylor.** Brock is in charge of casting and is also production assistant to Hecht.

Harvey Sabinson has resigned as associate to pressagent **Karl Bernstein** to join Solters-O'Rourke Associates, now known as Solters, O'Rourke & Sabinson. He will be available for legit p.a. assignments. Meanwhile, **Louis Sheaffer** will become associate to Bernstein next Monday (13).

Sorrell Brooke will sub for **Luther Adler** next Saturday night (12) in the Phoenix Theatre, N.Y., production of "Month in the Country."

Carol Grace went on as femme lead in "Will Success Spoil Rock Hunter" last Friday night (4) when **Jayne Mansfield** was absent to appear on **Edward R. Murrow's** "Person to Person" tele show. **Diana Herbert** took over Miss Grace's regular role of secretary.

Touring Shows

(May 7-20)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Geary, S. F. (7-19).

Bad Seed (Nancy Kelly)—Harris, Chi (7-19).

Boy Friend — Lyceum, Mpls. (7-13); Aud., St. Paul (14-15); Aud., Winnipeg (17-19).

Can-Can—National, Wash. (7-19).

Damn Yankees (2d Co.) (Bobby Clark)—Nixon, Pitt (7-19).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (7-19).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Det. (7-19).

Shangri-La (tryout) (Lew Ayres, Martyn Green, Harold Lang)—Shubert, Boston (7-12) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Curran, S. F. (7-19).

Sing, Man, Sing (Harry Belafonte) — Aud., Kansas City (7); Aud., Sioux City (8); KRNT, Des Moines (19); Music Hall, Omaha (11); U. of Wisconsin, Madison (12); Shubert, Chi (14-19).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)—Forrest, Philly (7-19).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Erlanger, Chi (7-19).

Teahouse of the August Moon (3d Co.) (Larry Parks) — Paramount, Omaha (7-9); Orpheum, Sioux City (10-11); Aud., Sioux Falls, S. D. (12); Lyceum, Mpls. (14-20).

Ziegfeld Follies (tryout) (Tallulah Bankhead)—Shubert, Philly (7-19) (Reviewed in VARIETY, April 18, '56).

Inside Stuff Legit

Regarding a recent VARIETY story on the financial status of the flop Broadway musical, "The Vamp," co-producer Martin Cohen explains several of the expense items as follows: The $2,200 attributed to production assistants "represents salaries paid to assistant choreographers while rehearsing in New York. These assistants continued out-of-town with the show and received weekly salaries, plus out-of-town expenses as per contract with Robert Alton, our choreographer."

The $5,686 attributed to staff and producers' travel expense "represents the travel expenses of the choreographer, his assistants and several members of the cast coming from California. The remainder represents travel expenses by the producers during the pre-production period. Although the latter is recoupable by the producers, they have not been taken."

Regarding the office expense, which was listed as $2,800 on production costs and $350 weekly during the out-of-town and Broadway run, Cohen states, "It is usual for the producer of a musical to charge the production $350 per week for office expenses and this is clearly spelled out in the limited partnership agreement. There is still owing to the producers $4,550 for this item."

Concerning the weekly staff expense of $495 to $620 listed under salaries, he notes, "This item was grouped under salaries because it refers to additional compensation to employees for out-of-town expenses." Relating to the staff and producers' expenses of $925-$1,495 listed under other expenses, Cohen explains, "The staff portion refers to the per diems paid to authors, composer, lyricist, director, choreographer, etc., while out-of-town. The total producers' portion was $210 or $70 for each of the producers."

Cohen also states, "In addition to the office expenses mentioned earlier, $9,000 is still owed to the producers for pre-production expenses. Due to our effort to keep the show open, we incurred liabilities over and above the original capitalization. These became our personal liability.

Shuberts-Boston Post Hearings

Continued from page 57

view. In the presence of the critic, and of Post advertising manager Eugene McSweeney, the Shubert rep threatened and shouted, according to the testimony, and warned, "You are going to do something about Norton—or else. J. J. Shubert is not going to stand for this any longer. You are not going to get away with it."

The editor emphasizes the paper's confidence in Norton, pointing out that the critic is "held in high esteem generally," and that Richard Rodgers had stated, in a tv interview, that he preferred to open his shows in Boston because of the constructive criticism of Norton.

McManus' Blow-by-Blow

Summing up the four-cornered interview, McManus said he was told flatly that Norton was not going to get away with criticising plays in the Shubert theatres, and that the critic was not to be allowed to write a Sunday piece on any play which he had found reason to rap.

The editor reported Kavanagh as stating that he was taking his orders from Shubert, and that was that. It remained only to find out what was going to be done about curtailing Norton's writings, and especially to putting an end to his followup columns in the Sunday Post, the Shubert manager allegedly asserted.

An audit of the Shubert lineage in the Post, put into the record, showed that it had dropped from 26,899 lines in '55, to 108 lines as of April, 1956. The controversial interview took place Jan. 30.

Norton, expanding on McManus' account, traced the history of the Shubert protests against his reviews over the last 20 years, describing them as "frequent." He stated that they stepped up considerably in the last 10 years, after Kavanagh took over the Boston office.

On two occasions, prior to the last one, he said, the Shuberts had withdrawn advertising in retaliation for an unfavorable notice, but only for a single day. In the past, complaints were made to the business section of the daily. Critic described how he had, on occasion, "tempered with kindness" certain reviews, because he got the impression that Kavanagh might be axed by his bosses if notices were too tough.

Congressman O'Neill, in the longest witness stint of the day, called the Shubert action "a bold and flagrant attempt to violate one of the basic and fundamental rights guaranteed under our Constitution—the right of freedom of the press." He said he had become interested in the case as result of a series of editorials in the Post, printed only after the story had appeared in other publications.

The legislator made it clear that the question of whether Norton was right or wrong about the play was not the issue. He urged the committee to issue a report "censuring and condemning in the strongest possible terms the action of the Shubert theatrical interests."

Committee reaction was, at times almost violent. Chairman Frank Chelf (D., Ky.), described the situation as "horrible, unpardonable, and unconscionable." The Shubert business was referred to as a "dynasty." Reaction was generally favorable to the witnesses.

Both McManus and Norton confined their charges to Shubert's high-handed methods with critics, despite committee efforts to bring in such other issues as the company's ticket practices, charges of filth in Shubert plays, and even allegations of Communism in some of them.

Norton, staunchly defending the legit theatre, pointed out that the Shuberts are no longer producers, and do not control the content of shows that play their theatres. He added that they have often insisted on the removal of objectionable material, and firmly declared that the Communist line was virtually non-existent in legit today.

New York attorney John Saltonstall was the sole Shubert observer at the hearings. He had no comment, stating that he was present merely as a spectator.

Under Congressional practice, Shubert will be given an opportunity to reply to charges made against him. However, since he is currently reported to be in Europe, the date of his appearance is uncertain.

Expect Shubert to Duck

Opinion in legit managerial circles in New York is that Shubert will probably try to avoid appearing in person before a Congressional committee. It's figured the theatre owner, believed to be somewhere around 80 years old, may ask to be excused for reasons of health. In that case he would presumably be represented by his son, John Shubert, an exec of the firm.

Meanwhile, managers and pressagents of several shows that have played Boston since the Shubert row with the Post report that although Norton was returned to the press list as publicized, the Shuberts are still discriminating against the paper in the matter of advertising. Some show managements are going along in the policy of curtailing space in the Post, but others are taking the usual lineage in the paper.

In the latter case, the management pays the entire cost of the ad, since the Shuberts are refusing to pay the normal theatre share on more than minimum lineage. In addition, Kavanagh has reportedly attempted to persuade managements to withhold full space from the Post and, on failing in such attempts, has refused to cooperate in forwarding ad copy to the sheet.

TECHNICAL DIRECTOR
For Non-Equity summer playhouse near Buffalo, N. Y., for summer season. Must have artistic ability and lighting experience. Write, stating previous experience and salary expected.
PAUL WEINBACH
177 Maple Drive Buffalo 21, N. Y.

Chi Spotty; 'Seed' $18,100 for 1st, 'Lovers' $21,300, 'Inherit' $27,400

Chicago, May 8.

Loop legit biz was erratic last week, with all but the newly-arrived "Bad Seed" in the announced final laps.

Harry Belafonte's "Sing, Man, Sing" lands at the Shubert next Monday (14) for two weeks. "Joy Ride" is due June 5 from the Coast, with the house still to be negotiated. "Silk Stockings" arrives July 25 at the Shubert for an expected stay.

Estimates for Last Week

Bad Seed, Harris (1st wk)) ($5; 1,000; $29,837) (Nancy Kelly). Topped $18,100 for first eight performances on subscription; opened April 30 to three affirmative notices (Kogan, Sun-Times; Raven, Tribune; Tucker, American) and one pan (Harris, News).

Inherit the Wind, Blackstone (13th wk) ($5; 1,450; $37,038) (Melvyn Douglas). Nearly $27,400; previous week, $28,600.

Lovers, Great Northern (3d wk) ($4.40; 1,400; $34,579). Nearly $21,300 on subscription; previous week, $17,300; left Saturday (5) to open in New York.

Teahouse of the August Moon, Erlanger (34th wk) ($5; 1,335; $35,495) (Eddie Bracken, Hugh Reilly). Just over $24,600; previous week, $25,300.

'Stockings' 47G, 'Waltz' $12,000, S.F.

San Francisco, May 8.

Second round of Civic Light Opera's "Silk Stockings" improved last week at the Curran. "Anniversary Waltz," in its 25th week at the Alcazar, held steady. "Anastasia" opened Friday (4) night at the Geary, got good notices.

Estimates for Last Week

Silk Stockings, Curran ($4.90, Fri-Sat $5.40; 1,752; $52,000) (2d wk) (Don Ameche). Drew $47,000; previous week, $45,000.

Anniversary Waltz, Alcazar ($3.85; 1,147; $27,341) (25th wk) (Marjorie Lord, Richard Eastham). Got $12,000; previous week, $12,200.

'ROSALINDA' OK $58,000, 'SHEEP' $11,500 IN L.A.

Los Angeles, May 8.

"Rosalinda," ushering in the L.A. Civic Light Opera season, gave local legit scene a rosy tinge last week, also reflected from pleasant biz rung up by "White Sheep of the Family" in its second (closing) stanza.

"Joy Ride" took a further dip into the red, with three weeks yet to go.

Estimates for Last Week

Rosalinda, Philharmonic (OP) (1st week) ($4.95; 2,670) ($62,000). Excellent $58,000.

White Sheep of the Family, Carthay Circle (C) (2d wk) ($3.30; 1,518) ($26,000). Nice $11,500; previous week, $9,500.

Joy Ride, Huntington Hartford (R) (15th wk) ($4.95; 1,032) ($32,000). Deep red again at $9,500; previous week, $10,500.

'Bus Stop' Fair $20,800 In New Haven-Hartford

New Haven, May 8.

Tour of "Bus Stop" and the 1955-56 season of the Shubert Theatre ended simultaneously here last week. The William Inge play drew about two-thirds capacity on a five-performance stand Wednesday-Saturday (2-5) at $4.50 top at the 1,657-seater for an okay gross of $15,500 out of a possible $23,000.

House is closed until late August.

Hartford $5,300 in 3

Hartford, May 8.

On the last legs of 25-city tour, "Bus Stop" garnered a poor $5,300 in three performances at the Bushnell Memorial here last Monday-Tuesday (30-1), with $2,000 of the receipts from a special matinee performance for insurance club members.

That wound up the season for the house.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Ziegfeld Follies, Wint. Gard. (5-26).
Carmen Jones, City Center (5-31).
Shangri-La (6-4).
Wildest Revue, Phoenix (5-22).
New Faces, Barrymore (6-14).

'Teahouse' Wow $52,400 In Midwest Split-Week

Des Moines, May 8.

The Larry Parks edition of "Teahouse of the August Moon" grossed a smash $52,400 in eight performances last week, split evenly between the Orpheum, Davenport, and the KRNT Theatre here. The show took in nearly $20,800 at the former spot last Monday-Wednesday (30-2) and over $31,600 Thursday-Friday (3-5) on its local stand.

The comedy is splitting the current week between the Orpheum, Sioux City, and the Auditorium, Sioux Falls, S. D.

'Shangri' $28,500, In First 7, Hub

Boston, May 8.

Only one show was on the boards in the Hub last week. "Shangri-La," tuning up for Broadway, opened to fairish reviews. Hub critics found the musical drama lavish in production, but short otherwise. Tryout holds through this week and lays off the following frame.

Colonial opens May 22 with the Chicago company of "Teahouse of the August Moon" for three weeks and the Shubert has a preem of "New Faces of 1956" set for May 21. Last production of the season is "Pajama Game," at the Shubert in June.

Estimates for Last Week

Shangri-La, Shubert (MD) (1st wk) ($6.25-$4.95; 1,717; $50,000) (Lew Ayres, Martyn Green, Harold Lang). Opened last Tuesday (1) to one pan (Maloney, Traveler) and five fairish reviews (Hughes, Herald; Durgin, Globe; Doyle, American; Melvin, Monitor; Norton, Post); drew an inadequate $28,500 for its first seven performances; Lew Ayres withdrew as male lead, with Jack Cassidy stepping up from a smaller part to take over; Japanese film star Shirley Yamaguchi succeeds Susan Cabot tonight (Tues.) as featured femme lead.

'BOY' $18,300 IN CINCY; TOWN NO TWO-WEEKER

Cincinnati, May 8.

Second week of "Boy Friend" in the 2,000-seat Shubert last week grossed a losing $18,300. First week fetched a disappointing $25,000. Top was $4.95.

Results indicate again that Cincy is not a two-week stand for most musicals. Shuberts immediately cancelled the second half of the fortnight scheduling on "Damn Yankees," starring Bobby Clark, in the Shubert starting May 21, with a $5.65 top.

Slicing of "Damn Yankees' engagement, which will likely wind up the local road show season, was decided upon after "Boy Friend" test failure was evident and mail orders were being filled for the Clark starrer.

Stock Items

The Garrett County Playhouse, Oakland, Md., will begin its second season of stock July 3. **Gene Yell,** professor of drama at the U. of New Mexico, is producer-director at the operation, which will run for eight weeks this summer.

Harold J. Kennedy has leased the Grist Mill Playhouse, Andover, N. J., and will inaugurate a 10-week season June 23 with "An Evening With Beatrice Lillie." Kennedy operated the Montclair (N. J.) Summer Theatre last year.

Dolores del Rio will star in the **Charles Mooney-Henry T. Weinstein** strawhat package of "Anastasia."

Equity Shows

(May 9-13)

Traitor—Lenox Hill Playhouse, N. Y.

OFF-BROADWAY

Absalom, Harlequin (5-10).
One-Eyed Man, Theatre East (5-15).
Man Golden Arm, Cherry Lane (5-21).
Ivory Branch, Provincetown (5-21).
Call of Duty, Provincetown (6-11).

'Yankees' So-So $25,000, Fourth Week in Cleve.

Cleveland, May 8.

"Damn Yankees," starring Bobby Clark, grossed a disappointing $25,000 at the Hanna Theatre last week, the fourth and final of the stand.

The musical is current at the Nixon Theatre, Pittsburgh.

Tallu $29,800 (6), May Fold, Philly; 'Teahouse' $45,623

Philadelphia, May 8.

Bad notices walloped "Ziegfeld Follies," in its opening stanza here last week and the revue may fold this weekend. The lavish tuner drew unanimous disapproval of three local critics (Murdock, Inquirer; Sensenderfer, Bulletin; Gaghan, News). Star Tallulah Bankhead suffered in the general pan, although lack of material was held responsible.

"Teahouse of the August Moon" continued its boxoffice romp at the Forrest, with tickets for most evening performances at a premium. Town's most active spring season in years winds up with "Shangri-La," which is due May 22 for three weeks.

Estimates for Last Week

Teahouse of the August Moon, Forrest (C) (2d wk) ($5.40; 1,760; $45,700) (Eli Wallach, Gene Blakeley). Shapes up as the year's biggest straight play hit. Could remain longer, but leaving at end of skedded four weeks; another new house record at $45,624; previous week, $44,676.

Ziegfeld Follies, Shubert (R) (2d wk) ($7.20; $6; 1,870; $60,000) (Tallulah Bankhead). Concensus is that it "glorifies the American girl" in the old lavish style and that the comedy material is from the same era; drew a moderate but costly $29,800 for first six performances, despite a big advance sale.

'PAJAMA' NEAT $43,200, SECOND WEEK IN DET.

Detroit, May 8.

Second week of the touring "Pajama Game" grossed a good $43,200 at the 2,050-seat Shubert. Previous stanza drew $35,300. Potential capacity is $53,000 at the $4 top.

Musical remains another fortnight.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Comedy of Errors, Arts (3-29-56).
Commemoration Ball, Piccadilly (4-24-56)
Cranks, St. Martin's (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
***Morning's at 7,** W'stm'st'r (2-7-56).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambassadors (11-25-52).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Power & Glory, Phoenix (4-5-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
Silver Whistle, Duchess (5-1-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Aldwych (2-9-56).
Waltz of Toreadors, Criterion (3-27-56).
Wild Grows Heather, Hipp. (5-3-56).
***Interrupted run.**

SCHEDULED OPENINGS

House by Lake, York's (5-9-56).
Agna Enters, Arts (5-14-56).
Albertine by Moon, W'stm'nst'r (5-16-56).
Romanoff & Juliet, Piccadilly (5-12-56).

TOURING

Albertine by Moonlight
Call Girl
Can-Can
Daughter of Desire
Devil's Disciple
For Amusement Only
Gigi
Girl Called Sadie
House of Shame
Jubilee Girl
King and I
Kinloch Players
Lady Be Good
Man Alive
Mrs. Willie
Reefer Girl
Romanoff and Juliet
Starlight
Teahouse of the August Moon
Teddy Boy
Twinkle
Uncertain Joy
Women Are Funny
Women of the Streets
Zip Goes a Million

B'way Previews Summer Biz Slide; 'Fella' $33,200 in 5, Lunts $21,700, 'Pipe' 40G, 'Cat' $28,600, 'Lark' 18½G

Broadway took a beating last week, with business nosediving for practically all shows. The dip clipped some of the sturdier entries and put less weighty items on a shaky footing. The capacity lineup included "Damn Yankees," "My Fair Lady," "No Time for Sergeants" and "Most Happy Fella."

There were two preems, "Most Happy Fella" and "Wake Up Darling." The latter shuttered last Saturday (5) with "Mr. Johnson," while "King and I" finished its three-week City Center run last Sunday (6). There are two openers this stanza, "Lovers" and "Kiss Me, Kate."

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (59th wk; 468; $6.90; 946; $31,000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $31,400; last week, nearly $28,600.

Damn Yankees, 46th St. (MC) (53d wk; 420; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, over $50,700; last week, same.

Desk Set, Broadhurst (C) (28th wk; 224; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Previous week, $23,700; last week, over $20,400 on twofers.

Diary of Anne Frank, Cort (D) (31st wk; 245; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $28,900; last week, nearly $27,500.

Fallen Angels, Playhouse (C) (16th wk; 127; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $14,100; last week, nearly $11,700.

Fanny, Majestic (MD) (79th wk; 628; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak). Previous week, $45,700; last week, almost $36,700.

Great Sebastians, Coronet (C) (18th wk; 141; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne). Previous week, $29,600; last week, almost $21,700.

Hatful of Rain, Lyceum (D) (26th wk; 205; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, over $20,500, was misquoted at $25,500; last week, nearly $18,500.

Inherit the Wind, National (D) (53d wk; 421; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Previous week, $30,600; last week, almost $29,100.

Janus, Plymouth (C) (24th wk; 186; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $24,000; last week, over $20,100; Imogene Coca replaces Miss Colbert June 11.

Lark, Longacre (D) (25th wk; 196; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff). Previous week, $22,500; last week, almost $18,500.

Matchmaker, Royale (C) (22d wk; 176; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $29,700; last week, nearly $25,700.

Middle of the Night, ANTA Theatre (D) (13th wk; 101; $5.75; 1,185; $39,116) (Edward G. Robinson). Previous week, $36,600; last week, over $35,000.

Mr. Wonderful, Broadway (MC) (7th wk; 52; $7.50-$6.90; 1,900; $71,000). Previous week, $58,100; last week, nearly $51,500.

Most Happy Fella, Imperial (MD) (1st wk; 4; $7.50; 1,427; $57,875). Opened last Thursday (26) to five favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; McClain, Journal-American; Watts, Post) and two yes-no appraisals (Hawkins, World-Telegram; Kerr, Herald Tribune); almost $33,200 for first four performances and one preview.

My Fair Lady, Hellinger (MC) (8th wk; 60; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

No Time for Sergeants, Alvin (C) (29th wk; 228; $5.75-$4.60; 1,331; $38,500). Previous week, over $39,000; last week, same.

Pajama Game, St. James (MC) (104th wk; 828; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy, Jr., Helen Gallagher). Previous week, $47,700; last week, nearly $41,400.

Pipe Dream, Shubert (MD) (23d wk; 181; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $54,100; last week, nearly $40,000.

Ponder Heart, Music Box (C) (12th wk; 92; $5.75; 1,010; $30,000) (David Wayne). Previous week, $23,700; last week, nearly $22,400.

Time Limit, Booth (D) (15th wk; 119; $5.75-$5.20; 766; $24,330) (Arthur Kennedy). Previous week, $13,200; last week, almost $11,500; closes next Saturday (12).

Waiting for Godot, Golden (CD) (3d wk; 20; $5.75-$4.60; 800; $24,000) (Bert Lahr). Previous week, $15,300; last week, almost $16,000; run extended to May 26.

Will Success Spoil Rock Hunter, Belasco (C) (30th wk; 236; $5.75; 1,037; $31,582). Previous week, $19,700; last week, over $16,800.

Witness for the Prosecution, Miller (D) (73d wk; 580; $5.75-$4.60; 946; $23,248). Closes June 30, to tour. Previous week, $18,100; last week, over $15.800.

Miscellaneous

Month in the Country, Phoenix (C) (5th wk; 40; $3.45; 1,150; $24,067). Limited run ends next Sunday (13). Previous week, $17,000; last week, over $17,100.

Closed Last Week

King and I, City Center (MD) (3d wk; 24; $3.80; 3,090; $60,000). Previous week, $48,200; last week, almost $52,600, ended a scheduled three-week stand last Sunday (6).

Mister Johnson, Martin Beck (D) (6th wk; 44; $5.75-$4.60; 1,214; $32,985). Previous week, $15,300; last week, over $19,100; closed last Saturday (5) at an approximate loss of its entire $100,000 investment.

Wake Up Darling, Barrymore (C) (1st wk; 5; $5.75-$4.60; 1,077; $27,811) (Barry Nelson, Barbara Britton; Russell Nype). Opened last Wednesday (2) to one favorable review (Chapman, News) and six pans (Atkinson, Times; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American: Watts, Post); nearly $10,700 for first five performances and two previews; closed last Saturday (5) at an approximate loss of its entire $75,000 investment.

Opening This Week

Kiss Me Kate, City Center (MC) ($3.80; 3,090; $60,000). N.Y. City Center Light Opera Co. revival of the Cole Porter-Bella and Samuel Spewack musical as the second in a nine-week series of three shows; opens tonight (Wed.).

Lovers, Martin Beck (D) ($5.75-$4.60; 1,214; $32,985). Play by Leslie Stevens, presented by the Playwrights Co. and Gayle Stine; production financed at $85,000, cost about that to bring in, and can break even at around $20,000 gross; opens tomorrow night (Thurs.).

OFF-BROADWAY

Admirable Bashville, Cherry Lane (2-20-56); closes next Sunday (13).

Doll's House, Greenwich Mews (5-7-56).

Iceman Cometh, Circle in Square (5-8-56).

Man of Destiny & Candida, Downtown (4-25-56).

Mary Stuart, Guild Hall (4-6-56).

Threepenny Opera, de Lys (9-20-56).

Uncle Vanya, 4th St. (1-31-56).

Witchfinders, Provincetown (5-4-56).

'Plain' Passable $36,200, Closing Tour in Pitt

Pittsburgh, May 8.

"Plain and Fancy" grossed a respectable $36,200 last week at 1,700-seat Nixon, at $4.95 top weeknights and $5.90 Friday and Saturday. Local stand marked end of tour for Amish musical.

"Damn Yankees" opened last night (Mon.) for a fortnight to an advance sale of more than $35,000. It's likely to wind up the local legit season.

'Can-Can' Fairish $34,400 Winds Up Balto Season

Baltimore, May 8.

"Can Can" wound up the current legit season at Ford's last week with a near-$34,400 take. With a $5.60 top for the weekend, the touring Cole Porter musical had the highest price scale in Ford's history.

The gross potential was $47,000.

Met's Threat to Quit Next Year Disregarded by Touring Singers

Atlanta, May 8.

During their engagement here last week on tour, members of the company of the Metropolitan Opera gave an unanimous vote of confidence to the American Guild of Musical Artists board and negotiating committee in its dealings with the management. The meeting was called by Met star John Brownlee, union president, to consider the quoted statement by the management in New York that it might cancel next season's opera if an agreement isn't reached with AGMA.

After a review of the union demands and the Met's proposed revisions of the expiring contract, the meeting heard an explanation of the offers and counter-offers made at the last negotiation meeting in Boston about two weeks ago. They then reiterated their approval of the negotiator's position and gave the vote of confidence.

The strong stand taken by the meeting was apparently something of a surprise. According to members of the company, it had been expected that the chorus singers and dancers would stand firm, but there had been a feeling that the principals might waver, since some of them who have individual contracts due for renewal in the fall are believed to have been under considerable pressure from their agents and, more subtly, from the management, to take a more "reasonable" attitude.

As Met officials have pointed out, the management is in a predicament on the AGMA demands because the existing contracts with the stagehands and musicians contain clauses permitting the union to reopen wage agreements if any other employee group is given a raise.

MARJORIE LAWRENCE TEACHES IN N.O.

New Orleans, May 8.

Marjorie Lawrence, Australian-born soprano, will make her home here and join the Newcomb College music school as a professor of voice July 1. In addition to teaching, the polio stricken opera star will coach.

In private life she's Mrs. Thomas King, wife of a physician.

71st BOSTON POPS

Inaugurate Post of Asst. Conductor with Dickson

Boston, May 8.

The 71st season of the Boston Pops will be inaugurated tonight, Tuesday (1), in Symphony Hall. It's Arthur Fiedler's 27th year as conductor. Seats will be removed and replaced by tables in the traditional Pops manner.

For the first time there's an assistant conductor, Harry Ellis Dickson, member of the violin section in the parent Boston Symphony.

Concerts will continue nightly through May. During June, concerts will be played nightly except Sunday. Season closes on June 30.

Pavlova Biog

"Pavlova 1881-1931," edited by A. H. Franks (Macmillan; $2.50), is issued to mark the 25th anniversary of the death of the Russian ballerina. Chapters have been submitted by various persons associated with the dancer's career: Sol Hurok, Michel Fokine, Arnold L. Haskell, Laurent Novikov and Ram Gopal, as well as members of Pavlova's chorus, and recollections of friends, together with pages from Pavlova's memoirs.

Result is a comprehensive, if somewhat adulatory, tome. Among the 32 photographs in the book, several are printed for the first time. *Down.*

Music Appreciation Tours Inc. has been authorized to conduct a musical production and management business, with offices in New York and with capital stock of 200 shares, no par value. Directors are Edward S. Minzner, George Grollman and Jesse Rothman, Joseph G. Matera, Jr., filing attorney.

Chi Opera at Dead-End?

Chicago, May 8.

Suit seeking to throw the Lyric Theatre into receivership was dismissed in Chicago Superior Court last week when the opera company's secretary-treasurer Lawrence V. Kelly brought in $9,650 in cash to settle creditor claims for that amount. Also tossed out was Kelly's $500,000 countersuit charging his erstwhile colleague Lyric president Carol Fox with "conspiring to destroy" the Lyric and to supplant it with the Opera Theatre Assn.

With the legal maneuvers checkmated for the time being, the situation reverts back to the status quo which has the Chicago opera outfit practically immobilized by the managerial wrangle that has pitted Miss Fox against Kelly, artistic director Nicola Rescigno and Mrs. Betty McAllister, prez of the Lyric Guild.

Miss Fox, obviously disappointed at the dismissal of the creditors suit, predicted that "this means there will be no opera in Chicago next season."

Hinting at the undertones in the Chicago feud is a wire signed Lawrence V. Kelly addressed to VARIETY *and saying, in part, "Miss Fox is destroying her own work as well as the work of so many Chicagoans. Apparently with her it is rule or ruin."*

Aix-en-Provence Goes International in 1956; Set Yankee 'Telephone'

Paris, May 8.

For the first time in its nine years of existence (first in 1948) the Music Festival of Aix-en-Provence will go heavily international with the U. S. coming in for a fair share.

Operas scheduled in addition to "Don Giovanni," "Barber of Seville" and "Platee" by J. P. Rameau will be "La Belle et la Bete" by A.-E.-M. Gretry and Gian-Carlo Menotti's "The Telephone," sung in English.

"Platee," a rarely given opera by Rameau, whose "Les Indes Galantes" was the big spectacular of the Paris Opera in 1954, will have choreography done by John Taras, American dance director, formerly of Ballet Theatre and currently with the Marquis de Cuevas.

Madeline Ignal and David Thaw, Americans, will sing the two-voiced "Telephone."

Other musical groups to participate are Sudwestfunks Orchestra of Baden-Baden, conducted by Hans Rosbaud, Quartetto Italiano, Choristers of Saint-Eustache, led by Emile Martin and Conservatory Orchestra of Paris under the baton of Jaques Pernoo.

Festival runs from July 7 through Aug. 2.

Hightower to Spain

Paris, May 8.

With close of Ballet Theatre season Rosella Hightower, American ballerina, and Kovacs and Rabovsky, Hungarian escapees, join Marquis de Cuevas Ballets for summer season, opening in Barcelona May 5.

For Miss Hightower it will be sort of Old Home Week, she having first joined Cuevas troupe when it was Ballet International at the Circle Theatre. For Kovacs and Rabovsky it's a first stand with company.

Classic & Modern Hoofin

St. Louis, May 8.

Because of the large number of productions requiring ballet dancing in addition to the modern stuff two dance directors will divide the chores during the forthcoming season of the Municipal Theatre Assn. at Forest Park playhouse.

Dan M. Eckley and Ted Cappy are the two.

'RIB OF EVE' PROVES FUNNY—BUT THIN

Agnes de Mille's "The Rib of Eve" amusingly described as a "morality play consisting of a series of parties and their aftermaths" debuted last week (25) at the Metropolitan Opera House, N. Y. New addition to the Ballet Theatre repertory permits premiere danseuse Nora Kaye a wide-ranging display of her comedic flair and she is frequently very funny as she harks to the call of the stud at bay on numerous occasions with resultant quarrels and reconciliations with her spouse.

Unfortunately, apart from Miss Kaye's waggish interpretation, the texture of the ballet is such that interest isn't maintained throughout its running time. Dancers find themselves working in a vacuum, relieved only by Miss Kaye's superior comedy and terping. The support by James Mitchell as the husband and Barbara Lloyd as the best friend are good. Oliver Smith's sets are utilitarian as well as decorative. Costumes by Irene Sharaff lend little to the festivities. Morton Gould, who composed and conducted the music has written a score that has a lot of pop quality at times, but bulk of it requires concentration and thus distracts from the ballet.

The hit of the presentation of Wednesday (25) was the "Pas de Deux" from "Swan Lake" with Rosella Hightower and Erik Bruhn (latter on leave from the Royal Danish Ballet) displayed an extreme in virtuosity. Bruhn is as powerful a dancer as the top males in the U.S. His leaps are no less than astounding, and his vigor and imagination incite bravos. Miss Hightower is a similarly imaginative terper. She shows strength as well as delicacy in executing difficult and imaginative routines.

Completing the program are the standard "Les Sylphides" and "Graduation Ball" both of which seemed a little ragged around the edges.

The Ballet Theatre is generally regarded as one willing to experiment and will end itself to new ideas and dances. The names that it has gathered for "The Rib of Eve" are impressive talents in many fields. The sum total seems a bid for pop attention, which the ballet gets only through the top-notch terpability of Miss Kaye. *Jose.*

Danish Ballet Looks Sure For Met Sellout

Royal Danish Ballet, which is preeming in the U. S. at the Metropolitan Opera House, N. Y., Sept. 16, is due for a sure boxoffice sellout. Almost six months before the first performance, the advance sale has already accounted for over $70,000. The Metopera has been scaled for a $200,000 gross for the ballet company's 17 performances. The advance is uniformly spread over the various performances.

The Royal Ballet company, now in its third century and being held over, is making its first appearance outside of Europe with the Met stand. The troupe will play in the U. S. under the Columbia Artists Management wing.

Rozsa Concerto Disked

Dallas, May 8.

The Dallas Symphony Orchestra recently recorded the Miklos Rozsa violin concerto, with Jascha Heifetz as soloist, and Walter Hendl conducting, for RCA-Victor.

Work had its premiere here Jan. 15 with Heifetz, who commissioned it, and Hendl conducting.

AUSTIN SYMPH SETS NAMES

Austin, Tex., May 8.

Five performers have been announced for the 1956-57 season of the Austin Symphony Orchestra. Guest list will include Jose Vasquez, conductor of the Orquestra Sinfonica de la Universidad of Mexico; and Ezra Rachlin, regular conductor of the Austin Symphony, who will appear in the dual role of pianist and conductor. Also set are Eleanor Steber, soprano; Gregor Piatigorsky, cellist; and Berl Senofsky, violinist.

COMING OR GOING?

Red faces which must be saved and hot tempers which must be cooled characterize collective bargaining, a peculiarly American form of democracy which assumes equality at the table between management and labor, and has a Federal law to prove it. So it need occasion little surprise that the Metropolitan Opera and the American Guild of Musical Artists are having tough going coming to terms. Nothing is more to be expected.

But that they will come to terms is equally to be expected. To close down the Metropolitan is fanciful and to threaten to do so unconvincing. Indeed the threat of a business to go out of business has long since lost any force with unions. And understandably. It is kid stuff.

Is the Met going out of business because of its singers' wage demands just as the Met is part of the grandiose scheme to rehabilitate Lincoln Square into a general arts centre? Is the Met advertising itself as on the ragged edge of easy collapse, or is it advertising itself as a great institution with a great future? Can Rudolf Bing work both sides of the street? It is to be doubted. *Land.*

Hartford Hears New Ops

Hartford, May 8.

Two new operas will be preemed on a double bill to be presented next Wednesday-Friday (9-12) by the Hartt Opera-Theatre Guild at the Burns School auditorium here. The entries are "Miranda and the Dark Young Man," with music by Elie Siegmeister and libretto by Edward Eager, and "Game of Cards," with music by Arnold Franchetti and libretto by the late Max Weber.

Elemer Nagy, head of Hartt's drama department, will stage both offerings, while Moshe Paranov will function as musical director.

Gotham Reviews Hypoing Subscription Sales For D.C.'s National Symph

Washington, May 8.

The favorable reviews of New York music critics have added an additional hypo to the sensational season ticket sale of Washington's National Symphony Orchestra. Orch played a New York concert recently to high praise there, which was reprinted in the D. C. papers.

In the first two weeks of the drive to sell season ducats for the National Symphony's 1956-57 season here, no fewer than 1,621 sets of tickets were purchased. In the comparable period, a year earlier, the sale came to a little over 200 season books.

Plug by the New York reviewers has done considerable to convince Washingtonians that their orchestra is better than they believed. In addition, however, an entirely new booking policy is being followed. The 15 concerts each, in the "even" and "odd" series, include two by the Philadelphia Orchestra, one by the Boston Symphony and one evening by the Royal Danish Ballet. Orch is aiming for sale of 5,000 season subscriptions this year, nearly 1,000 more than were sold last year.

Mrs. Post's Grant For Juves at Capitol Symph

Washington, May 8.

Visiting juves, who annually swarm over the capital in what has become traditional hegiras to the nation's shrines, have found something new added to the standard tour. The first 1,200 of an estimated 50,000 high school students rubbed shoulders with scores of ambassadors, government officials, and socialites at the opening concert in the five week "Music for Young America" series of National Symphony.

Series was made possible through the grant of General Foods topper Mrs. Merriweather Post (divorced wife of former U. S. Ambassador to Russia Joseph ("Mission to Moscow") Davies. It was designed to introduce teenagers from around the country to long-hair music. The brainchild of National Symphony maestro Dr. Howard Mitchell, it has already caught on with the young fry, and bids to take its place with the Washington Monument and the White House as a major tourist lure.

Launching of the angelled series came at a time when National Symphony ticket drive was swinging into high gear with a brisk sale, bringing into sight the goal of 5,000 subscriptions, 1,000 more than was sold for last season's series.

Five-Day Mozart Fest Set for Stratford (Conn.); Stravinsky Kudos in '57

Mozart Festival to be held at the Stratford (Conn.) Shakespeare Theatre for five days May 30-June 3 (as announced some weeks ago in VARIETY) will present Mozart as a composer of opera, choral music, incidental music, dances and chamber music.

Major events will be the opera, "The Abduction From The Seraglio," in a new English version by Chester Kallman, conducted by Erich Leinsdorf with the Symphony of the Air; a serenade of music and dance, which will feature the world premiere of a new ballet, "A Musical Joke," by George Balanchine, and the revival of "Caracole," both danced by the New York City Ballet; chamber music performed by the WQXR String Quartet, and the Coronation Mass and Masonic Music, conducted by Leinsdorf with the Symphony of the Air, soloists and the Stratford Choir. There'll also be a panel discussion on "What Mozart Means to Modern Music," sponsored jointly by the Festival and Yale U.

Fest is being co-sponsored by the American Shakespeare Festival Theatre & Academy, Joseph Verner Reed prez, and Ballet Society, directed by George Balanchine and Lincoln Kirstein.

It's planned to devote the 1957 fest to Igor Stravinsky, honoring his 50th anni in the theatre. Later fests will be dedicated to Rossini, Handel, Gluck, etc.

Rating the Disks

Brahms: A German Requiem (Decca). Brahms' tragic choral masterpiece in a massive, moving performance by the Berlin Philharmonic under Fritz Lehmann with Maria Stader and Otto Wiener as soloists and the St. Hedwig's Cathedral and Berlin Motet choirs. Difficult ensemble passages recorded with excellent quality.

Mozart: Sonatas Nos. 10 & 15 (Victor). Jascha Heifetz in brilliantly toned performances of two typically melodious Mozart pieces. Brooks Smith supplies sure piano accompaniment. Technical quality superb.

Gesualdo: Madrigals (Sunset). Off-the-beaten track repertory by the 16th Century Italian, Carlo Gesualdo, whose madrigals are skillfully performed by The Singers of Ferrara, a Coast choral group, under Robert Craft's direction. Aldous Huxley supplies informative notes.

Mozart: Violin Concertos Nos. 4 & 5 (Victory). Two more popular compositions from the inexhaustibly charming Mozart catalog. Yehudi Menuhin gives richly textured readings with the Philharmonia Orchestra under John Pritchard's baton. Wide-range reproduction with flawless playing surface.

Vitya Vronsky & Victor Babin (Decca). Expert duo pianists, Vronsky & Babin, in a pleasantly varied program of pieces by Chopin, Schubert, Liszt and Milhaud. Latter's "Scaramouche" suite is a humorous, fanciful modern work cleverly projected in this disk.

Beniamino Gigli (Victor). An historical item for future discographers, this Gigli recital was recorded at Carnegie Hall, N.Y., last year at the start of the famous tenor's "farewell" tour. Audience applause a minor intrusive factor in a recording that gives a generous sampling of the expressive Gigli style. *Herm.*

Literati

Won't Curb Slur on Cure

Constitutional protection of a free press and the public interest in the disease of cancer are of paramount importance, the State Supreme Court of Massachusetts ruled Thursday (3) in Boston refusing to enjoin publication of a book on an alleged new cancer cure. The book entitled "Krebiozen, The Great Cancer Mystery," is critical of the use of a drug called krebiozen which allegedly cures cancer. "The establishment of the truth about krebiozen as soon as possible is critically important to the public," the high court said. "If it is a cure, it will be one of the greatest discoveries of modern times. If its of value in some cases only, the limitations are important, and if it is of no value, lives may be saved and suffering avoided by the establishment of the facts," the court said.

Plaintiffs in the case were Krebiozen Research Foundation of Illinois.

Judy Garland's Biog

Simon & Schuster will publish the Judy Garland story which editor Jack Goodman is calling "Over The Rainbow."

Life and Ladies' Home Journal both interested in advance serialization.

Jerry Wald's Book

Columbia Pictures' executive producer Jerry Wald started telling Simon & Schuster's chief editor Jack Goodman some of the shenanigans attendant to being father of Robby, 9, and Andrew, 12, and their assorted friends, including 13-year-old Peter McCoy, son of the late Horace McCoy ("And They Shoot Horses")—and found himself trapped into writing a book.

The Hollywood and BevHills backgrounds are merely incidental to "The Happy Confusion" (book's title) which sees the kids unconcerned about Wald's shooting schedules, the glamorous parties and personalities, and only concerned with fishing and clowning with the Wald boys' assorted friends. "The Wald Menagerie" is a familiar identification for their home—eight parakeets, two parrots, two dogs, two rabbits ("I saved my life by making sure both were males; the kids still don't know how I tricked them"), and other pets. Book's accent is on the manner in which juveniles demand—and get—attention from their parents, regardless of backgrounds which might otherwise distract.

S-H's Cincy Enquirer

Management control fight for the Cincinnati Enquirer ended May 3 when Scripps-Howard obtained a majority stock interest in the Sunday and a.m. newspaper.

Announcement was made following a meeting in New York between S-H biggies and Roger H. Ferger, Enquirer publisher. It came a week after Scripps paid $4,059,000 for convertible debentures representing more than one-third interest in the Cincy daily. Purchase was from Halsey Stuart & Co., Chicago investment house.

Back in Cincinnati, Ferger told Enquirer employees the paper would continue independently and without policy change. He said he had reason to believe that his 10-year contract as publisher would continue, and that no personnel changes would be made.

S-H complete owner of the Cincinnati Post, founded 75 years ago and second oldest link in its chain.

More Show Biz Reading

"The Golden Ham" (S&S; $3.95) by Jim Bishop is indeed a "candid" biography of Jackie Gleason, one which has had its repercussions along Madison and with "the Toots Shor set" when first serialized in Collier's. Never dull, highly informative, a clinical insight on a popular buffoon, it is also a tribute the CBS star's gallantry in permitting himself to be held up in so strong a searching spotlight.

Daniel Blum's No. 7 "Screen World" (Greenberg; $5) continues as a complete record of the preceding with casts, credits and effective stills. Always a good research book, the celluloid counterpart of the Burns Mantle (and successors) series in legit.

Joe Alex Morris' "What A Year!" (Harper; $3.95) chronicles 1929, the capping climax of the Jazz Age, and an idea of the author's skillful telescopings may be gathered from his credits to some 80 sources, among them VARIETY, Joe Laurie's "Vaudeville" and "Show Biz" by Abel Green and Laurie. Morris didn't miss a thing. As he sums it up all this came before Marilyn Monroe, Bloody Marys, dacron, Joe McCarthy, Grandma Moses, automation, Mary Martin, drive-ins, bobbysoxers, toreador pants, "$64,000 Question," Cinerama, UN, electric razors, the Duke and Duchess, the A-bomb, gobbleydygook, sulfa drugs, Nashua, Joe DiMaggio, the 4-minute mile, Gina, Marilyn, radar, color tv, Sinatra, electric typewriters, withholding tax, WPA, jive, brainwashing, the Iron Curtain, jets, scrabble, kleenex, chlorophyll, eggheads, etc. *Abel.*

Cerf's Bestsellers and Junket

Random House prexy Bennett Cerf points to six of his books which will be in Hollywood production this fall: James A. Michener's "Sayonara" (William Goetz via WB); William (Life staffer) Brinkley's "Don't Go Near the Water," a July-Book-of-the-Month selection incidentally, via Metro; "Band of Angels," by Robert Penn Warren, for Warners; Irwin Shaw's "Lucy Crown," current bestseller, for Hecht-Lancaster; John O'Hara's "10 North Frederick" (20th-Fox); and Art Cohn's Joe E. Lewis biog, "The Joker Is Wild" (Paramount).

Cerf, who flew to Europe yesterday (Tues.), will contact authors as varied as Ambassador Clare Booth Luce, Somerset Maugham, Andre Malraux and Irwin Shaw. Latter resides in Paris. Publisher and Phyllis (Mrs.) Cerf will also meet Fleur Cowles and her new husband in London where the "What's My Line?" panelist will do two guesters on the British counterpart of the show (for which his fee is 30 guineas, about $95) and where also Cerf will address the British Publishers Assn.

FBI 'Official'

Random House will publish Don (ex-AP Pulitzer prizer) Whitehead's "Official History of the FBI" which, while as yet unannounced, is commanding unusual syndication interest. FBI chief J. Edgar Hoover will do the foreword.

Whitehead is shifting over to the N. Y. Herald Tribune.

CBS Staffers' Books

Couple of books by CBS staffers are making their way to the bookshelves. One is Eric Sevareid's "Small Sounds in the Night," based on his nightly news analyses out of Washington and published by Alfred A. Knopf. It'll be out in June, but first introduced at the convention of the American Booksellers Assn. in Washington May 29.

Also getting a timed exposure is "Sports Car Rallies, Trials and Gymkhanas," by David Hebb and Arthur Peck, with publication by Channel Press pegged to the International Auto Show last week at the Coliseum. Hebb is director of CBS Radio's Sunday dramatic show, "Indictment," while Peck is supervisor of network operations for the same web. Both, of course, are sports car enthusiasts.

Holt's Lucky Recoup

Not generally known that upon six months' notice most reprint deals can be stopped after the usual original three-year deals renew automatically. Holt & Co. v.p. William E. Buckley had that in mind when he retrieved Audie Murphy's "To Hell and Back" from PermaBooks, just as it was about to be absorbed into Pocket Books.

By recapturing Murphy's book, for which Perma had paid Holt $5,000 (it sold $10,000 worth of books in the paperback edition), Buckley was then able to resell it to Pocket Books for a fresh guarantee of $7,500. This, too, has since been exceeded in book earnings, thanks to the Universal filmization.

'Gray' Beaucoup Black

By getting 630,000 35c copies of Sloan Wilson's "The Man In the Gray Flannel Suit" published in six working days, Pocket Books says it has established a record. It reports 15 days is average for printing a load that size. Rush was caused by heavy demand on the book, according to firm.

The $3.50 hardcover is in its 41st week on bestseller lists.

CHATTER

Douglas Lurton, editor of Kingsway Press, ill at home.

Bob Jones, editor of Family Circle, building new home in Briarcliff.

Biog of Tommy Morgan, Scot vaude comedian, being serialized in Glasgow Evening Citizen.

"Aspirin Age" authoress and playwright Isabel Leighton onto board of directors of Manhattan Society for Mental Health.

Sid Bakal, New York Herald-Tribune's TV Mag associate ed, left for the Coast Saturday (5) to line up feature story material.

Mary Kraft, decorating editor of Good Housekeeping magazine, returned from San Francisco, where she attended A.I.D. convention.

William J. Hennessey's new edition of "Modern Furnishings for the Home" set for September release. Reinhold will publish.

Mary Davis Gillies, Home editor of McCall's, enroute to Southern Furniture Convention and to make tour of new houses in the South.

Doris Burrell, formerly editor Department Store Economist, new editor of Haire Publications, "Crockery and Glass," and "Giftwares."

WEOK (Poughkeepsie, N. Y.) topper Arthur J. Barry scribed marital reminiscenses in "Alice Dear," out via Pageant Press on May 25.

Ivan Obolensky, whose first novel, "Rogues' March," is being brought out by Random House, is the son of Col. Serge Obolensky (Hotel Ambassador topper) and Alice Astor, sister of Vincent Astor.

Haldun Dormen, quondam Turkish legit actor-manager and correspondent for VARIETY in Istanbul, doing his compulsory army hitch. Plans to reopen his stock company with "Stalag 17" next season.

Leonard L. Levinson, whose "Complete Book of Low Calorie Cooking" has just been brought out by Hawthorn, has completed "Laugh It Off," a 25-center for Dell on weight reduction; first print order 300,000 copies.

Benn Hall Associates, New York public relations firm, is expanding its services in connection with its 10th anni this year. A new plan to integrate publicity more closely with general promotion of small and medium accounts will be introduced.

Ned L. Pines, prez of Pines Publications, awarded the gold medallion and certificate of merit from the Boys' Clubs of America for "distinguished service to youth." Presentation made by ex-President Herbert Hoover. Pines' "wholesome" comic publications ("Dennis the Menace," "Terrytoons" and "Supermouse") specifically cited.

5 Shows Shutter

Continued from page 57

mately $175,000 on a total $175,000 investment. The former, which had a 44-performance Broadway run, is figured to have dropped its entire $100,000 capitalization, while the latter, starring Barry Nelson, Barbara Britton and Russell Nype, wrapped up after five performances at an estimated loss of its entire $75,000 stake.

"Fancy" moved to the road last March for a limited tour following its 460-performance Broadway run. The musical folded in Pittsburgh at an approximate $35,000 profit on a $250,000 investment. That's figured on a $24,822 net as of a March 31 accounting, plus estimated profit for the ensuing five weeks. Additional revenue is expected from a picture sale.

The Richard Kollmar-James W. Gardner production had actually netted $110,629 on its New York run, but dropped $99,415 of that amount on the national company, which folded in Chicago last February. The original touring edition costarred Alexis Smith and Craig Stevens and was mounted for $136,343 from the Broadway company's funds. The tuner, incidentally, made $6,369 on the first four weeks of its post-Broadway hop. The backers have thus far been paid back $200,000 on their investment.

As of a March 31 audit, "Bus" had netted $333,670 on Broadway and road. The Robert Whitehead-Roger L. Stevens production was financed at $60,000. The original New York company ended a 478-performance run several weeks ago, while the touring facsimile shuttered last week in New Haven. The road edition had been out since last August.

It's figured that the "Bus" status hasn't altered much since the March 31 accounting. The take includes coin received from 20th-Fox on the film studio's purchase of the William Inge play for a down payment of $75,000, plus weekly payments on profit stanzas up to a $250,000 ceiling. The profit divvy, thus far, totals $300,000, split 50-50 between the backers and the management.

"Tea," which costarred Maria Riva and Alan Baxter, had been touring since last October. It was financed as half of a two-play parlay. The other entry, a fast fold, was a touring edition of "Lunatics and Lovers." The joint capitalization was $40,000.

SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, May 8.

Back in the days when *Sime* was telling the world that the killers of burlesque were the producers of the cheapest dirt, coochers, strippers and others of no talent, VARIETY was also taking pot shots at vanity publishers. One of them was named Carlo Flumiani.

His procedure seemed to be foolproof. He owned a literary agency called Revel. Under this billing he solicited manuscripts from authors and then charged them a fee for "revising and marketing" them. He never touched them. He simply shelved the scripts for 30 days and then would report to the authors that he had got some nibbles from publishers. These were called Prometheus, Pegasus, Psychology and Minerva.

After each of these houses ultimately rejected the scripts, a fifth house, called Fortuny Inc., announced it was ready to publish if the author were willing to pay a part of the cost. The president of this company was C. M. Ferra. This man of iron was actually Carlo Flumiana, owner of the other four paper organizations as well. His editor was a highschool girl who received $13.50 a week. She supposedly read as many as 25 manuscripts a day and made a publication offer for anything she could read. Fortuny published 117 books. Flim-flamming Flumiani's earnings were $93,791. The total of royalties his 117 authors were able to bank was $77.84. One of the books was called "How To Make Money As An Author."

In fact, Flumiani was doing so well that at the height of his larcenies he hired 40 highschool girls, paying them about the same he did his first readers. The law finally caught up with him, and he was sentenced to 18 months in prison for fraud.

Judge Simon Rifkind pointed out that Flumiani had not been found guilty for being a subsidy author, but for making false promises and for giving authors a dishonest return on their investments.

On this shifting sand Edward Uhlan decided to build a publishing biz with the hope that the word "subsidy" would gain as much respectability in the field of print as it enjoys in farming, ship-building and airplane manufacturing.

Trade publishers were turning out 11,000 titles a year and the number that paid off were disappointingly small. The publishers who would gamble on a book could be counted on one hand. Darryl Zanuck gambled on his own. Uhlan says it was nothing but a gold-titled cover with blank pages, but that isn't the way I heard it. Still, he does give a list of big authors who financed their own starts.

Calling All Semantics

Uhlan has entitled his book "The Rogue of Publishers Row." He lists it as an Exposition Banner Book. Having read his confessions, the word "Banner" indicates that it is not a vanity operation but is published on its merits for the trade. How he could make that distinction, since he is the publisher as well as the author, I leave to the professors of semantics.

In the main it is well written, full of humor and odd revelations He began his career by studying most carefully what landed the vanity trailblazers in jail, and then avoided following their steps. His first books dealt with poetry and since nobody, barring possibly Eddie Guest and Robert W. Service and J. P. McEvoy, has made poetry pay, Uhlan felt he was doing the poets of America a favor by including them in an anthology and charging them $3 a volume.

He had an active list of 135,000 persons who wrote verse, and they had no outlet unless they went to a subsidy publisher.

That he has always possessed a certain candor and understanding of what he was dealing in, he explains very well. "It is important that a publisher should be psychologically oriented if he is not to hurt well-meaning authors. He must learn that vice taints him as much as it taints the author—more, perhaps, for while the poor wretch of a writer may be writing under psychopathic compulsion, the publisher is furthering his ends for only one purpose—to make money."

Trade publishers were equally in the word racket to make money and as the years went on most of them felt they had to add a certain amount of pornography to balance their books. By now this has brought them down to Uhlan's level and in some cases much lower. Some of the oldest houses appear as if they are competing with Minsky, and in a much worse way, because while the youth could be warned to stay away from burlesque houses no parent has thought to date of telling his children to stay out of libraries, where there is more dirt under the billing of literature than in a modern burlesque house.

He Punched His Way Up From Polio

In four years Uhlan published 800 books, in all categories, and maintains that he is now the sixth largest publishing house in the United States. He started with $15 in his pocket, and a lot of enthusiasm he could not put a price on. For a kid who was born in Hell's Kitchen, was stricken with polio at the age of four, and who worked his way up by sheer grit among Dead End kids, Uhlan deserves a lot of praise. Handicapped by his emaciated legs, he would fight kids in a sitting position or in a narrow hallway where he could lean against a wall. He won five weight-divisions in wrestling, in less than two minutes a match, and though all that may be well behind him now as he rides the waves in his cabin cruiser, it certainly had a lot to do with his getting to where he is today.

Henry Harrison, the poet turned publisher, was Uhlan's predecessor in the field of vanity poetry publishing. After 18 years of it, Harrison decided to sell his business, as it was taking too much time from racetracks. Harrison wanted to close the deal fast because the horses were running at Tropical Park and he wanted to get to Florida before the season closed.

Not being able to recoup his losses as Joe E. Lewis has, Harrison found himself forced to return to a more familiar field, and is now poetry manager of Uhlan's less speculative enterprise. Uhlan says Harrison is an excellent book designer and between them they have manufactured books on a quality with the best.

This hardly could have been said of subsidy publishing in the era of Flim-Flamming Flumiani.

Where the author pays for the first edition's printing he gets a higher royalty from Uhlan, maybe 20%, but after that he gets less, because the book is now selling on its own in a competing trade market. This is just the opposite of the general trade practice where royalties start at 10%, and may work up to 15%.

As an example of what he won't do, Uhlan was offered $30,000 and a holiday in South America to publish a biography of Evita Peron, but he considered it an evil book and turned it down.

On the other hand, Uhlan was presented one day with a script on gardening. The author turned out to be Ruth Stout, a sister of Rex Stout, president of the Author's League. She confessed that the book had been turned down by practically every publisher and as Uhlan was not anxious to tangle with the sister of the watchdog of commercial authors, he proceeded most carefully.

What Has Stout To Say To This?

The manuscript dealt with mulching. He figured the only ones who would really be against that would be the manufacturers of synthetic fertilizers and possibly the authors of some evil-smelling bestsellers.

He suggested they call the book "How to Have a Green Thumb Without An Aching Back." She liked it. They agreed on terms, and as of this year they report the book as selling well

Though the publishing world has more top secrets than the Pentagon, they publish no trade figures. So one can't judge the industry's financial condition as a whole, but Uhlan says the net return on invested capital in book publishing is about 3%. Loan associations pay more than this, with the Government guaranteeing the investor against loss up to $10,000—something no administration has thought of doing yet for either publishers or authors.

Broadway

Ted Husing still in N. Y. Hosp.
Joe De Santis to Hollywood for role in Columbia's "Full of Life."
MCA staff attorney Ralph Sanford Mann engaged to marry Bebe Mensch later this summer.
Metop tenor Jan Peerce's daughter Joy engaged to lawyer Robert Wahrhaftig.
Natalie Schafer to Paris to appear in Anatole Litvak's "Anastasia" film for 20th.
Bob ("Howdy Doody") Smith part of a $1,117,663 syndicate in a Palm Beach County (Fla.) realty development deal.
Ethel Colby, drama critic of the Journal of Commerce, out of Brooklyn Hospital this weekend following major surgery.
VARIETY correspondent Cornelius Vanderbilt Jr. hit Cairo yesterday (Tues.), on way home from Beirut, and will stopover to o.o. hostile Gaza strip.
Jesse White here from Hollywood to study Martin Gabel's playing of agent in "Will Success Spoil Rock Hunter?" which he'll handle at Cathay Circle on Coast.
The Walter (NBC) Kiernans' son, David H. Kiernan, engaged to wed Joan Theresa Glaser, both of New Haven and both with radio-tv station WNHC in that city.
Dr. Herbert T. Kalmus (Technicolor topper) and his wife announced engagement of Eleanore Cammack King, Mrs. Kalmus' daughter, to Walter Ned Pollock; wedding next January.
Gottlieb Hammer, prez of American-Shipping Lines, hosting a shipboard night-before-sailing farewell for Mr. and Mrs. Lewis Berg ("Molly Goldberg") on eve of her sailing aboard the SS Zion for the Holy Land.
Columbia v.p. Nate B. Spingold, taken suddenly ill with pneumonia at Cedars of Lebanon Hospital on the Coast, is considerably improved and is expected to return to New York tomorrow (Thurs.) or Friday. Spingold's personal physician NY to LA's to attend him.
The Bennett Cerfs off to Europe yesterday (Tues.); it's Mr. Cerf's first time abroad. Wall Streeter Arthur Weisenberg, whose financial letter is w.k. in show biz, another going overseas end-May on an annual quickie. Rose and Julian T. Abeles (theatrical attorney) ditto in July.
Col. Serge Obolensky, vice-chairman of the board of the Hotel Ambassador, went literati last night (Tues.) with a cocktailery for Countess Cassini whose memoirs, "Never A Dull Moment," have just been published. She's the mother of Igor ("Cholly Knickerbocker") and Oleg Cassini.
A "conspirators' committee" comprising Igor Cassini, Frank Farrell, Hy Gardner, Ben Gross, Harry Hershfield, Nick Kenny, Leonard Lyons, May Mann, Lee Mortimer, Louis Sobol, Bob Sylvester, Marie Torre, Jay Nelson Tuck and Danton Walker birthday-surprised Earl Wilson at Ruby Foo's last Sunday night (6).
Genevieve, finaleing tonight (Wed.) at the St. Regis' Maisonette, talking a 6-album deal with Vox Records' prexy George Mendelssohn; also a Chevalier vidpic (via NBC's Ted Mills), to be produced in Paris; agented by Barron Polan, her personal rep. Latter's ex-wife and still client Julie Wilson returns to the St. Regis tomorrow (Thurs.).
The 22-story office building on the site of the old Empire Theatre on Broadway at 40th St. sold again to a syndicate represented by John P. McGrath as an investment. New owners paid $10,000,000 in cash above a bond issue recently negotiated by John J. Reynolds. M. Lowenstein & Sons, textile manufacturers, originally built it and sold it last fall. This is the second deal in eight months.

Australia

By Eric Gorrick
(160 *Castlereight St., Sydney; MA 7778*)

Frankquin, hypnotist, doing sock biz at Empire, Sydney.
Sir Eugene Goosens resigned as conductor of Sydney Symphony.
"Teahouse of August Moon" may run a year here for J. C. Williamson Ltd.
Cinesound, unit of Greater Union Theatres, swings into video production under direction Ken G. Hall.
New Zealand Film Board has given greenlight to "Rebel Without a Cause" (WB) following certain cut.

Boston

By Guy Livingston

Mark Stuart current at Blinstub's.
W. E. Sparks, British war hero, comes in May 28 to plug "Cockleshell Heroes."
Johnny Weissmuller in for bally on "Jungle Jim" tv film at Somerset Hotel and p.a.'s around town.
Chirp Liz Mulligan forced out of the Rickshaw, where she had been current for seven weeks, by foot injury sustained in fall at home.
George Wein hosted the Stop & Shop party "Jazz Comes to the Supermarket" kicking off the selling of jazz albums in food markets at Storyville.
Madeleine Carroll in to kick off construction of America's largest tanker at Quincy yard of Bethlehem Steel Co.

Istanbul

By N. Zarar

Sammy Wilde at the Sadirvan Room of the Hilton.
Ankara State Opera Co. expected here the second week in May.
"Living Desert" (BV) going into its fourth solid week at the Lale.
Turkish film star Lale Oraloglu in from Lisbon to work on new pic.
American singers Monica and Luchi top the music hall bill at the And.
Dame Sybil Thorndike and Sir Lewis Casson in town for a series of readings at Saray Theatre.
Dizzy Gillespie orch giving concerts at the Atlas. Band will also play at a benefit ball at the Hilton.
French chirp Dany Dauberson left for Paris after two weeks of a great cabaret run at the Cordon-bleu.
Dizzy Gillespie orch. playing to turnaway crowds at the Saray. It's first time a major American band has played here.

Rome

Gabriella Pallotta, discovered by Vittorio DeSica for his just-completed, "The Roof," will make two more pix with or for the director.
Italo starlet Luciana Paolozzi in Paris on two Co-productions, "Chatelaine du Libane" and "Effleurant la Marguerite," latter with Brigitte Bardot.
Niccolo Theodoli mulling filmization of Mario Soldati's "Capri Letters" with a U.S. director. IFE is releasing his latest production, "Roman Tales."
"London Calling North Pole," Coletti-Minerva production starring Curd Jurgens and Dawn Addams, which needs only three shooting days for completion, held up due to dispute involving Minerva Films, currently in financial trouble.

Lisbon

By Lewis Garyo

Amalia Rodrigues off to Paris to appear at the Olympia.
Portuguese Clown Balila off to the U.S. to join the Ringling Bros. circus.
The Maxime is presenting only chantoosie Ana Maria Gonzales from Mexico.
The Nina nitery reduced its floor show to the Spanish Manuel Fortuna Ballet.
The Tivoli cinema has a Mozart Festival with pianists Franco Gei, Italian; Varela Cid, Portuguese; and Jorg Demus, Dutch.
New Eugenio Salvador revue, "The Marvelous Fountain" at the Coliseu, is a sock hit. Huge house is doing SRO biz twice nightly. Revue stars Irene Isidro and Antonio Silva and features Chinese chantoosie Mai Lai, Comedian Max, Farrel's Girls and a water show imported from Germany.

Santiago

New York Herald-Tribune's Joseph Newman off to Buenos Aires.
Maria Guerrero-Pepe Romeu Spanish Stock company opened at Municipal Theatre.
"Love is a Splendored Thing" (20th) opening pic at new 1,300-seat Windsor Theatre.
Antonio Acevedo Hernandez, writer, awarded monthly pension by Chilean government.
Alfred Lieux, radio producer, snagged program director's spot at Radio Mineria, left vacant by resignation of Rene Lago Faria.

Havana

By Jay Mallin
(*Calle G 159; Vedado F-6579*)

Benny More at Sans Souci.
Lola Flores at Radiocentro.
New show based on Cuban music at Tropicana.
"The Swan" (M-G) at the Rodi and America.
"Teahouse of August Moon" at the Auditorium.
Peli-Mex signed contract to lease government's film studio.
Teddy & Phyllis Rodriguez back in Cuba at Casino Parisien.
Havana mayor closed Prado and Pacifico theatres for showig sex films.
Communications Minister barred men from impersonating women on tele.

London

(*Temple Bar 5041/9952*)

Jane Manners starring in the Stork Room's new revue, "Spring Fever."
Lloyd Nolan here to start rehearsals on "Caine Mutiny Court Martial," which he is also staging.
Playwright Shirland Quin hurriedly returned to London to visit her 90-year-old father, who suffered a stroke.
David Whitfield, who leaves on his fourth U.S. trip this week, headed "Sunday Night at the London Palladium."
David E. Rose back from N.Y. to attend last night's (Tues.) world preem of "Port Afrique" at the Odeon, Marble Arch.
Gerald Beadle named BBC-TV topper succeeding Sir George Barnes; Cecil McGivern upped to the post of Deputy Director.
Sir Henry L. French, Kenneth Hargreaves and Kenneth Winckles are to head the British delegation to the Cork Festival later this month.
W. Macqueen Pope, noted theatre historian, starts a BBC-TV series next week in which he plans to take viewers "back to the days of the golden sovereign."
Under a reciprocity arrangement, Bennett Cerf is to guest on the BBC's "What's My Line?" and Lady Isobel Barnett will appear on the American show this week (13).

Madrid

By Ramsay Ames
(*Castellana Hilton; 372200*)

Portuguese actors Virgilio Texeira and Antonio Vilar working in Father Peyton's series of religious films.
The Barry Schaels here for a visit. He has been three houses in San Diego, and she an interior decorator.
Arthur Julian in from Paris. He used to be a gag writer for Phil Silvers, and has just completed a script for Gene Kelly.
Actress Amparo Rivelles taking temporary leave of legit stage to film Mur-Ooti's "El Batallon de las Sombras" (The Battle of the Shadows).
Frank Sinatra, Sophia Loren and Cary Grant have all checked in to their respective Madrid hotels, preparatory to starting in Stanley Kramer's "The Pride and the Passion."
C. S. Forrester here since Saturday as Stanley Kramer's guest. Kramer's "The Pride and the Passion," currently in production here, is screen adaption of Forrester's Spanish civil war novel, "The Gun."

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon 4944*)

Fess Parker in for opening of "Davy Crockett."
Barbara Bates in for her role in Anglo pic, "Rue Du Bac."
David Martin, Australian impressario, in to o.o. talent for his operations.
First real U.S. Rodeo at Palais Des Sports reaping benefits at box-office of decades of popular film oaters here.
Irene Hilda getting a special decoration from the French government as an ambassadress of the French song abroad for the last 25 years.
Herb Stern in to handle U.S. publicity for the two version (French-English) pic, "The Hunchback" for Allied Artists, who will distribute in America.
Raoul Levy, Gallic agent who is Charles Feldman's rep here, signed Roger Vadim to write and direct three pix. Films all star the young director's wife, Brigitte Bardot.

Philadelphia

By Jerry Gaghan

Charley Ventura returned to the nitery circuit at the New Town, Tavern, Delair, N.J.
Maurice Evans in to supervise opener of "Teahouse of August Moon" at the Forrest.
Val Avery, former localite who plays a gangster in "Harder They Fall," in to visit family.
Barney Sackett, local producer will be in charge of 10-week season of Gateway Music-Go-Round, Somers Point, N.J.
Sammy Kaye and Joe Loco at the Ben Franklin for fraternity hop (May 12). Vocalists to be Al Martino and Dejohn Sisters.
John Morris, batoner at Valley Forge Music Fair, doing additional dance arrangements for "Shangri-La" coming to the Forrest May 22.

Chicago

Meg Myles added to the Black Orchid bill.
Comic Joe Conti back at Mangam's Chateau.
Singer Phyllis Branch opens at Max Miller's jazzery tonight (Wed.).
John Wayne due in next May 16 for opening of "The Searchers" at the Chicago.
Jack Eigen inked for another year by WMAQ as headman of its nightly remotes from the Chez Paree.
Elmer Balaban named chairman of the Amusements Division of the 1956 Combined Jewish Appeal of Chicago.
Personal manager Joe Delaney in for the opening of Eddie Fontaine and The Chuckles at the Starlight Drive-In.
American Broadcasting-United Paramount prez Leonard Goldenson honored here Monday (7) for his efforts in behalf of United Cerebral Palsy Assn.

Berlin

By Hans Hoehn
(760264)

Robert Shaw Chorale and Orchestra will appear here May 9.
William Inge's "Bus Stop" preemed at Renaissance Theatre with results not too good.
Berlin Philharmonic will go on a tour through West Germany, Belgium and Paris this month.
Walt Disney's "African Lion" declared "particularly valuable" by West German film classification board.
Paul Gordon, production chief of European Television Gesellschaft (ETG), off to U.S. on tele matters.
Title of CCC's "Before Deer Are Warned," currently shooting at Berlin-Spandau, has been changed to "Liebe" (Love).

Barcelona

By Joaquina C. Vidal-Gomiz
(*Angli 43; Tel. 240018*)

Alicia Marques at the Rio nitery.
Trio Bruni and Les Bingsters open spring season at Rigat nitery.
Ballet season opened at the Liceo opera house with Marquis de Cuevas Co. and about the same repertoire.
Pic star Aurora Bautista returns to the stage with the play, "Nothing," adapted from Carmen Laforet's novel of same title.
The Maria Guerrero Theatre in Madrid has "Family Lawsuit" by Diego Fabri, adapted to the Spanish stage by Felix Ros. Leading femme is Elvira Noriega.
The Barcelona Theatre has the new play, "Husbands Fool Their Wives After Football," by Luis Mate. It introduces Argentine actress Margot Cottens in the Fernando Granada legit company.

Frankfurt

By Hazel Guild
(24 Rheinstrasse; 776751)

Walt Disney crew due in Vienna to make a C'Scope film, "Fairyland on the Danube."
German actor Gert Froebe set for the new French-Japanese film, "The American in Tokyo."
Curd Juergens, German actor, now in Hollywood filming "The Painted Veil" with Eleanor Parker.
German actress Elisabeth Mueller hired by Metro to appear as one of the leads in an upcoming Robert Taylor film.
Marianne Cook, now filming in Hollywood for U, returns to Germany this summer to make "Little Border Traffic" for Constantin release.
Much German newspaper space being given the German film, "Himmel ohne Sterne" (Heaven Without Stars) being withdrawn from Cannes Fest. Pic, which uses background of the German unhappiness over partitioning of Berlin, hits a sore point in German politics. West Germany always resented the Allies' partitioning of their key city, and deeply resent the film's being lifted at Cannes.

Scotland

By Gordon Irving
(*Glasgow: Kelvin 1590*)

Vic Oliver in to top vaude at Empire, Glasgow.
Don Cornell to Empire, Edinburgh, for vaude date.
"A Town Like Alice" (Rank) broke all records at Odeon, Glasgow.
Jac Radcliffe and Jimmy Logan rehearsing new Howard & Wyndham revue "Five-Past Eight," opening at Alhambra, Glasgow this week.
Walton & O'Rourke clicked in vaude at Empire, Glasgow. Act has dates at Southampton and Birmingham, Eng., before returning to the Coast.
"Gigi," starring Leslie Caron played to poor biz at Theatre Royal, Glasgow. Opposition of Alec Guinness in "Free Exchange" likely was a factor.

Hollywood

Harold Hecht to Acapulco on vacation.
Andre De Toth planed to Copenhagen.
Richard Montalban aired to Madrid.
Barney Balaban in town for Paramount huddles.
Romo Vincent to Las Vegas for a Thunderbird stand.
German producer Hermann Schwerin guested on Metro lot.
Jack Haley spoke before 2,000 Knights of Columbus in Phoenix.
Frances Faye lost her court action to dismiss Lou Irwin as her agent.
Universal Pictures declared usual $1.06½ divvy on its 4¼% cumulated preferred stock.
Robert Wise taking a month's leave of absence from Metro to recuperate from surgery.
Estate of the late Edward Arnold, valued "in excess of $10,000," was left to his widow and three stepchildren.
George J. Flaherty and Fred Lehne elected veepee and treasurer of the Motion Picture Industry Council.
Bob McElwaine resigned as veepee in charge of publicity for Warwick Productions and will rejoin Danny Kaye.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse 1A; A45045*)

"Wonderful Town," by Leonard Bernstein, planned as musical in Volksopera.
Mundus Film began working on "A Queer Idea" under the direction of Hans Wolf.
Graham Greene's "Living Room" produced by Heinz Scheiderbauer at Konzerthaus Theatre.
Ernst Marischka's film, "Elizabeth," was first Austrian pic to be synchronized into Spanish.
Kammerspiele prepping Basil Thomas' "Book of the Month" which was translated by the late Oskar Karlweis.
Robert Stolz directed at the Musikverein Building on the occasion of the birthday of Theodor Koerner, president of Austria.
Ernst Marischka busy with working on "Opera Ball," after Richard Heuberger's famous operetta, with Johannes Heesters in the lead.

Pittsburgh

By Hal V. Cohen

Opening of "Oklahoma" at Nixon pushed back a week to June 14.
Tony Bennett follows the four Esquires into the Copa on Monday.
Tenor Mike Driscoll tagged by Uncle Sam for a two-year Army stretch.
Cleo Moore to spend two weeks in this territory plugging "Over-Exposed."
Ellen and Karl Krug, Sun-Tele drama critic, celebrated their 10th wedding anni.
Mountain Playhuose at Jennerstown opens season May 19 with "Meet the Wife."
Lynn Roberts in town beating drums for preem of "While City Sleeps" at Stanley.
Al Splindleman, ex-Playhouse actor, set for touring company of "No Time for Sergeants."
Walter Burleson, Tommy Carlyn's first trombone man, and his wife celebrated 18th anni.

Cleveland

By Glenn C. Pullen

Mort Gunty and Dorothy Claire making it all-comedy revue at Statler Terrace Room.
Eve Roberts back at Kornman's Back Room, after singing recently at New York's Village Vanguard.
Joe Baldi became house maestro of Alpine Village, leading five-piece crew in replacing Ben Silverberg's outfit.
Duke Ellington orch to guest-star with Cleveland Summer Symphony in its pop concert at Civic Auditorium July 25.
Martha Handley, who recently married Bill Powell, again becoming stage manager at Musicarnival tent theatre where he is lighting director.
Mrs. Margaret Klump organizing all-Equity company, her first one, for 11th season of her Rabbit Run strawhatter. She recently spent $25,000 modernizing the theatre.

San Francisco

Nate Blumenfeld, chief barker of Variety Club Tent 32 here conducted ceremonies at a Fairmont Hotel luncheon last Wednesday (2) which made Frisco Mayor George Christopher, Oakland Mayor Clifford Rishell and Oakland City Manager Wayne Thompson honorary barkers of the tent.

OBITUARIES

ELWOOD A. HUGHES

Elwood A. Hughes, 71, former general manager of the Canadian National Exhibition, Toronto, died May 1 in that city. Hughes was associated with the huge CNE operation for 45 years, 18 of them as the administrative chieftain spanning the golden years of the "Ex," starting in the middle 1930s, following the long regime of Dr. H. W. Waters, under whom Hughes served as secretary of the fair before his elevation to the top post.

Hughes relinquished the general manager's reins in 1952 after a series of controversies involving the City of Toronto and its mayor, among others. He had started at CNE as sports director, became Paramore at one time was also drama critic and special correspondent for the old New York World and contributed to several leading magazines in the '20s.

His wife survives.

LT. ARTHUR ABRAMSON

Lt. (j.g.) Arthur Abramson, 24, son of Nat M. Abramson, head of the WOR Artists Bureau and the Bramson Entertainment Bureau, was among the four killed in a helicopter explosion in the Bahamas May 5. The four were engaged in a survey mapping the islands when the explosion took place.

Abramson at various times acted as tour manager for entertainment units booked by his father, which

In Fond Remembrance

WILLIAM H. STEIN

CO-FOUNDER OF M.C.A.

MAY 14, 1943

publicity chief for 10 years, and achieved worldwide reputation as the man who created the Marathon Swim across Lake Ontario, incepted in 1927 for $50,000 in prize money. In his youth, he was a top Olympic longdistance runner on the Canadian team, winning several titles. Hughes retired two years ago because of ill health and had wintered in Florida. He had served in both World Wars as an officer.

His wife, the former Peg Willin Humphrey, was associated with Billy Rose and the late showman Lincoln Dickey in several ventures, including the "Aquacade," and was an official of the N.Y. World's Fair of 1939-40. In addition to his wife, were playing for GI audiences in the U.S. and West Indies.

He is survived by his parents and two brothers, Ephraim, who is with WPIX, N.Y., and Paul, who is connected with a travel bureau.

SAMUEL F. ROTH

Samuel F. Roth, 55, veteran film exhibitor and president of Roth Enterprises Inc., died of cancer in suburban Washington May 2. His company had 17 theatres in Maryland, Virginia and West Virginia, in addition to Washington.

A native New Yorker, Roth began as an usher and later worked in the distribution end of the business. With his brothers Charles and Harry, still partners in the firm, Roth acquired his first house in Harrisonburg, Va., in 1934. He controlled seven theatres there. About 1940, he moved his headquarters to Washington and began to add to his theatre holdings.

In addition to his brothers, he is survived by his wife and two daughters.

IN MEMORIAM

DAVID BELASCO

May 14, 1931

B. M.

[redacted] survived by a daughter from a previous marriage.

JOHN C. OLSEN

John C. Olsen, 37, tv and vaude performer and son of Ole Olsen (& Chic Johnson) was found dead of an overdose of sleeping pills at his home in Flushing, N. Y., May 5. He was last seen alive by his wife April 13, when he was readying to go to Los Angeles on a date with the Olsen & Johnson unit. Mrs. Olsen left the apartment temporarily to live with her sister. When he failed to appear in the unit, Mrs. Olsen notified the police. Police examiner stated he'd been dead about five days. Body was found when Mrs. Olsen returned to the apartment to pick up some material.

Ole Olsen returned east at the

WILLIAM WIEMANN

February 16, 1902 - May 15, 1952

news. Olsen was reportedly despondent since their five-year-old daughter, Marianne, died of leukemia in 1954.

His wife and father are the sole survivors.

EDWARD E. PARAMORE JR.

Edward E. Paramore Jr., 60, Hollywood film writer, died May 1 in Shreveport, La., of injuries received when he plunged 10 feet in a parking garage accident and suffered a fractured skull. He and his wife were returning to their west coast home from a vacation.

His last script was "Sea of Grass" for Metro in 1946. One of his most successful scripts was "Three Comrades," in 1938, written with F. Scott Fitzgerald and based on the Remarque novel. Also a playwright, his "Set a Thief" appeared on Broadway in 1926, and his "Ringside" in 1928.

MIGUEL TORRUCO

Miguel Torruco, 36, Mexican film actor, died April 22 in Orizaba, Vera Cruz, Mexico. He had just completed starring role in "Horas de Agonia" (Agonized Hours) and was starting on a short vacation when stricken.

Considered at one time one of Mexico's ace commercial pilots, Torruco was also one of the few surviving members of that country's famed "Squadron of Death." He entered films in 1949 and had played leading or stellar roles in 20 features since that time.

His wife, Mexican screen star, Maria Elena Marques, a son, a daughter and his mother survive.

HARRY R. PRATT

Harry Rogers Pratt, 72, actor, photographer and for 30 years music and drama teacher at the U. of Virginia, died May 6 in Charlottesville from burns received while smoking in bed.

Pratt launched his acting career with the Ben Greet Players in 1906. He later appeared with Charles Coburn's company and in New York's old Empire Theatre with Robert Mantell in Shakespearean works and with John Drew in "His House in Order."

HARRY H. STRONG

Harry H. Strong, 69, president of the Strong Electric Co., Toledo, maker of projection arc lamps for the theatre industry, died May 3 in that city. He invented the automatic arc control and was hailed throughout the industry as the man who took the "chains" off the operators in film projection booths. He founded Strong Electric in 1923 and held many patents for arc lighting for theatres, schools, tv and the graphic arts industry.

Wife and son survive.

PHILIP FOTO

Philip Foto, 85, pioneer New Orleans exhibitor, died in that city May 4 after a long illness. He began his career as film house operator in 1908 with the Market Theatre. In 1915 he constructed Foto's Folly, then the south's largest house. After he sold his interests, he became affiliated with United Theatres.

Survived by his wife, a daughter, two grandchildren and two greatgrandchildren.

GEORGE SCHOTTLER

George Schottler, 60, vet music man, died in New York May 6 after a long illness. He came into the music biz during the early 1920s and worked for Goodman & Rose, Remick, Robbins, Leeds and Southern. For the past five years he had been contactman for E. B. Marks Music.

Surviving are his wife and son.

MARJORIE F. FINOCCHIO

Mrs. Marjorie F. Finocchio, 64, co-owner of a San Francisco night spot which bears her name, died in that city May 4 after a long illness. A native of Kansas, she married Joseph Finocchio and she and her former husband continued as partners in the night club's management after their divorce in 1941.

Two sons survive.

STUART D. COWAN

Stuart D. Cowan, 63, New York advertising exec, died May 1 in Rye, N.Y. He was a founder and former president of Cowan & Dengler, which was dissolved last year.

His wife, two sons (one Stuart Jr. a veepee at Donahue, Coe) and a brother survive.

VICENTE FLORES

Vicente Flores, 35, regarded as Mexico's top trumpeter, died in a Mexico City hospital April 27 from injuries suffered last year in the U.S. while he was touring with Xavier Cugat's band, with which he had been a soloist.

Wife and two young sons survive.

RUSSELL K. MacDOUGAL

Russell K. MacDougal, 56, a veepee in the Chicago office of the Young & Rubicam ad agency, died in that city May 3. He had been with N. W. Ayer for 18 years before joining Y&R.

Survived by wife, son and daughter.

WESLEY ALBERT PIERCE

Wesley Albert Pierce, 52, retired dancer, died May 3 in Hollywood. As a partner in the Pierce-Harris dance team, he was under contract to the Shuberts for many years.

His wife, Hazel Pierce, a member of Desilu Productions, survives.

Mrs. Lewis Krams Beck, music patroness, died in San Antonio on May 3. She was founder and lifetime president of the San Antonio Civic Opera Co. and also took a leading role in the building of the Sunken Garden Theatre in Breckenridge Park.

R. C. Harvey, cinema circuit manager, died recently in Toronto. He was former cinema manager in Perth, Scotland, emigrating to Canada 1948.

R. J. Fry, a member of the Canadian Broadcasting Company board of governors died May 2 in Winnipeg.

Son, three and one-half months, of Jack O'Reilly, WPEN, Philadelphia, disk jockey, suffocated in his crib May 2 in Plumsteadville, Pa.

Father of John Law, Scot-born tv and radio scripter, died in Glasgow recently.

Louis M. Tipton, 79, security officer at Paramount, died April 30 in Hollywood.

Flo Promis, 72, character actress, died April 23 in Hollywood. Her daughter survives.

Father, 65, of legit, radio-tv actress Evelyn Ernest, died April 26 in Miami.

Mother, 75, of Billie Burns, of Burns and White, died May 6 in Chicago.

William M. Klaiss Sr., 66, organist, pianist and conductor, died April 30 in Philadelphia. He had played organ at the Stanley, Mastbaum and Earle theatres. Surviving are his wife, four sons, brother and two sisters.

Raymond F. Altemose, 50, a clown with various circuses, died in Easton, Pa., May 5.

Elvis Presley

Continued from page 1

with the bobbysoxers on his personal appearances, failed to click in his Las Vegas date at the New Frontier. The more sophisticated gambling clientele didn't dig his frenzied antics and Presley was replaced Monday (7) on the bill by Roberta Sherwood, the Decca songstress.

But despite the Vegas flop, Presley is now mopping up on varied fronts—even as a music publisher. His two latest sides are being published through the Elvis Presley Music Co., a subsid of Hill & Range, in which he's partnered.

Presley's click has made a hero out of Steve Sholes at Victor. Sholes, Victor's country and western chief, originally heard Presley on the indie Sun Records and bought up his contract for $35,000. That investment has paid off many times over since Presley's move to Victor about six months ago. Tom Parker, former manager of Eddy Arnold, now manages Presley.

10 Cops for Elvis Part Of That 15G Overhead

Minneapolis, May 8.

Local promoter T. B. Skarning's contract with Elvis Presley for the latter's matinee and evening St. Paul and Minneapolis appearances next Sunday (13) requires providing 10 policemen as bodygaurds to protect the singer from his juve admirers. It's Presley's first p.a. here.

Skarning says Presley's guarantee is so stiff that the two performances must gross a total of $15,000 for the promoter to break even.

With British Teenage Set

London, May 8.

British teenagers are beginning to take note of "new singing sensation" Elvis Presley.

Even though his "Heartbreak Hotel" record has only just been issued here, there is already a mounting interest and the correspondence columns of the musical press are being inundated with letters as to whether Presley is better than Johnnie Ray or vice versa.

Foster's Agency, Presley's British reps, are already in touch with him regarding the possibility of personal dates in Britain next year.

Tentative suggestions regarding the 1957 London Palladium variety new name in pop music.

Quick Squeeze-Out

Continued from page 3

their efforts to the production of tv programs, or go out of business altogether. As a result, the motion picture industry as such could very easily become no more than a producting adjunct to the television industry."

Holt's statement appears particularly apropos at this time, in the light of the bid for Warner Bros. control made by Lou Chesler and Canadian associates. Despite the denials, insiders insist that Chesler was on the verge of closing with the Warners but Harry Warner, president of the company, feared liquidation of the family property and as a result said no. (Details in another story.)

The Arnold Bernard man professes no knowledge about any takeover, instead states that it is "as yet" only a threat. He adds: "It may never, and for the sake of the motion picture industry, we hope it never will take place. Perhaps if the managements of these film producers can demonstrate their abilities to earn a reasonable return on their vast assests, investors as well as financiers might be more reluctant to liquidate these companies. After all, if these companies could show substantial gains in their earnings over a period of time, they would be able to pay out larger dividends and the market price of their common stock would, in turn, appreciate significantly. Under such circumstances, shareholders would not be likely

Todd Ups Brows

Continued from page 4

which Todd had planned to make in Yogoslavia a year ago.

At a press confab, Todd and Gregory Alexandrov, Soviet producer-director, disclosed that the former would cover the dollar costs of the film (which might include American stars) while the Russians would put up the rubles. Quintet would be made over a period of five years.

Films would use the Todd-AO process. First pic would survey the whole range of presentday Soviet entertainment. Todd said he was aware of the responsibility involved in becoming the first American to coproduce with the Russians and commented: "I am not so optimistic as to think that many years of mutual suspicion and distrust will be completely erased by one coproduction. But I think we must start some place and I sincerely hope this is the start."

Contract between Todd and the Soviet Ministry of Culture hasn't been signed yet. Todd said that, on returning to the U. S., he'd confirm the arrangement via cable. He also said he would handle distribution in the western there, with the Soviets releasing the pictures where they have facilities, i.e. behind the Iron Curtain.

Warner Sellout

Continued from page 3

ners. Three years ago Harry Jack and Maj. Albert Warner, because of the antitrust decrees, were called upon to split production-distribution from domestic exhibition and choose which side they wanted to be on. They decided to go on the film end and, in a private dinner conversation, Maj. Albert Warner invited Fabian to buy out the three Warners' theatre stock. Which he did.

MARRIAGES

Louise B. Norton and Peter F. (Vic) Vaast, Nichols, Conn., May 1. She's interior decorator-newspaper columnist; he's orch leader.

Lita Roza to Ronnie Hughes, London, May 5. She's a singer; he's a trumpeter.

Jeanne Abney to Harold M. Cohen, Pittsburgh, May 6. Bride's an ice skater; groom plays with Walter Gable band at Ankara.

Elle Rome to Sandy Evans, New York, April 27. She's a model; he's a singer.

Lena May Gale to Monroe Barnes Allen, Stowe, Vt., April 28. She's with WCAX-TV, Burlington.

Nancy Strauss Davis to Roger Gimbel, New York, April 29. He's a producer with NBC.

Marah Stohl to David Mahlowe, Manchester, Eng., April 4. Both are thespers.

Mary Lou Taylor to Sandy Kenyon, Bermuda, last October and just revealed. Bride is a tv actress; he's an actor.

Karen Shepard to H. Frederic Green, San Francisco, April 22. Both are in the Frisco production of "Silk Stockings."

Mrs. Bette Barron Ripley to Raymond R. Diaz, New York, May 3. Bride is a radio-tv writer with ABC; he's national program director with ABC Radio.

BIRTHS

Mr. and Mrs. Nick Noble, daughter, Chicago, April 23. Father is a singer.

Mr. and Mrs. Herman Graves, son, Santa Monica, April 30. Father is a technician at Metro. Child is grandson of film executive Kenneth Grossman.

Mr. and Mrs. Joe Hiatt, daughter, Hollywood, April 29. Father is wardrobe chief at Warners.

Mr. and Mrs. Peter Ustinov, son, London, April 30. Father is an actor-playwright; mother's an actress.

Mr. and Mrs. Herb Wilson, daughter, Pittsburgh, April 25. Father sings with Brad Hunt band.

Ensign and Mrs. J. Blanford, daughter, San Diego, April 10. Mother is former Kaethe Madigan, Pittsburgh Playhouse actress.

Mr. and Mrs. James Keenan, daughter, Pittsburgh, April 27. Father is pressagent for William Penn Playhouse.

Mr. and Mrs. George Vicas, son, May 2, New York. Father is a producer with CBS Public affairs.

Mr. and Mrs. Bawry Sherman, son, Scranton, Pa., April 28. Father is manager of WSCR there.

Mr. and Mrs. Michael Todd Jr., son, New York, April 29. Father is the son of showman Mike Todd and is veepee in charge of research for Todd Productions.

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—GENE KNIGHT, the Journal-American's Jim O'Connor

"A SOCK ACT."
—MARTIN BURDEN, New York Post

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VARIETY

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LONGHAIR: FANG, CLAW & MEOW

Main St. Merchants' Extreme Steps Just to Keep Film Houses Alive

Minneapolis, May 15.

Small-town exhibitors coming in for North Central Allied's annual convention here this week brought reports of merchants' increasing reluctance to permit their only film house to pass out of existence.

The reason, it was pointed out, is because (1) business generally has suffered and (2) juvenile delinquency has increased in those small towns where the lone picture parlor has shuttered.

Growing recognition that a film theatre is a social, cultural and commercial asset is growing in the small towns, the exhibitors say. This has resulted in businessmen grouping together to enlist support for tottering theatres.

At Hinckley, Minn., the Booster club, comprising merchants and professional people, has pledged $2 per member per month to help cover improvement costs and deficits at the one privately owned showhouse which was on the verge of closing. Commercial club of St. Charles is conducting an intensive advertising campaign in an effort to induce more frequent film going and Seymour, Minn., merchants are helping to underwrite Saturday shows at the town's one theatre.

Belgrade, Minn., commercial club actually built a model theatre as a civic project and then leased it to a private operator and club now is raising funds to install a new air conditioning plant in the showhouse.

Baa-Baa Talk

There's a new "gray flannel phrase" kicking around the networks when the program factotums go into the conference bit these days to discuss prospective entries.

When the boys can't make up their minds and are fearful of venturing a "no" for fear that they might be running away from something good, invariably some one'll pop up with:

"Let's shepherd it around."

Lunts in TV Bow With 'Sebastians' As May, '57 Spec

Alfred Lunt and Lynn Fontanne make their tv bow in May of 1957 when their current legit click, "Great Sebastians," will be adapted to 90-minute spec form as a "Producers' Showcase" entry on the '56-'57 sked. NBC put up all the coin for the Broadway production in return for getting the tv spec rights, and this will be the first such stage-to-tv transference under the "one big show biz" plan which now finds the tv networks more and more entrenching themselves in film and stage areas.

Somewhat similar deal was worked out by CBS, which put up all the coin ($360,000) for "My Fair Lady," giving the network a 40% ownership stake in the smash musical and a two-three-years-hence spec vehicle.

"Sebastians" closes its Broadway run next month, lays off for the summer and takes to the road in the fall. Upon completion of the road tour next May it becomes a "Showcase" spec. The Lunts plan to do it in England the following year.

% of Coin from Chaplin Shorts on TV Would Go To Anti-Commie Orgs

A New York producer and distributor of vintage films is offering a percentage of his television gross on a series of Charlie Chaplin shorts to an anti-Communist organization, probably Radio Free Europe. Idea is to gain acceptance among American television stations and sponsors for Chaplin's films while at the same time using those pix to fight Chaplin's pro-Communist propaganda.

Morris Kleinerman, vet motion picture producer and latterly a lab owner, is readying a donation of 5% of the world gross from his group of 52 Chaplin shorts to Radio Free Europe. Through Cinema-Vue Corp., his affiliate which is handling television distribution of the shorts, he is also planning to tie stations in with the plan by having them make live announcements in connection with the showings of the Chaplin films asking viewers who have enjoyed Chaplin the artist to fight politico Chaplin by adding their contributions to the anti-Communist organization.

The 52 shorts, comprising 17 two-reelers and 16 one-reelers or-

(Continued on page 18)

SCHNOZ 'SNEAKING' LAWFORD AT COPA?

Jimmy Durante, who opens tomorrow (Thurs.) at the Copacabana, N. Y., has been, in his own way, responsible for launching the nitery career of some top performers. Helen Traubel is among those that have gotten their start in the pop field by the Schnozzola.

Durante is apparently continuing to launch more stars. He told the Copa management that he'll bring in a guest-performer to work with him during the bulk of his engagement—a topline Hollywood personality. Somebody, Schnozzola says, "like Peter Lawford," but he won't reveal who it is.

NO BIZ (METHODS) LIKE OPERATICS

Hirings and firings, charges and counter-charges, pitched battles between embittered egotists characterize the world of concert and opera. To recall only a few recent instances is to make the point:

New York City Center Opera furored and Leinsdorf replaced Rosenstock.

Chicago's Lyric Opera Theatre after an encouraging start has become clique-riddled, may expire in a furiously emotional danse macabre.

Philadelphia's Grand Opera was formed by a merger of two companies on a basis of which it secured $25,000 of municipal subsidy. The two originally competitive impresari have since broken out in alley-cat dischording.

Cleveland's suffered the Szell-Ringwall imbroglio.

Buffalo is "me, too" with the current Krips-Deakin feud within the Symphony there.

As for the Metropolitan Opera, the Rudolf Bing regime has been no exception to predecessor regimes in backstage and offstage

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RCA Will Back Merman's 'Happy'

For the first time since putting up about half the coin for Rodgers & Hammerstein's "Me and Juliet," RCA is bankrolling a legit musical, putting up the entire $300,000 financing for the Jo Mielziner production of the new Ethel Merman legit musical, "Happy Hunting," slated for Broadway next winter, with book by Lindsay & Crouse. Songs are by newcomers Matt Duby and Harold Karr. Abe Burrows will direct.

As with CBS' $360,000 bankrolling of "My Fair Lady," RCA will get 40% of the show for 100% of the money. Naturally the record album, television and other rights go to the bankroller.

In the straight play field, RCA supplied the entire backing for the current "Great Sebastians," the Alfred Lunt-Lynn Fontanne starrer authored and produced by Lindsay and Crouse. In that case, the company has an option on the television rights, but the recording rights are figured a minor factor.

Oriental Touch

There's poetry in the souls of those Chinese.

When 20th-Fox's "Hilda Crane" is shown in Hong Kong, it'll be under the title, "The Remorse of the Orchid Chamber."

(P.S. "Orchid Chamber" spells out into boudoir.)

N.Y. Cafemen Look to 'Right' Exhibits At Coliseum to Bolster Their B.O.'s

'Sweatshirt Set'

After Jerry Wald saw "My Fair Lady," the Rex Harrison-Julie Andrews musical which Moss Hart staged, he told the latter, an old friend:

"All I can say is that this type of slick musical has set the 'sweatshirt set' back 15 years."

20th TV-Leases 52 Pix to NTA In $2,300,000 Deal

20th-Fox yesterday (Tues.) joined the rapidly growing list of major studios unloading their pre-'48 features to television, consummating a $2,300,000 deal for 10-year lease of 52 top films to National Telefilm Associates. For NTA, a fast-rising telefilm distribution house, it was the second multi-million-dollar deal in the past five days, since it had shelled out close to $4,000,000 last Friday (11) in the purchase of UM&M TV Corp., along with rights to the Paramount shorts and Universal cartoons, in an outright buy-up of the company.

Under the 20th deal, NTA gets the rights to the films for the U. S., Canada, Cuba, the U. S. possessions and part of Latin America for 10 years for a $2,300,000 guarantee vs. a percentage of the gross, said to be more than 20%. Films are all pre-'48, but only four of the 52 date back to before 1940. Included are such pix as "The Razor's Edge," "How Green Was My Valley," "Les Miserables," "My Gal Sal" and "China Girl."

Deal was negotiated by 20th prez Spyros Skouras and NTA exec v.p. Oliver Unger and announced at the annual stockholders' meetings of both companies yesterday afternoon—by coincidence, the meetings were held at the same time. It was a last-minute wrapup, since previously Hygo-Unity TV, headed by Jerry Hyams, had had the in-

(Continued on page 63)

40-Theatre Circuit Plan Breaks Foundation Ice

The 40-Theatre Circuit Plan which is being spurred by Willard Swire of the American National Theatre & Academy has drawn first blood in its campaign to secure donations from the foundations.

Initial grant is only $1,000 but is from within the theatre world itself and a relatively small foundation—to wit, Katherine Cornell's.

Nitery operators expect a business boom as a result of the opening of the N. Y. Coliseum, once the pattern of exhibits becomes established. It's anticipated that an increase in late trade will come about because of the new huge counterpart of Madison Square Garden.

Various midtown spots have already had some hypo since the Coliseum was opened several weeks ago. However, it's been pointed out that because of the character of the exhibits, too much of a pickup wasn't anticipated. The only show from which the cafes could expect some trade was the International Auto Show, and that was obtained. The stamp and photography shows were duds as far as the night spots were concerned. However, with the Home Show, indication that a lot of builders and buyers will be present, the cafemen anticipate that they'll get added customers.

Traffic in the area has picked up considerably since the Coliseum teed off. For example, present subway turnstile facilities have become inadequate to handle the flow of straphangers coming into the Columbus Circle station. Eateries in the immediate neighborhood have boomed since the show opened, and with other types of exhibits the bars and cafes will be hitting an upbeat.

Operation of the Coliseum isn't an unqualified success in every department. Exhibit execs and various unions have been having a series of hassles. Because of jurisdictional fights, the Home Show has been forced to call off telecasts. Two exhibitors have also had to get out because of demands by various unions to install work. Officials hope that several conferences initiated this week will iron out the jurisdictional situation.

Bill Leonard Awaits Medic's Okay on Pickup Of Riesel From Hosp

Bill Leonard's "Eye on New York" had a near-miss and a "maybe" the past couple of weeks on headline hot gueststars for the WCBS-TV (N.Y.)-produced Sunday show fed to the network. The "maybe" is a plan to bring cameras into St. Clare's Hospital in N.Y. next Sunday (20) for the first television interview of labor columnist Victor Riesel, blinded by a vial of acid thrown in his face by a still unknown assailant.

What makes the project iffy is the question of whether his doctors will allow him to undergo the strain of a live pickup, replete with lights, cameras, etc., and whether the station's crews could operate out of his hospital sickroom. Final

(Continued on page 63)

RKO Circuit Cancels Warner Short; Claims Too Like Socony Sell on Video

Warner Bros. is trying to convince the RKO circuit that a nine-minute short, booked and then cancelled by the theatre chain, is not the same film currently on television. According to RKO, the disputed short, "Crashing the Water Barrier," bears a remarkable resemblance to "Challenge On the Lake," a 12-minute film shown recently on WABD's "Featurama."

Actually the shorts stem from the same source, but are different in that the WB entry has a different narration, contains considerable different footage, has a different musical score, and is in wide screen and color. The subject matter of both films is the same and a portion of the footage is similar. Both films show Donald Campbell's record-breaking speed boat run made on Lake Meade, Nevada last summer. The event was sponsored by the Socony Mobil Oil Co. which hired Marathon TV Newsreel, an industrial film firm, to make a motion picture account of the activity. Konstantin Kaiser, head of Marathon, filmed two versions—one for tv and one for theatrical distribution. The tv version contains shots of Socony Mobil trucks, while the theatrical print has no advertising matter.

The tv short was turned over free to tv stations for showing. The theatrical film was given to WB for the distribution firm to handle as it pleased. Socony was interested in exposure for the film and not in film rentals. The theatrical film is said to contain different footage except for Campbell's actual speed run which is the same in both films.

WB had made a deal with RKO to play the short, but on Friday (4) shorts topper Norman Moray received a call from RKO cancelling the booking. WB is now protesting that its short is different from the tv one.

George Sidney Centres On 'Pal Joey' For Columbia; 24 Years With Metro

Hollywood, May 15.

After 24 years on the MGM lot, George Sidney has departed to go into independent production, beginning with "Pal Joey," which will be a three-way venture with Frank Sinatra and Columbia Pictures. Metro granted his request for a release from a contract which still had 10 months to run so that Sidney could begin concentrating on his new activities.

Henceforth, he'll operate under the aegis of George Sidney Productions which he prexies and of which his father, former Metro exec L. K. Sidney, is veepee. "Pal Joey," which will be the first to fly the Sidney banner, will be done in conjunction with Sinatra's Essex Productions and Columbia, which owns and will finance the entire package.

It's understood that the Sidney and Sinatra firms each have 25% of the picture with Sinatra, in

(Continued on page 63)

'THE SUBS ARE IN THE STIX'

Geoffrey O'Hara Deplores Failure Of Webs To Scout Talent

New York.

Editor, VARIETY:

Your "Plight of the Comics" will be answered when the entertainment industry gets as smart as the baseball industry did some years ago. No longer does a young ball player have to journey to New York and show his stuff to a group of "experts." No, the scout finds him where he plays, in his own sandlot. McGraw had Waite Hoyt under contract when he was 12 years old.

We who travel the schools and college "theatre circuits" have seen undoubted talent time and time again. Is anyone scouting them for the entertainment industry? No.

The "subs" are there, in the sticks. The training (rather than spoiling of them, the ruination of them) is the job for the industry. A big job. Have we no big men any more? I think we have.

Geoffrey O'Hara.

It's Dr. Folsom A 5th Time (ND) Then to RCA Meet

RCA prexy Frank M. Folsom received his fifth honorary degree from the University of Notre Dame at South Bend on June 3. Again it's a Doctor of Laws. He's an LLD already from the University of San Francisco, Fordham, Manhattan and St. Joseph's.

Last November, Notre Dame honored RCA board chairman David Sarnoff with a Doctor of Science degree.

Folsom flies from South Bend, following the award ceremony, to Miami Beach, where a large corps of RCA dealers and distributors, and company talent will be in attendance for a company convention, which will be scattered among five hotels. The brass and talent will be housed at the Eden Roc but the specially produced Georgie Hale revue, for benefit of the conventioneers, will be held at the Hotel Seville. Folsom is making the keynote speech there.

NAZI SNOOP (CAMARIS) RATES FILM ENCORE

Another film on Canaris, chief of German counter-intelligence under Hitler, will be made in Germany by Emile J. Lustig in conjunction with Fama Film. Lustig produced the first Canaris pic which cleaned up in Germany.

New film, set to roll in September or October, will dramatize two

(Continued on page 63)

How've You Been?

Japanese film critic A. Iwasaki writing in The Nation on "Japan's New Screen Art":

"The most remarkable fact about the Japanese film industry is that its best producers are for the domestic market and only second-rate pictures are found fit for export. No picture awarded the coveted Mainichi Prize (Japanese equivalent of the Oscar) has ever reached a foreign screen."

CANTOR POLISHING HIS 'TAKE MY LIFE' BIOG

While east on his Gregory Ratoff (20th-Fox) indie film deal for "The Fifth Season"; talks with CBS' Hubbell Robinson Jr. and on other business matters, Eddie Cantor also set up his memoirs, possibly for Doubleday and McCall's. (mag serialization) publication. Jane Ardmore who worked on the Joan Crawford story for LHJ, and is dittoing the Loretta Young and Marlon Brando stories, has been editing Cantor's memoirs. Elizabeth (McIntosh &) Otis is agenting.

In the mid-1920s Cantor, with the aid of his then radio scripter, the late David Freedman, authored "My Life Is In Your Hands" but the updated memoirs, titled "Take My Life," is divided into four parts: "The Women In My Life," "The Men In My Life," "The Best of My Life" and "The Rest of My Life."

Format is keyed to his heart attack when, taken from Cantor manse in Monte Leon Lane, Beverly Hills, to the Cedars of Lebanon Hospital, Los Angeles, his life passes quickly in review. Comedian during that extended heart siege, was in critical condition but is now fully recovered.

Paradoxically, Mrs. (Ida) Cantor was stricken with a mild thrombosis last week at their Essex House (N. Y.) apartment and was taken to Mt. Sinai Hospital for treatment. Their oldest daughter Marjorie flew in from the Coast to be with her. The comedian has to return to Hollywood this weekend for an NBC color teever, but Mrs. Cantor is slated to follow in a week or so.

Goldensons to Europe

The sailings of the Queen Elizabeth seem made-to-order for American Broadcasting-Paramount Theatres prexy Leonard H. Goldenson who sails today (Wed.) with his wife for a quickie o.o. of the European television scene. Sailing follows a day after yesterday's (Tues.) stockholders' meeting and their return on the Liz, on June 12, is a day before the AB-PT board meeting.

George T. Shupert, prez of ABC Film Syndication, is flying over this weekend and will travel with the Goldensons to London, Frankfurt, Rome, Madrid and Paris where the local video sundry video setups will be surveyed on a local level.

Last January Goldenson expressed plans for setting up an International Division for ABC Film Syndication Inc., which incidentally is a subsidiary of AB-PT and not of the ABC network.

Poor Bilko

Washington, May 15.

A slap at the Phil Silvers television show as giving a wrong impression of servicemen is included in a protest which the Veterans of Foreign Wars filed last week against the report of President Eisenhower's Commission on Veterans Pensions.

The report suggested that some cutbacks were in order.

"We are at a loss to understand the attitude of the Commission toward veterans, which gave birth to this new philosophy," declared Omar B. Ketchum, the VFW's chief D. C. lobbyist.

"It has been suggested that perhaps the Commission has been seeing too many television shows and has been overly influenced by the weekly television program poking fun at the Army, and starring comedian Phil Silvers in the role of Sergeant Bilko. May we express the hope that the great body of men and women who have served in the armed forces are not being measured by the platoon of 'characters' commanded by Sergeant Bilko."

'Sand and Sex' in Biblical Cycle Give Bad Impression of the Good Book

Hollywood, May 15.

Generally speaking, Hollywood has taken a "responsible" attitude toward Biblical subjects but there is a tendency toward "sand and sex" treatment, Rabbi Jacob M. Ott of Hollywood's Temple Beth-El, declared at a panel discussion of "Hollywood and the Bible" here. The rabbi singled out 20th-Fox's 1950 film "David and Bathsheba," contending it "made a japery of Jewish law," particularly the scenes in which the adulteress was stoned.

"The Jewish tradition doesn't treat capital punishment lightly," Rabbi Ott declared. "If the producer had consulted Jewish law and certain non-biblical sources, he could have avoided offense."

Rabbi Ott paid tribute to the "massive research" that went into Cecil B. DeMille's upcoming "Ten Commandments," but reported that other producers are not as careful. He added that four years ago he had seen excerpts from the script of the projected "Solomon and the Queen of Sheba" and had found them "authentic." However, he added, the producer told him that the studio wanted to turn the picture into a "sand and sex" epic and that the producer was opposed to it.

"I hope," said Rabbi Ott, that he will stick to his determination to resist this."

Morris Murphy, repping the Production Code, said that Hollywood had "conducted itself laudably in its use of the Bible" and recounted favorable press reaction to such pix as "Samson and Delilah," "Sins of Jezebel" and "The Prodigal." Latter, he recalled, had been blasted in VARIETY by Dr. Daniel Poling but he felt the blast was unfair since "The parable of the Prodigal Son is, at best, brief and sketchy in the Bible."

'I pray," Murphy concluded, "that the day will never come when the Bible is a forgotten document in a museum. I pray that the day will never come when dramatists ignore it."

Henry Noerdlinger, research consultant on "Commandments," reminded the audience that the Bible, in addition to being a historical record, is a sacred document to 800,000,000 Christians and 13,000,000 Jews. He rapped criticisms of Hollywood Biblical films, declaring that in several instances, the ignorance of the critic becomes plain.

"A preacher," he noted, "bases his sermons on the Bible, but mostly he interprets. This is just what the motion picture does."

10% DIALOG LIMIT

Donald O'Connor Policy Inspired By Buster Keaton Panto

Hollywood, May 15.

On theory there's "too much talk in talking pictures," Donald O'Connor's first picture under his new indie banner, which he personally will write, will have a maximum 10% of dialog. His own role will be entirely pontomimic.

O'Connor, who will shoot film in Europe, said point was driven home to him in recent viewings of old Buster Keaton comedies. O'Connor maintains biggest audience response came "when Buster wasn't saying a word but depending on action for laughs."

Susan Hayward Sole U.S. Prize At Cannes Fest

Cannes, May 15.

France swept the top prizes of its own Ninth Cannes Film Festival by copping the Golden Palms for the best feature and best short as bestowed by the 11 man (six French and five foreign), jury. Jacques-Yves Cousteau's underwater, color exploration documentary "Le Monde Du Silence," was top featured. Albert Lamorisse's 35 minute tinted "Le Ballon Rouge" (The Red Balloon) was top short. Sole award to Hollywood was the best actress nod to Susan Hayward for "I'll Cry Tomorrow" (M-G). (No male acting kudo was given this year).

Sweden's "Sommernattens Leende" (Smiles of a Summer Night), of Ingmar Bergman, got an award for the most poetic comedy, and Serge Youtkevitch got the direction award for the Russian "Othello" which also got special mention for the production aspect of the pic. India, with "Pather Panchali" (Song of a Little Road) of Satyajit Roy, got the nod as the most human document. Special jury award went to another French documentary H. G. Clouzot's "Le Mystere Picasso" on the painter at work.

Other short subject prizes went to Italy for the best documentary "La Course Des Tours," and for best fiction pic the 50 minute Russo pic "L'Ane De Magdalena" (The Donkey of Magdalena). Special mention went to the Czech short "Les Marionettes de Jiri Trynka," with mentions for the best experimental films to the English "Together" of Lorenza Mazzetti and the Gallic "Tant Qu'll Y Aura Des Betes" (As Long As There Are Animals) of Brassai.

Gallic sweep caused some disgruntlement among assembled critics who felt that some films were slighted.

COURT: NUDE NATIVES ENDANGER NO MORALS

Do shots of naked natives in the Amazon jungles arouse "sexual desiries" in American audiences?

Last week the Baltimore City Court dealt another blow to Maryland's already reeling state censors when it ruled that Times Film's "Naked Amazon" could be shown in the state without cuts. Case was argued for Times by the lawfirm of Bilgrey & Levinson.

The state board had charged that "Amazon" was "obscene and/or pornographic . . . and aroused sexual desire." To which Bilgrey & Levinson replied that cuts would "destroy a work of art." Also, they argued, "any nudity displayed in the film was natural to the habitat and was not contrived to stimulate the audience to any sexual desires."

Court said the makers of the picture had carefully eliminated closeups of natives showing their bodies below their waist; that the censor board's objections didn't fall under the provisions of the amended Code chapter cited to the Court, and that restoration of the eliminated scenes were therefore ordered.

Senator Wiley to TV Lensers: 'You're Not Doing Right By Ike'

Washington, May 15.

Senator Alexander Wiley (R., Wis.) doesn't think tv does right by President Eisenhower. The Wisconsin solon thinks the medium makes Prexy look older and more worn than he actually is.

All of this came out in the presence of newsmen the other day when Wiley was at the White House for a ceremony which was to designate a section of the St. Lawrence Seaway as "Eisenhower Lock." On hand were film cameramen to make clips for the newsreels and tv.

Pointing to the floodlight, Wiley told the President, "You ought to do something about these tv lights. You ought to shoot the fellows with the lights."

"Do you think we need some colored lights?" asked the suprised President.

"With some of the television," retorted Wiley, "it shows you looking aged whereas you now look like a kid. I only hope the lights can be arranged so that people on television can see you as you really are, youthful, vigorous, and with the complexion of a kid."

"They do their best," Eisenhower answered. "They're good guys."

Later Wiley complained to newsmen that some people still think of the President "as a sick man," because of his "aged" look on video.

5/16

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TV: STUDIO MEAT, EXHIB POISON

H'wood Films Sold to TV

STUDIOS	FEATURES	WESTERNS	SHORTS	TV DISTRIB
20th-Fox	52	——	——	NTA
Warner Bros.	754*	——	1,100*	AAP
		——	191	Guild
RKO	740*	——	1,000*	C&C Television
Columbia	104	——		Screen Gems
	15	96	152	Hygo-Unity
Universal	.14	——	179	NTA
	6	——	——	Hygo-Unity
		97		Quality
Paramount	——	——	1,450*	NTA (via UM&M)
Selznick	10	——	——	NTA

Key to TV distribution companies and owners: NTA, National Telefilm Associates (Ely Landau-Oliver Unger); AAP, Associated Artists Productions (Eliot Hyman); C & C Television, subsid of C & C Super Corp. (Matty Fox). Guild is headed by Reub Kaufman; Screen Gems, Columbia Pictures subsid, by Ralph Cohn; Hygo-Unity by Jerry Hyams, Quality by Mort Weintraub. UM&M is now defunct.

**Outright sales of vidpix rights. The other deals are for leasing terms of 2-10 years.*

Is There A Fabian in The House Warners Built?—Uncle Sam'll Say

The Government, throught the Dept. of Justice, now holds the key to the future relationship between S. H. Fabian, the Stanley-Warner Corp. and Warner Brothers.

The big question is whether Justice, cognizant of the changed industry pattern since its divorce decree, will (a) allow Fabian to move over to head up WB, and whether (b) it is willing to make concessions that might bring about new links between the circuit and the production company that formerly owned it.

Controlling interest in WB last week was acquired from the three Warner brothers by a syndicate headed by Serge Semenenko, senior v.p. of the First National Bank of Boston, a key figure in the finances of several of the film companies, including Stanley-Warner and Universal. Deal saw the Semenenko group purchase 800,000 of the brothers' shares at $27.50 per share, for a grand total of $22,000,000. There are 2,482,000 shares of common outstanding and the Warners still retain 10% of their stock personally, in trust or via their families. Transaction sees the brothers remaining on the board but, with the exception of Jack L., bowing out from active operation of the company.

Jack Warner remains head of the studio temporarily, at least until October. The new group has approached Jerry Wald, exec producer at Columbia Pictures, on the

(Continued on page 18)

Fabian Expansion Cues Lapkin Rise

Nathaniel Lapkin, a key aide to S. H. Fabian in the Stanley Warner operation, may emerge as a prominent executive in either the Warner Bros. or SW echelon as a result of the Serge Semenenko group takeover of the control of WB. Lapkin's exact role is either the production-distribution company or in the theatre chain is tied to Dept. of Justice action relating to Fabian's assuming the top post in the operation of WB.

Although there are reports of the possibility of Fabian divesting himself of his SW holdings in order to shift over to WB and Sam Rosen, Fabian's brother-in-law and SW executive v.p. taking over the SW command, there are many obstacles to this arrangement. Both Fabian and Rosen are solidly tied to Fabian Enterprises, the family holding company which runs Stanley Warner as well as the separately-operated Fabian Theatres. Fabian Enterprises actually "lends" Fabian and Rosen to SW in return for $3,000 weekly for their services as executives.

Since Fabian Enterprises is the controlling factor in the operation of SW, it, and not Fabian, would

(Continued on page 18)

The RKO Ganges Slant

Arthur Wiesenberg, whose financial newsletters are w.k. in show biz circles, will spotlight in an upcoming issue that a new law, just passed in India, forbids corporate employment of relatives without approval of the stockholders.

Justice Shies Off Back Somersault On Divorcement

The Dept. of Justice so far has taken a dim view to the Warner Bros.-Stanley Warner connection. In reply to the S. H. Fabian request, Justice Dept. attorneys have stressed that divorcement was a fait accompli that had taken 10 years to work out.

Government officials are also said to have stressed that it would not be proper to allow a closer tie between Warner and Stanley Warner at a time when the Loew's divorcement was taking place. The Federal agency also pointed out that the consent decrees, when originally promulgated, corrected a situation in the industry. If it should upset it now, via the WB-SW greenlight, it would create a new situation which does not appear justified, the D. of J. noted.

If a compromise can't be resolved the Semenenko group conceivably would have to work out some other arrangement. However, Fabian is still working on the project.

Pic Shortage Forces AB-PT To Divest More Theatres: Goldenson to Investors

American Broadcasting-Paramount Theatres will continue to divest itself of additional theatres "in view of the imbalance between the number of theatres and the supply of pictures," AB-PT prez Leonard Goldenson told the company's annual stockholder meeting yesterday (Tues.). In a placid meeting that devoted its primary attention to the expanding ABC Division of the company, the indication that theatres above and beyond the 16 already sold since the end of 1955 would be disposed of marked the only highlight on the theatrical end.

Goldenson stated that "the major investment" made in merging with ABC and "the risks we have taken are commencing to pay off."

Questions from the floor, few in number, were largely restricted to the matter of stock options for directors and increased dividends. Meeting okayed by-laws amendment reducing the number of directors from 18 to 17

THAT'S MORAL OF WARNER SELLOUT

Divorce has not solved the exhibitors' pattern of frustration. Today the production side of the motion picture industry is healthy and promising while the theatre-operating side is notably depressed. Small exhibs in particular shoulda stood imbedded in the old system where the studios had to produce a lot of features in order to service their own owned & operated circuits.

The moral of today's predicament is seen starkly outlined in the current financial drama of the Warner Bros. sellout and the attendant insights. In short, film studios are on a found-money gravy train, thanks to the very television which so badly dents the film-going habits of the American public.

The sages of yesteryear who solemnly assured the Dept. of Justice that the studios could not survive without exhibition had the argument rear and foremost since events establish that it is the theatres (retail) which cannot survive without the wholesale supply of entertainment.

Thanks to careful adjustments in their output (which in turn affected the theatre b.o.) and to a natural ability to latch on gradually to the television found-money train, production-distribution today is comparatively healthy, whereas the theatres are crying the blues.

Wall Street, with its ears to the ground, is testifying forcefully to this new shape of things. It is investing in production, but it considers exhibition an increasingly poor risk.

The circuits themselves, while maintaining an optimistic front, are doing some hardheadedly realistic thinking about the future. They're diversifying into non-theatrical fields for their own protection.

Foreshadowings

The United Paramount chain did it by acquiring the American Broadcasting Co; Stanley-Warner did it by going into International Latex and other interests, and now by investing (by grace of the Justice Dept.) in Warner Bros. in a move that, to many, seems a little

(Continued on page 61)

NTA's $4,000,000 Purchase Of UM & M; 1,450 Par Shorts, Etc.; Ups Gross Assets to $10,000,000

Vidfilms' era of mergers, absorptions and consolidations, which had appeared to have come to an end about a year ago, took on new life this week with the lock-stock-and-barrel purchase of UM&M TV Corp. by National Telefilm Associates. Purchase price was reported in the neighborhood of $4,000,000, with the pricetag reaching that high a figure largely because of the perpetual world rights involved in the 1,450 Paramount short subjects owned by UM&M.

The deal, which came on the eve of NTA's first annual stockholders meeting, brings NTA's gross assets to the $10,000,000 mark, this comprising monies receivable, unamortized film and rights and other assets. It adds nine more half-hour series to NTA's already-large catalog of syndicated programs, plus another three quarter-hour groups. Major interest, however, is the Par short library, acquired by UM&M last fall. Of the 1,450 shorts, about 500 are cartoons. Moreover, NTA gets distribution rights to another hot cartoon package, the 179 Walter Lantz cartoons produced originally for Universal.

With one of the more powerful feature film libraries already on hand, with a large if indifferent backlog of syndicated shows and now one of biggest shorts library in the business, NTA now ranks among the top companies in terms of product and potential. The Par cartoons include the "Betty Boop" series, "Little Lulu," George Pal's "Puppetoons," the "Noveltoons," "Screen Songs," "Talkatoons," "Inkwell Imps," "Animal Antics" and the "Stone Age" series. Live-action shorts include a Robert Benchley series, a Grantland Rice "Sportscope" group and a Hedda Hopper series. NTA is readying a decision on the handling of world theatrical rights on these.

Syndicated programs, to which NTA merely acquires distribution

(Continued on page 61)

Warning on Bribes

Hollywood, May 15.

Actors must stop giving any "gifts or gratuities" to casting directors, Screen Actors Guild has warned in a sharp reminder to members that such practices are violating SAG by-laws.

SAG said it's been informed "a few members have been giving gratuities or presents of various descriptions to some casting directors."

Rule SAG referred to prohibits members from such practices on grounds it's conduct unbecoming a member of the guild to offer money, gift, gratuity or other thing of value to employers or casting offices.

Canada's Chesler Brand on Metro Vaulties Today?

Agreement on the sale or lease of 700 pre-1948 Metro films may be made today (Wed.) by the Loew's board of directors when it considers three different offers for the company's film library. Most active bidder is Canada's Lou Chesler who is reported to have offered $50,000,000 for an outright buy of the pre-1948 backlog. Chesler's bid is being made via two of his corporations, PRM Inc., and the Ridgeway Corp. Associated in the Chesler offer is Eliot Hyman's Associated Artists Productions which, in an arrangement similar to the Chesler-Warner Bros. deal, will handle the tv distribution if the deal goes through.

Other bidders whose offers will be weighed by the Loew's board

(Continued on page 61)

National Boxoffice Survey

Heat Bops Biz; 'Mamie' First, 'Vegas' 2d, 'Okla.' 3d, 'Suit' 4th; 'Holiday,' 'Fall,' 'Birds' Next

Summer arrived with emphasis in many key cities covered by VARIETY, and activity at the b.o. reflects it in spades. Even the bigger pix are suffering in current session, with exhibitors delaying launching of new fare until end of month.

New leader at the wickets is "Revolt of Mamie Stover" (20th), which is racking up close to $300,000 although not big or sock on every playdate. Weight of number of engagements plus numerous lusty to sock weeks is putting it over. Second money goes to "Meet Me in Las Vegas" (M-G), which was favored by additional dates.

"Oklahoma" (Magna) is pushing up to third spot while "Man in Gray Flannel Suit" (20th) is slipping to fourth. "Cinerama Holiday" is dropping to fifth position.

"Harder They Fall" (Col) is managing to wind up sixth while "Birds and Bees" (Par) will cop seventh place. "Jubal" (Col) is landing eighth spot. "Forbidden Planet" (M-G) is winding in ninth while "Lady-killers" (Cont) rounds out the Top 10 pix.

"Bold and Brave" (RKO), "Never Say Goodbye" (U) and "Gaby" (M-G) are the runner-up films in about that order, and only "Goodbye" consistently good.

"Autumn Leaves" (Col) looms as a potential winner among the newcomers, based on sock showing in Cleveland. "While City Sleeps" (RKO) is a big disappointment on its preem in Pitt. "Seven Wonders of World" (Indie) still amazes with smash showings as it continues in third and fourth weeks in some four key cities.

"Hilda Crane" (20th), while doing nice matinee biz in some spots, still is disappointing. Only in Toronto is it rated nice. "Cockleshell Heroes" (Col), mild in Denver, is dull in Seattle.

"Alexander the Great" (UA), only showing in three keys covered by VARIETY is good in Cincy, great in Detroit and okay in Philly. "Husband for Anna" (IFE) looms nice in Chi.

"Tribute To Bad Man" (M-G), fine in Washington, looks good in Cleveland. "Serenade" (WB) missed the ratings this session because doing so mildly. It was nice only in Frisco.

"Conqueror" (RKO), nice in Balto, is rated sock in Toronto. "Night My Number Came Up" (Cont) is doing well in several keys, especially Denver.

"Swan" (M-G), okay in Chi, looms good in N. Y. and Philly. "Last Hunt," from same company, shapes fast in Chi.

(Complete Boxoffice Reports on Pages 10-11)

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Pleading Against Federal Wage Minima, Brylawski Says Biz Never So Bad As Recently

Washington, May 15.

Inside belief here is that Congress will not get as far as final passage of legislation which would make some—but not all—theatres subject to the Federal wages and hours law. If there is no final action by the time Congress adjourns sine die late in July or early in August, new legislation will have to be introduced in the next Congress.

The Senate Labor Committee conducted hearings last week on bills which would make individual theatres grossing over $500,000 annually and all circuits of at least five theatres subject to the law. Law provides a minimum wage of $1 an hour and overtime for weekend work.

Principal pitch for the industry was given by Julian Brylawski, of Stanley-Warner, who appeared on behalf of TOA, Allied, and several smaller indie exhibitor associations. Backing him up, with a report on conditions of smaller theatres around the country was Claude Mundo, of TOA.

Brylawski pointed out that most theatres are in financial difficulty and that the added burden would break their backs. He said that such rich states as New York, Connecticut, etc., which had state-wide minimum wage laws, placed the floors for theatre employees at 50 to 75c. per hour. This is substantially under the $1 Federal floor for those whose output goes into interstate commerce.

Brylawski declared: "The last six months has been, beyond question, the poorest six months that the motion picture business has ever experienced. The entire motion picture industry, even in our large centers, is balanced so delicately on the knife-edge of survival or destruction, that the smallest expense could throw the balance the wrong way.

"It is true that in the early summer of last year the motion picture theatres did have an upsurge in attendance and we had a comparatively successful summer season. But it was short-lived and died on Labor Day, with the resumption of the winter season of improved television attractions. Unfortunately, the recession in motion picture attendance went far below even the floor of the preceding fall."

Senator John Kennedy (D., Mass.), who was chairman of the hearing, inquired about the number of film theatres grossing over $500,000 annually. Bry'awski said he believed it would be a fraction of 1%. He said he'd obtain the accurate figures. He was also asked how many theatres were in circuits large enough to be affected by the bills. Brylawski estimated 10% to 15%. Again, he said he'd obtain the figure.

Kennedy inquired whether the exhibitors would object to the $1 minimum if they weren't compelled to pay the time and one-half for overtime for weekend work.

Brylawski said he wasn't authorized to speak on whether theatres would okay the $1. He was definite, however, they were against the overtime pay provision, since nearly all of the theatre business is done weekends.

John Payne's Credo On Actors as Producers; Due in Copenhagen

Hollywood, May 15.

John Payne, whose Window Productions is associated with Seltzer Productions in lensing "The Boss," plans to continue co-production deals rather than function as a separate indie. Payne, who stars in "Boss," reports discussions with other actors regarding their indie units who feel there are too many headaches attached to individual production and would like to tie in with org like Seltzer to take over production.

Payne has had discussions with Frank Seltzer on a second feature. He leaves May 15 for Copenhagen to star in "Hidden Fear" for United Artists, then returns for final commitment with Pine-Thomas.

U's World Sales Staff Part of 'Bright Girls'

Hollywood, May 15.

Mass type-casting was employed by Universal in a specially written scene for "Four Bright Girls," Aaron Rosenberg production. Director-writer Jack Sher sat up all one night writing the scene showing four young starlets being introduced to delegates at a studio sales convention.

Next day the scene was shot—with 72 delegates to Universal's global sales conclave playing themselves.

Jerry Wald's Fabian Talks

Columbia prexy Harry Cohn has given Jerry Wald, executive vice-president in charge of production, the greenlight to negotiate with the new management group of Warner Bros. relating to Wald's assumption of the top production post at the WB studio. This was achieved following talks between Cohn and Wald's attorney, David Tannenbaum, in Hollywood. Wald's pact with Col still has two years to run.

Wald and his business associate, Milton Pickman, had talks last Saturday (12) with Stanley Warner prexy S. H. Fabian, prominent in the WB deal, and SW veepee Nat Lapkin. Stanley Warner, with an eye to the consummation of the WB deal, has also talked with Hal Wallis and David O. Selznick, but Wald appears the strongest contender if terms can be worked out. Most appealing to Wald is the utilization of SW's Cinerama process for feature film production (story plot), away from the travelog technique which, thus far, has distinguished the first three Cinerama productions.

Also under discussion between Cohn and Tannenbaum is the production status of "Andersonville," which had originally been listed by Col as a personal Wald production, but which Cohn took off Wald's slate and set for another producer, believed to be George Sidney, who is shifting to Col from Metro.

N. Y. to L. A.

Frank Albertson
Eamonn Andrews
Eddie Cantor
Joe Glaser
Ernest D. Glucksman
Paul Gordon
Mervin Houser
Jules Levey
J. P. Miller
Leah Salisbury
Dore Schary
Jerry Wald

L. A. to N. Y.

Jean Pierre Aumont
Richard L. Bare
Jimmy Durante
Dave Epstein
Don Fedderson
Billy Gilbert
James R. Grainger
Ann Harris
Phyllis Kirk
Arthur Lake
Peter Lawford
David A. Lipton
M. J. E. McCarthy
Robert Mitchum
Lloyd C. Ownby
Marissa Pavan
David O. Selznick
O. N. (Bill) Srere
Ezra E. Stern
Howard Strickling
Wendell Williams
Hugo Winterhalter

N. Y. to Europe

Jack Benny
Benjamin Cohen
Patricia Collinge
Noel Coward
Irving A. Fein
Leonard H. Goldenson
Lance Hamilton
Norman Kal
J. Walter Kennedy
Mary Livingstone
Ruth O'Neill
Milton Pickman
David Ross
Charles Russell
Abe Saperstein
Connie Sawyer
George Schupert
Robert St. Aubrey
Oleg Tupine
Arthur Wiesenberger

Europe to N. Y.

Charles Einfeld
Gant Gaither
Lillian Gerard
Philip Gerard
Herman Goldfarb
Milton Goldman
Rita Hayworth
Stan Kenton
George Murphy
Sir Carol Reed
Peter Riethof
Murray Silverstone
George W. Willoughby

Distribs Keep Strategy Under Wraps

Come Before Senate Group Next Monday (21)—Expect Phillips and Schimmel Among Witnesses

Washington, May 15.

The producers and distributors testify before the Senate Small Business subcommittee next Monday (21) to answer complaints of their selling practices made before the same committee in March by spokesmen for Allied and TOA.

Indications are that there will be six or seven oral witnesses and that several other statements and affidavits will be submitted.

While the list of spokesmen has not been disclosed, it is expected that they will include Louis Phillips and Adolph Schimmel, among counsel for the major companies, who attended the first hearings. The salesmanagers will be represented by one or two spokesmen. The Hollywood studios will have one or two of their own on hand. Among these will probably be Y. Frank Freeman, of Paramount, a veteran spokesman for the production end of the industry.

The Justice Department's enforcement of the antitrust decrees was also attacked by the exhibitor spokesmen. However, there will be no oral witnesses from the Department. Instead, the division has been requested to submit a written statement of its position.

PROPHECY: ALLIED TO BLAST DISTRIBUTORS

Minneapolis, May 15.

Alleged increasingly "desperate" plight of small-town and subsequent-run exhibitors because of inability to obtain film rental relief in the face of decreasing income and the "need" for federal control of such rentals are due to be emphasized at North Central Allied's annual two-day convention here starting this (Tues.) afternoon.

As usual, blame for the threatened extermination of "the little fellows," was to be placed principally on the shoulders of the "hard-hearted, greedy" distributors who refuse (a) to make enough pictures and (b) to sell on a "live-and-let-live" basis.

Foregoing the usual annual "report" or any formal address for the first time, Bennie Berger, who has been local Allied president ever since its inception except for one term and who is slated for another re-election, will concentrate on blasting distributors.

Producers Need 'Anger' (Plus Talent?)

Hollywood, May 15.

The "anger" that an indie producer puts into his making of a picture can be the determining factor in whether it will be strictly run-of-the-mill or a better film which will cut its mark at the boxoffice.

This theory has proven a workable principle for producer-director Robert Aldrich. He is patterning his entire future endeavor on this axiom, and pressed for a rule of thumb for young directors and producers who would cut a quick swath across the Hollywood scene recommends its application.

"Anger," Aldrich defines as "the energy a producer has and the conviction of what he has to say being right and must be heard."

Irrefutably linked, Aldrich thinks, is the need for emotional identification on the part of the audience and the necessity of a picture having "something to say."

"Identification in motion pictures today is very slight," he opines, "compared with those hits of the past. Not enough attention is paid to this emotional identification. If this quality is present, it is likely to be a much better picture."

New York Sound Track

This year's "Varsity" revue at Columbia U. (they remind you at the drop of a guard that **Rodgers** and **Hammerstein, Howard Dietz** and **Herman Wouk** were writers there in college days) contained a spoof on the Actors' Studio kind of acting, "Portrait of the Artist," words by **Barry Grael,** which has been widely quoted among showfolk. There are references lyrically to **Kazan** and **Strasberg** and their thespians whose "scenes are right and jeans are tight" and who make the old Group Theatre seem "Bronxy." Caricatured candidates for acting glory are dismissed with couplets like "no hope-takes dope"-"No poise-likes boys" and the embryonic Marlon Brandos produce **"Shaw** and **Schiller** which sounds like **Arthur Miller."** Incidentally agent **Annie Laurie Williams** is handling young Grael commercially.

Agent **Mark Hanna** is accompanying **Helen Hayes** to Paris July 4 for her stint in "Anastasia," the 20th-Fox film which **Anatole Litvak** will produce with **Ingrid Bergman, Yul Brynner** and Miss Hayes. Hanna is a longtime friend of the star and her late husband, **Charles MacArthur.** Miss Hayes has been staying at her Nyack, N. Y., house since the playwright's death. Shooting starts July 16 but the intervening 10 or 12 days in Paris will be devoted to costumes and rehearsals.

Jerry Wald tells this one. When he wanted **Montgomery Clift** to star in "Sons and Lovers," he sent him the script with a note attached. It read: "This role in no way resembles your part in 'From Here to Eternity.'" Clift agreed to do the picture . . . Waiting for Technicolor to clear up the requested details of its new color system (does it involve the camera, or doesn't it?) is a little like waiting for Godot . . . As a parting present from the Soviet Ministry of Culture, **Mike Todd** received a bear cub . . . Code administrator **Geoffrey Shurlock** here for the rest of the week . . . **Charles Baldwin,** the MPEA's Italo rep, on his first visit to Spain . . . "Barefoot Battalion," a 2-D black-and-whiter taken on by 20th-Fox. **G. Tallas** directed . . . **Don Getz** and the German Gloria feudin' over "08/15"? . . . **Charles Einfeld,** 20th v.p., expected back from Europe late this week . . . Studios throwing a big reception for Indonesian president **Soekarno** May 31. **Eric Johnston** will attend along with **Bill Palmer,** the MPEA rep in Indonesia. Palmer will be in the Soekarno reception committee when the Indonesian president arrives in Washington on a state visit.

Considerable trade talk about **Ed Sullivan** column revelation that **Emmett Kelly,** who's been drawing $2,500 for tv personals, got $160 weekly with Ringling Circus . . . London delegation to Variety Clubs convention at Waldorf last week was led by its Chief Barker, **Nat Cohen,** of Anglo-American Pictures who returned Sunday a.m. because his daughter was maternity-expectant any minute.

Fred Feldkamp Productions Inc., of Delaware, filed a statement designating its New York State offices for the conduct of a motion picture business. **Pamela Woolworth** is president. **Talbot K. Malcolm** filing attorney.

American Broadcasting-Paramount Theatres homeoffice personnel chipped in $3,500 for United Cerebral Palsy, presented a check in that amount to **Leonard Goldenson,** president of AB-PT and chairman of UCP. Goldenson, incidentally, leaves May 16 for a swing of the capital cities of Europe . . . **Ben Rogers** switched from art director at Donahue & Coe to the same post at Buchanan . . . **Arthur Hornblow Jr.** set plans to shoot "Solomon and Sheba" in Spain next spring . . . Allied Artists mapping an elaborate preem of "Screaming Eagles" in Fayetteville, N. C.

Robert St. Aubrey planed last week to Copenhagen where he and **Howard Kohn** will co-produce "Hidden Fear" for United Artists release. Film will star **John Payne** and **Conrad Nagel.**

Milton Pickman, onetime veepee of the (Jerry) **Wald**-(Norman) **Krasna** Productions at RKO and now generally aiding Wald in his sundry new negotiations, off to Europe today (Wed.) for a quickie on personal business.

Actor-turned-decorator **William Haines** redoing a lavish Sherry-Netherland Hotel apartment for the Jack L. Warners, indicating protracted residence in Gotham. WB studio head has a villa in Cap d'Antibes on the Riviera, an Arizona ranch, and is building a Palm Springs house, besides his BevHills showplace.

Digging back to the 1946 incarnation of the radio Columbia Workshop, RKO will do "The Day They Gave Babies Away" and British **Glynis Johns** will have the lead . . . more retrospective stuff: late **Winnie Sheehan** of Fox will be impersonated by **Larry Keating** when 20th-Fox's "The Best Thing in Life Are Free" rolls. Due for Spain is **Ricardo Montalban** on the "Warriors and Lovers" feature for same company.

American Dubbing Co.'s **Peter Riethof** back from Paris where he completed the English-dubbed version of the French "The Respectful Prostitute" . . . **Jules Levey** to the Coast over the weekend . . . Metro's studio publicity chief **Howard Strickling** in for homeoffice conferences . . . Exhibitors doing a burn at Servel's advertising for its air conditioning unit. "For less than the price of a movie ticket," . . . Allied units report that Metro is now selling "I'll Cry Tomorrow" at regular prices but that salesmen are begging for $2.50 or $5 more "as a sort of face-saving measure."

Slipping of the cruzeiro in Brazil a point of concern for the film companies . . . Paintings of **Ulric Bell,** exec assistant to 20-Fox prexy **Spyros P. Skouras,** are on exhibit among others in the Roxy Theatre . . . **Murray Silverstone,** 20th International topper, back from Europe Friday (18) . . . Trouble looming for the N. Y. censor . . . Overlooked in last week's VARIETY story on Negroes in films—the remake of **"Emperor Jones"** which Universal has planned . . . **Eidophor,** 20th's color theatre-tv system, demonstrated last week at the company's experimental house in the Bronx for homeoffice execs . . . Metro now the only company to distribute combination optical-magnetic prints . . . **Eric Johnston** to visit London and other capitals in June.

MAP FOR A NEW SHOWBIZ

It's now official that the Warners have sold out to Serge Semenenko (First National Bank of Boston) who is merely the fiscal agent for Charles Allen, the Wall Streeter, and David Baird (Foundation). Latter is also the chairman of the executive committee of Stanley Warner Corp. Of course Simon H. Fabian, prez of SW, is dominant in the takeover but, perhaps more realistic, is the Allen-Baird combination as the bankrollers for Fabian's recent expansion moves.

Now comes that $50,000,000 package for Loew's backlog of 700 pictures, with attorney Ed Weisl representing PRM and Ridgeway Co. (Lou Chesler), although it's a 50-50 tossup that it can go either way — a deal or none. Arthur M. Loew is a very reticent negotiator in the sundry bids for the Metro backlog. Ely Landau's NTA and the major networks are also interested. The latter are inclined to be selective. NTA and PRM-Ridgeway would be package deals and anything is up to the board for aye or nay.

Loew's Inc., before it divides itself officially into the Metro picture production-distribution segment and the Loew Theatres chain operation, has a $30,000,000 debt to the insurance companies—at a very attractive under-3% commitment—for the parent company, and another $10,000,000 in theatre mortgages as regards the chain. That $50,000,000 would resolve lots of things and expedite the cleavage which, while again set back to early '57, might now be realized in September of this year as has been promised.

Then there's 20th-Fox, which has begun the "unloading" process with a 10-year television deal with the above-mentioned NTA for 52 pictures, with several additional such packages being readied for the market. 20th is said to get a $2,300,000 guarantee for this package alone.

Also, there is Darryl Zanuck and 20th — that indie package deal has gone through—so any palaver on taking over Burbank, as and when the WB-Semenenko & Co. want a new production chieftain, must omit Zanuck. He simply doesn't want that responsibility. Don Hartman made his own exit deal at Paramount for the same reason.

Jack L. Warner is reportedly locked in for a year to run WB at Burbank and thereafter a Jerry Wald may be the new monarch.

Inevitably it must be asked, with increasing skepticism, how the television industry can afford or digest the many costly chunks of celluloid for which it has contracted. That's tv's worry—and the banks that put up the credit. From the standpoint of the picture pioneers who have been or may be able to take out Fort Knox-like loot from the residuals, they are very much in the mood to pocket the cash and not wonder why the buyers are so eager for old films.

But as the trade stands by in some regret at signs of an ending era, it's worth mentioning that aggressive screen showmanship is not dead. Paramount and U-I have it. So does United Artists, although there are those who think prosperity quickly robs dynamic teams of their freshness of zest. Allied Artists is another company which actively presses the point of continuing aggressiveness.

The question persists whether the desired dividends from this Hollywood-to-video segue will redound to the enrichment of whom? The sellers? The new speculators in celluloid accruals? The public? And where does the time-honored commercial theatre exhibitor come in? Minimization of the production line must tend to enhance the seller's market.

Back of it all one wonders about the unrealistic legalistics which created divorcement in the first place. Has the unaffiliated theatreowner been helped, even if Hollywood didn't succumb to that television loot? And with the producers segueing increasingly into the electronic marts, the limitations on the production line for the commercial theatres are obvious.

Of all the historical debacles in the transition from the family type of vaudeville, to the upsurge of the silents, to the impact of the talkers and the technological magic that was first radio and now television, the developments circa 1956 may well establish this year as perhaps the most memorable milestone—the year when Hollywood started to capitulate to television. For it should not be forgotten that the new supposedly straight studio purchases, where the tv potential is secondary, are still predicated on such mundane matters as realty and "book" values. But if the picture business continues to diversify itself in the manner detailed above, it may become a shell of its original self.

Abel.

WB Family Affected?

One studio topper being dickered to take over the day-to-day WB studio operation, when and if the Fabian-Warner Bros. deal is consummated, is sure of one thing: "Steve Trilling will stay." Trilling has been Jack Warner's longtime aide.

Milton Sperling, son-in-law of Harry M. Warner, has his U. S. Pictures unit releasing through WB, and Bill Orr, who is married to Joy Warner, daughter of Ann and Jack Warner is another executive aide to the latter. Their future status is indeterminate.

MPAA Meet Eyes Way to Upgrade Distrib Method

Ways and means of streamlining and updating film distribution methods were the subject of a two-hour meeting in Gotham Monday (14) of the Motion Picture Assn. of America board. Several of the presidents, including Arthur Loew and Spyros P. Skouras, attended.

Powwow also was concerned with possible solutions to the current boxoffice slump, which has hit a new high in May, but actually has prevailed throughout the first quarter. In the instance of one of the majors, first quarter revenues were off $2,000,000 domestically.

What's worrying the filmeries also is the fact their foreign billings have begun to dip, not by much—and in the instances of some companies not at all—but enough to cause concern at a time when the outfits depend more than ever on their overseas coin.

The accent today, at the Motion Picture Assn., is primarily on the foreign market. MPAA prexy Eric Johnston is due to make a swing through Europe next month with the primary purpose of spending a week in Britain where company reps have reported considerable anti-American agitation in the local producers assn.

This isn't the first time that the companies have been mulling over the domestic distribution setup and the need for modernizing it along more economic lines. Distribution and selling costs are up with most of the companies. One suggestion made has been the consolidation of physical distribution facilities in the U. S. and possibly also abroad.

Prexies again discussed an admish-on-credit project and a committee will study it.

Subject of pic sales to the Soviets came up in passing at the Monday meet.

20th Joins Outside Package Trend; Skouras More Potent Productionwise; Talks to Wald, Goetz, Selznick

John Bash De-Listed

Hollywood, May 15.

John Bash Productions has been removed from the Screen Actors Guild's unfair list.

SAG explained Bash had been listed because he hadn't paid an arbitration award in favor of the guild, and that Bash informed SAG he didn't pay because no one notified him he should. Bash has paid and consequently is off the list.

Entirely new slant on production seems to be shaping at 20th-Fox where, with the departure of Darryl F. Zanuck, prexy Spyros P. Skouras has now grabbed much tighter hold on all aspects of company activity, notably production.

Having in the main relied on its own studio in the past, 20th now appears to be shifting to the view that it's time to join the trend and flirt with the indies.

In recent weeks, Skouras has conferred with such production personages as Jerry Wald and William Goetz. In addition, he's believed close to a deal with David O. Selznick to contribute at least one picture.

Zanuck, of course, if the new contract goes through, will be releasing his own productions via 20th, with the latter doing the financing.

In the past, while 20th has had some indie contributions financed wholly or in part by itself, it's stayed clear of the kind of "package" deals widely entered into by Warner Bros., Paramount and Columbia.

The deal with Selznick involves the third remake of Hemingway's "A Farewell to Arms." It was to have been made under projected RKO tie of Selznick's.

While 20th has some strong potential grossers coming through ("King and I," "Bus Stop"), the longrange product situation is a source of concern at the company, with future big pictures, such as "Anastasia," still in the blueprint stages or not yet before the cameras. Problem of putting out a continuity of good pictures, with which all studios are saddled, has Skouras exploring the indie angle with a view to bolstering the lineup.

Tiffs With Aliens Sure, Sez Shurlock

America's film industry is increasingly (1) dependent on the foreign market and (2) trending to international co-production. Resultantly a new and growing problem confront the Production Code. So declared Geoffrey Shurlock, who administers the Code, at the annual luncheon of the motion picture department of the International Federation of Catholic Alumnae in N. Y. yesterday (Tues.).

With the motion picture world shrinking, "it will become more and more difficult for us to interpret and apply the basic morality of the Code solely, or even principally, in terms of our own home customs and conventions," Shurlock told the group which does the reviewing for the Catholic Legion of Decency.

He cited the French picture, "Letters from My Windmill" noting: "If such a solid subject as the acceptable portrayal of the Mass can be viewed from such widely divergent angles, what is going to happen when we of the PCA try to bring into harmony a Hollywood and European coproduction which enters into a controversial area?"

Observing that coproductions are almost always planned for shooting abroad, Shurlock asked "Whose sensibilities will get the right of way, theirs or ours?"

Said Shurlock: "We still believe our method of treatment under the Code is better in the long run but to convince our foreign partners will be an exercise in missionary zeal, tact and eloquence."

TV Black Cloud Over Quiet 20th Annual Meeting

The tremendous problem caused to the film industry by the impact of free television was stressed yesterday (Tues.) by prexy Spyros Skouras at an extraordinarily quiet 20th-Fox annual stockholders meeting in New York. Skouras and the entire board of directors were reelected by the shareholders.

The 20th chieftain reported a net of $460,739 for the first quarter ended March 31, 1956, or 17c per share as compared with $1,423,811 or 54c per share in the similar period of 1955. Thanks to the tv deal with National Telefilm Associates, Skouras said, the net for the first six months of 1955 should equal or surpass the $1.06 earned for the first six months of 1955.

Skouras revealed that the company had submitted its new contract with Darryl F. Zanuck to the courts for approval. It calls for 20 pictures over a seven-year period, with a minimum of one and a maximum of five per year.

The company, according to Skouras, may dispose of some of its assets "not necessary to our primary function of making pictures." He said a spinoff was part of the general plan.

With Theatre-Studio Divorce, Which Side Assumes Metro's Debt?

Loew's Inc. continues to be faced with a puzzler on how to divide the funded debt of $33,337,000 between the new theatre company and the production-distribution firm. The division of the debt, which must be made before the company splits its shares between the two companies, has been the subject of considerable discussion between the boards of the two firms. Loew's Inc. prexy Arthur M. Loew has promised the company's stockholders that the stock split, originally scheduled for Feb., 1957, would be moved up to September of this year.

In addition to discussions with the insurance companies holding the funded debt, Loew's Inc. is reported to have had some talks with Serge Semenenko of the First National Bank of Boston who is said to have expressed a willingness to take over $15,000,000 of the production firm's share of the debt. However, there's asserted to be some conflict relating to Semenenko's entry, with the new directors, Paul Manheim and Charles Stewart, representing the Wall St. banking houses of Lehman Bros. and Lazard Freres respectively, leading the opposition.

Difficulty in arranging an equitable arrangement on the funded debt stems from differences relating to each company's share of the obligation. The new theatre board argues that the majority of the coin was borrowed for production purposes while the production-distribution arm is convinced that both segments of the previously-combined operation are equally responsible.

Should the boards of the two companies be unable to reach a decision on the debt problem, it's regarded as conceivable that an appeal will be made to the Federal Court, which implemented the Dept. of Justice's consent decree divorcing the companies, to attempt to work out an equitable distribution of the debt.

In addition to $33,337,000 combined debt, the theatre arm also has mortgages outstanding amounting to $10,000,000.

As an angle for wiping out the debt, it has been suggested that Loew's sell its Culver City plant and then rent it back. The 200-acre lot, in the heart of Culver City, is said to be worth as much as $100,000,000. A Loew's spokesman, however, denied that the company was giving any thought to this proposal, although reports are that Loew's can obtain as much as $500,000 for a half acre of land if it planned to decrease the size of its physical holdings on the Coast.

Todd's 'Swap' With Reds

[HE SAYS U. S. STATE DEPT. DID KNOW]

The first film "swap" deal between the States and Russia was revealed last week when Mike Todd said in New York he may take on two Soviet pictures in return for his "In 80 Days Around the World" playing the Red Circuit.

Swap, which involves no money, also ties in with Todd's arrangements to coproduce five features with the Russians. Latter, he said, are giving him every conceivable cooperation and the first film, a rundown on Soviet entertainment which Todd himself will direct, is skedded to roll in June. Color and the Tood-AO widescreen process will be used.

(Later, on the Coast, Todd indicated he might distribute in the U.S. the Russian color version of "Othello.")

At a press confab in N.Y. Todd made these points:

'$25,000,000 Budget'!

(1) He'll make "War and Peace" with the Soviets "only if the artistic concept is clearly defined," i.e. if he's the one to determine what's what with Tolstoy. If Moscow doesn't go for that idea, the Russians may still make the picture, and he may still handle it outside the Soviet orbit. "War and Peace" would carry a budget of $25,000,000 (that's including the Russian ruble contributions and Government cooperation via sets, extras, etc.) of which Todd would

(Continued on page 61)

Al Daff Informs U's Sales Staffers of Top-Budget Items for '56-'57 Export

Hollywood, May 15.

Total of 30 top budget films will be released abroad by Universal in the 1956-47 releasing year ending Feb. 28, 1957, exec veepee Alfred E. Daff told delegates to company's global sales bash here yesterday. Of these, 18 will be in Technicolor, of which 10 will be in CinemaScope and one in VistaVision, "Away All Boats."

Board chairman Nate Blumberg also addressed yesterday's meet. Other speakers included Charles J. Feldman, sales veepee; Norman Gluck, United World Films veepee, and Charles Simonelli,

Foreign Films at Cannes Festival

By GENE MOSKOWITZ

Cannes, May 15.

Le Ballon Rouge (THE RED BALLOON) (French) Color). Montsouris production and release. Written and directed by Albert Lamorisse. Camera (Technicolor), Edmond Sechan; music, Maurice Le Roux; editor, Pierre Gillett. With Pascal Lamorisse. At Cannes Film Festival. Running time, 35 MINS.

This is a whimsical short that will please almost anywhere. It got a spontaneous ovation at the recent Cannes Film Fest though only 35 minutes long. Made by the man who made "White Mane," it has excellent U. S. possibilities. This has both moppet and adult appeal.

It concerns a boy who finds a red balloon one day which follows him wherever he goes, having almost human perception and ability. It blithely makes its way through Paris on the boy's heels. Finally a gang of boys punctures the balloon, with a resulting payoff.

Director Albert Lamorisse has gotten the right feel of whimsy into this and the color touches perfection. Special effects and moppet work are all fine.

CONFIDENTIAL FILE (Anglo-Spanish). Warner Bros. release of Filmorsa production. Stars Orson Welles; features Robert Arden, Michael Redgrave, Akim Tamiroff, Patricia Medina, Suzanne Flon, Katina Paxinou, Mischa Auer, Jack Watling, Paola Mori, Peter Van Eyck. Written and directed by Welles. Camera, Jean Bourgoin; music, Paul Misraki; editor, Renzo Lucidi. At Cannes Film Fest. Running time, 95 MINS.

WB has this for Europe and South America but not for the U.S. Orson Welles' last Continental film before heading back to renew his U.S. career, it emerges a jumbled mixture of story and effects which are striking at times but have too much flash and fantasy without enough flesh. Reminiscent of "Citizen Kane" this remains somewhat confused. Pic shapes mainly as a good programmer on its worldwide reverse chase theme as an adventurer tracks down the past of a mysterious great man to lead to his own eventual murder.

An eccentric millionaire, Orson Welles hires a nosy American, who is trying to get to his daughter, to find out about his youth. The search uncovers slowly the true shady past of the great man who dispatches all the people as they are revealed until the two are alone. His obsession in not wanting his daughter to know about his criminal past leads to the rich man's suicide.

Possessing a group of name folks in little cameo roles, these may help its chances in the U. S. Robert Arden is much too unexpressive to give credence to the young man who almost outwits the half-mad brilliance of the rich man. Lensing and editing at times carry brilliance and flash. The production dress of the Continental background also helps. But this rather confused tale will have to be sold on its splashy action quality rather than anything else. Welles, in an unusual makeup, gives it weight and power at times. Cast is good and Paola Mori emerges a taking new femme film personality. It is in English.

Mabaroshi Nouma (THE PHANTOM HORSE) (Japanese; Color). Daei production and release. Directed by Koji Shima. Screenplay, Hasegawa; camera (Eastmancolor), Michio Takahashi; editor, Omori. At Cannes Film Fest. Running time, 90 MINS.

Sprightly and knowing colors envelop this nicely told tale of a boy and his horse. Though reminiscent of some Hollywood pix, as the horse wins the derby to save the old homestead, this has an honest unfoldment and is told with winning acting, pacing and a taking moppet understanding.

Colors are excellent and this has a general entertainment value which may make it a fine general entry or an okay item for specialized situations. Acting is nice as are technical credits.

Cela S'Appelle L'Aurore (THAT IS THE DAWN) (Franco-Italian). Marceau production and release. Stars Georges Marchal, Lucia Bose; features Nelly Bourgeoud, Gianna Esposito, Jacques Delbo, Julien Bertheau. Directed by Luis Bunuel. Screenplay, Jean Ferry, Bunuel from novel by Emmanuel Robles; camera, Robert Le Fevbre; music, Joseph Kosma; editor, Marguerite Renoir. At Cannes Film Fest. Running time, 90 MINS.

Film unfolds on island of Corsica and concerns a man who gets involved with problems which force him to take a stand. This looks only for some special spotting in the U.S. Theme might encounter some censorship difficulties.

A young doctor feels a commitment to workers of an island who are exploited by the leading factory owner. When his wife leaves him for a trip to the mainland, he falls in love with a beautiful newcomer. The brutal eviction of the doctor's friend from his home, with his sick wife, by the owner leads to the catalyst and the doctor's decision.

Director Luis Bunuel has filled in this often banal story with clever handling. Characters are strongly etched. Georges Marchal is adequate as the humane doctor. Lucia Bose is cold but comely as the mistress while the remainder of the cast is fine. There is expert lensing by Robert Lefebvre, nice music of Joseph Kosma and knowing editing by Marguerite Renoir. This makes it an unusual film but strictly an exploitation item, with limited U. S. chances.

MARIE-ANTOINETTE (Franco-Italian-Color). Gaumont release of Franco-London Film-Gibe-Rizzoli production. Stars Michele Morgan, Richard Todd; features Jacques Morel, Aime Clariond, Jeanne Boitel, Guy Trejean, Marina Berti. Directed by Jean Delannoy. Screenplay, Bernard Zimmer, Philipe Erlanger, Delannoy; camera (Technicolor), Pierre Montazel; editor, Henri Taverna. At Cannes Film Fest. Running time, 120 MINS.

Trotted out for French edification is a retelling of the story of Marie-Antoinette and her pure love affair with Count Axel De Fersen with a background of court giddyness and eventual revolution. Its inside-Versailles intimacy and lack of real spectacle or of exciting visuals slow up this oft-told tale. It is a doubtful U.S. item. There is an Anglo version made for England which has already been insured circuit booking there. This version, with the names of Richard Todd and Michele Morgan might slant this as worthy for secondary U.S. spots, but it remains in need of bally for firstrun chances.

Director Jean Delannoy has given this a cold mounting. Michele Morgan is decorative but does not wear the regal raiment too well and rarely displays the femininity of the queen. Richard Todd is a pale figure in the unsuitable role of the queen's platonic lover. Jacques Morel manages to give a deeper note to the character of the weak king. Color is good and Versailles shooting gives it some dress and production value. Acting is sketchy in lesser roles and Revolutionary scenes have an operetta aspect while most technical credits are fine.

Les Possedees (THE POSSESSED) (French). Marceau production and release. Stars Raf Vallone, Madeleine Robinson; features, Dany Carrel, Magali Noel. Directed by Charles Brabant. Screenplay, Maurice Clavel, Andre Tabet from play, "Island of Goats," by Ugo Betti; camera, Edmond Sechan; editor, Maurice Serein. At Cannes Film Fest. Running time, 95 MINS.

The play version ran on Broadway only a week last season, and this Gallic pic rendition of the Italo piece "Island of Goats," looks to also have limited film chances except for exploitation angle on its sex drama of a goatlike man who troubles a houseful of women. It does have some torrid bits but it seems limited to offbeat spots.

Director Charles Brabant has not been able to give credence to this tale and it remains unconvincing with thesping little help. Lensing and editing are okay. It remains something for the sensational trade.

Sommarnattens Leende (SMILES OF A SUMMER NIGHT) (Swedish). Svensk Filmindustri production and release. Directed and written by Ingmar Bergman. Camera, Gunnar Fischer; Ake Nielsen; editor, Oscar Rosander. With Ulla Jacobsson, Eva Dahlbeck, Harriet Andersson, Gunnar Bjornstrand. At Cannes Film Fest. Running time, 110 MINS.

Offbeat Swedish comedy of manners and passions is limited for the U.S. due to its talky aspects. It has an unusual lusty comedy manner, and this might make this worthy of arty spots. It details how a group of badly assorted couples are straightened out one summer night influenced by a strange elixir that makes people do what they want. Clever, and at times ribald, it has a too ponderous touch to really light up the comedic aspects of this slightly overlong affair. This has a topnotch acting and technical mounting, with Ingmar Bergman's direction knowing and agile.

MOZART (Austrian) Music) Color). Columbia release of Cosmopolfilm production. Stars Oskar Werner; features Johanna Matz, Gertrud Kuckleman, Nadia Tiller, Angelica Hauff. Directed and written by Karl Hartl; camera, Oskar Schnirch; editor, Henriette Brunsch; music, W. A. Mozart. At Cannes Film Fest. Running time, 100 MINS.

Tinter is a rather relaxed outline of the last years of Mozart's life. Somewhat schmaltzy in detailing his love affair with a young singer who inspired his "The Magic Flute," it has the saving grace of not hoking up the process of creation and greatness. However, the real feel of Mozart's genius is absent except for his music on the soundtrack.

This has a restrained performance by Oskar Werner. Lensing gives a washedout color feel. Pic shapes as a good nabe lingo entry or for special spots on the musico appeal of Mozart with another asset in the 200th anni celebration of his birth.

Surrounding thesping is fine but music and Werner dominate this sketchily-mounted pic.

OTHELLO (Russian; Color). Mosfilm production and release by Serge Youtkevitch. Screenplay, Youtkevitch from play by Shakespeare; camera (Sovcolor), E. Andrikania; music, A. Khatchatourian; editor, K. Alleeva. With Serge Bondartchouk, I. Skotzeva, A. Popov, V. Sechalski, E. Vesnik. At Cannes Film Fest. Running time, 100 MINS.

If Shakespeare's "Romeo And Juliet" can be terped to fair U. S. box office returns by Russo filmmakers, a straight version of "Othello," shorn of its verse, might also be an offbeat arty entry. Color and playing give this a measure of taking dramatics as the Moor's jealousy grows to torture and murder of his beloved. This mounts to a fine frenzy and has a visual aspect that might make it worthy of special spotting outside the Russo houses in the U. S.

Director Serge Youtkevitch has given the Moor a stature and his depiction of the growth of jealousy, inspired by the twisted Iago, are the film's high points. One flaw is the lack of needed charm in the Iago character. However, the excellent color renditions, setting and acting make this a worthy gambit. Serge Bondartchouk gives the Moor a depth that pays off. Desdamona is played perfectly by a pulchritudinous actress, for a change, in Irini Skotzeva. Khatchatourian's robust and nuanced musical background is also an asset. This further points up the Russo switch in film policy with an adherence to the classics and a veering away from controversial matters.

LE MYSTERE PICASSO (Documentary-French-C'Scope-Color). Cinedis release of Filmsonor production. Directed by H. G. Clouzot. Camera (Eastmancolor), Claude Renoir; music, Georges Auric; editor, Hendi Colpi. At Cannes Film Fest. Running time, 87 MINS.

Black and White, color and C'Scope are used in this filmic rendition of the famed painter Pablo Picasso at work. Drawings make up the first part followed by an analysis of two paintings and how they become the finished product. Line is matched with a probing musical score and sharp film manner to produce an interesting and offbeat pic treating the creative artist.

The nature of the film makes this one for only special spotting in the U. S. since it may appeal only to those interested in Picasso's work. His genius is something taken for granted but rarely shown in the film.

However, this unusual pic creates an almost hypnotic effect and hits a cresendo when C'Scope is utilized to denote the work which goes into a painting. Color and lensing are excellent and this pic, which started out as a short and grew into a full length film, is a definite exploitable subject. However, it is limited to those interested in the work of Picasso.

To Koritsi Me Ta Mara (THE GIRL IN BLACK) (Greek). Hermes production and release. Written and directed by Michael Cacoyanis. Camera, Walter Lassally; editor, Emile Provlengios; music, Argyris Koudanis. With Ellie Lambert, Dimitri Horn, Georges Foundas, Eleni Zafirou, Notis Pergalis. At Cannes Film Fest. Running time, 100 MINS.

Young Greek director Michael Cacoyanis is the man who gained a measure of international interest with the pic "Stella" at the Cannes Fest last year which was picked up for world distrib by Universal and won a foreign critics award in the U. S. this year. "Stella" was made for $25,000 and present entry for $35,000. It has a fine technical gloss and tells a sombre tale with marked visual talent. Coming of age of a playboy involved with the provincial, cruel lives of a group of inbred islanders, this packs some dramatic voltage which is overstated at times. It makes up for this somewhat in the playing and atmospheric handling.

The young man who comes to a Greek island to relax falls in love with a beauteous local girl who is the butt of the idle male contingent because of her loose mother. Story is extremely well played by leads Ellie Lambert and Dimtri Horn. Pic has an excellent lensing backdrop by Walter Lassally. It denotes an emerging talent in Cacoynais. Film could be a definite lingo spotter plus fodder for arty U. S. chances.

Kohrinta (LITTLE FAIRGROUND SWING) (Hungarian). Mokep production and release. Directed by Zoltan Fabri. Screenplay, Imre Sarkadi; camera, Barnabas Hegyi; editor, Fabri; music, Gyorgy Ranki. With Bela Barsi, Manyi Kiss, Mari Torocsik, Imre Sos, Adam Szirtes. At Cannes Film Fest. Running time, 100 MINS.

This shapes as the first Magyar film since the war to hint for some U. S. possibilities. Mainly the tale of two lovers separated by social and political conventions who finally assert themselves and their love, it has a human sentimental quality never descending to mawkishness. Direction shapes this into an entertaining piece with a fine flair for atmosphere, mood and drama by young director Zoltan Fabri. Shorn of some early talk of collectives versus individual farming, its tale of love can be cut into a highly offbeat pic worthy of spotting in some U. S. arty situations.

Scenes of the lovers first meeting on a fairground swing, a brilliantly mounted dance scene when the young lover makes his desires evident in a long dance with the girl (a masterful piece of cinema) and the treatment of characterization, combine to make this a fine pic. Technical credits and playing are excellent. This is of course limited for certain U. S. spots but it has the film content necessary for consideration. *Mosk.*

Nightmare

Murder-under-hypnosis slant with Edward G. Robinson. Below par program fare.

United Artists release of Fine-Thomas-Shane production. Stars Edward G. Robinson, Kevin McCarthy, Connie Russell; features Virginia Christine, Rhys Williams, Gage Clarke, Barry Atwater, Marian Carr, Billy May and his orchestra. Directed by Maxwell Shane. Screenplay, Shane, from Cornell Woolrich novel; camera, Joe Biroc; editor, George Gittens. Previewed in New York May 9, '56. Running time, 89 MINS.

Rene	Edward G. Robinson
Stan	Kevin McCarthy
Gina	Connie Russell
Sue	Virginia Christine
Terrence	Rhys Williams
Belnap	Gage Clarke
Warner	Barry Atwater
Madge	Marian Carr
Louie Simes	Billy May

Name of Edward G. Robinson plus the appeal of Connie Russell for the younger set may save this routine thriller. Though it starts out with a strong promise, and throughout the film there are moments of tension, "Nightmare" rates not much more than "E" for effort.

Trouble is that picture emerges as something one has the feeling of having seen many times before. It's the old saw about the fellow who has a nightmare in which he dreams he has killed someone. When he wakes up, he finds evidence that he actually committed the crime, but he can't find anyone to believe him.

Eventually, of course, it turns out that his "dream" was reality; only he did what he did under hypnosis. With Robinson, as a sleuth, ferreting out all the dirty work, there's a happy ending.

Part of the trouble lies in the editing by George Gittens. A couple of times there are fadeouts seemingly leading into flashbacks, only they never prove to be anything but trick effects. Lensing, incidentally, by Joe Biroc, at times catches an unusual quality in creating moods and is distinctly on the plus side of the pic.

As the highstrung musician who kills under the hypnotist-criminal's spell, Kevin McCarthy is properly distraught in a part that really doesn't leave him much leeway. He's in constant emotional turmoil and even has to go through an attempted suicide routine. All things considered, McCarthy does surprisingly well with the role.

Robinson, the tough-as-nails cop with the soft heart, who's married to McCarthy's sister, etches a less than convincing portrait. He's neither at his best nor at his worst. Connie Russell is obviously more at home before a mike singing than in dramatics before the camera, but she's pretty and appealing as McCarthy's confused sweetheart. In a brief part, Marian Carr stands out and might be noted as a comer. Rhys Williams is bluff as a sheriff's deputy and Virginia Christine is adequate as Robinson's wife. Gage Clarke plays the villain.

Maxwell Shane's script and direction aren't of much help to this entry. Dialog has its crisp moments, but on the whole it fails to convince. Musical backgrounds, with a haunting jazz tune (it's connection with McCarthy is never adequately explained), help underscore the New Orleans locale. They're played effectively by Billy May and his band, with May figuring briefly in the dramatics. Miss Russell delivers her numbers in fine style. *Hift.*

Away All Boats

(VISTAVISION-COLOR)

Sprawling wartime Navy adventure. If strongly sold may override story deficiencies. Jeff Chandler starred.

Universal release of Howard Christie production. Stars Jeff Chandler, George Nader and Julia Adams. Directed by Joseph Pevney. Screenplay, Ted Sherdeman from the novel "Away All Boats" by Kenneth M. Dodson; camera (Technicolor), William Daniels; special photography, Clifford Stine; special action scenes directed by James C. Havens; editor, Ted J. Kent; music, Frank Skinner. Previewed in N.Y., May 1, '56. Running time, 114 MINS.

Captain Jeb Hawks	Jeff Chandler
Lt. Dave MacDougall	George Nader
Nadine MacDougall	Julie Adams
Commander Quigley	Lex Barker
Doctor Bell	Keith Andes
Lt. Fraser	Richard Boone
Ensign-Kruger	William Reynolds
Lt. Mike O'Bannion	Charles McGraw
Alvick	Jock Mahoney
Old Man	John McIntire
Chief "Pappy" Moran	Frank Faylen
Lt. Sherwood	Grant Williams
Lt. Robinson	Floyd Simmons
Ensign Twitchell	Don Keefer
Lt. Randall	Sam Gilman

Having clicked with the Army-themed "To Hell and Back," Universal apparently hoped the Navy-slanted "Away All Boats," would be a case of lightning striking twice. That's doubtful for "Boats" is a big, sprawling, episodic war adventure. Its action elements are tense and exciting, but as a whole the film lacks cohesion and an acceptable point of view. The introduction of an extraneous flashback romance, obviously aimed at the femme trade, hinders rather than aids the story telling.

"Boats," however, has a chance of overcoming these production handicaps via extensive and hard-selling campaign now under way. For marquee value, only Jeff Chandler's name stands out.

Perhaps "Boats" main fault is that it attempts to cover too much. Based on Kenneth M. Dodson's novel, the Howard Christie VistaVision production follows the World War II adventures of the U.S.S. Belinda, an attack transport. It picks it up at its shipyard mooring and follows the Belinda through its shakedown cruise, its training period in the Pacific, its landing actions, and its successful and courageous fight against Japanese Kamikaze attacks.

Combined with the ship's adventures, the Ted Sherdeman screenplay aims to give an account of the men involved in the actions. The task apparently is overwhelming, for the crew is large and all that the viewer obtains is small vignettes, some of them sharply etched; others merely sketchy and undeveloped. The primary focus is on the ship's captain, played by Jeff Chandler, and George Nader, as one of his chief aides.

Chandler's role is to convey the loneliness and responsibility of command. Mostly standoffish, he occasionally lets his guard down to reveal a sense of sensitivity but, in the main, he strains to remain emotionally detached from his officers and crew. Nader, as a former Merchant Marine captain now relegated to taking orders, is the efficient and brave officer who completely understands the captain's problems.

Other members of the crew include Lex Barker, as a socialite officer new to sea duty who eventually wins respect via battle exposure; Richard Boone, Charles McGraw, and Sam Gilman, as hardened sea officers; Don Keefer, as a bumbling ensign; James Westerfield as Chief Carpenter's Mate; George Dunn as a naive enlisted man, and Kendall Clark as a finicky officer. There are also many other assorted types of officers and men, each of whom reacts differently to the various problems that confront a warship in enemy water. Julia Adams, as the wife of Nader, is the only femme in the cast.

There are many incidents—all of which take place in the regular line of duty of the crew; accidents, mistakes (firing on friendly planes), deaths in battle, boat drills, restlessness of the crew on not receiving mail and not obtaining shore leave in a populated area. The captain turns the crew's bitterness on himself by adopting certain eccentricities — acquiring a pet monkey and ordering the building of a personal sailing sloop for "yachting" when the ship is not engaged. He employs this method to set himself up as the focus of "hate" to prevent the crew from battling among themselves.

The best footage is the Kamikaze attacks. It is filmed so expertly that the audience feels that it is a member of the crew as the Japanese suicide planes plunge on the deck. William Daniels' VistaVision lensing proves helpful in the coverage and Clifford Stine's special effects are outstanding.

Performances, on the whole, meet the needs of the story. Chandler is properly taciturn and

(Continued on page 18)

CinemaScope In Black & White Pends at 20th

Keyed to the departure of Darryl F. Zanuck as 20th-Fox production head, the studio now is no longer 100% committed to CinemaScope in color.

Spyros P. Skouras, 20th prexy, said in Gotham last week that, if a suitable subject came along, 20th would no longer hesitate to make it in black-and-white CinemaScope. He pointed out that Metro had announced plans for the first b&w C'Scoper, "The Power and the Prize."

This is the second time that, because of lack of support from the other companies, 20th has had to back down on a CinemaScope policy. Originally, it had insisted on magnetic sound for its widescreen system. Today, 20th is almost the only company to still service theatres with any quantity of four-track magnetic prints.

Most of the producers now take the view that, while color is a definite b.o. stimulant, it can also be a deterrent if used indiscriminately. Apart from this, print costs on color run exorbitantly high, particularly in the instance of 20th which continues to put out optical and magnetic prints.

Skouras disclosed that, on May 21, he would appear before the Senate Interstate Commerce Committee to give his views on subscription-tv. He said he was as opposed to it as ever.

He also acknowledged that talks for the sale of 50 of 20th's features for tv were going on, but said he hadn't been offered the right price for them yet. He said he had nixed an offer for $2,000,000 as being inadequate, and that he had been offered a higher sum than that.

Wald Proposes, But Col Disposes 'Andersonville'; He Declines To Be Hurt

Hollywood, May 15.

Despite recurrent reports from Col that "Andersonville" was to be one of Jerry Wald's personal productions for 1957, he will have no part of it, the studio reported. Instead, the film version of MacKinlay Kantor's Pulitzer Prize-winning novel will be made by an independent "collapsible" corporation, set up for the venture with a top producer-director. No one has been set for it as yet.

Understood the studio figures the film will carry a budget of around $4,000,000. Importance of the property motivated the studio's desire for a deal with a top indie.

Wald, informed of the decision while in New York on "my first vacation" since joining Columbia as veepee and exec producer, sidestepped a direct battle over the situation by commenting that "as everyone in the industry knows, I am not a quarrelsome fellow."

However, he pointed out, he acquired the property from galley proofs, persuaded Columbia prexy Harry Cohn to buy it, assigned writer Irving Ravetch to prepare a treatment and has been active in its preparation.

ROGERS HOSPITAL TO COLLECT ON JULY 16

Second annual audience collection for the Will Rogers Memorial Hospital will be held during the week of July 16, S. H. Fabian, national chairman of the collection drive, revealed this week.

Plans for drive will be finalized on May 17 via a country-wide telephone broadcast. It will originate in New York and will be received amplified at designated points in all exchange cities. Broadcast meeting will be presided over by Abe Montague, president of the Will Rogers Hospital. On the broadcast with Montague will be Sam Rosen, associate chairman of the fund campaign; Charles J. Feldman, exhibitor chairman, and Eugene Picker, chairman of the finance and fund raising committee.

Special two-minute appeal trailer, featuring Henry Fonda, will be provided gratis to theatres pledging their support to the collection drive.

WENT FOR 'MOOD', NOW A B.O. BROOD; 50 TV SCRIPTS HOME TO CLUCK

Hollywood film producers who've been on a television script buying spree for some time are now being subject to second-guessing as the finished features go into release and fail to score with either (a) the public or (b) the critics.

Idea has grown that these teleplays are "mood pieces" and that their thinness shows up starkly when projected on a theatre screen. In short the larks of video come home to roost on the big screens of filmdom looking like under-weight sparrows.

It is being asked: has Hollywood been trapped in an "introvert" cycle, forgetting the standard ingredients of tension, plot and action?

Profusion of teleplays still waiting to make the transition to the big theatre screen gives particular point to worriedly raised eyebrows among industry execs.

"Once you start stretching an already thin or think script, you may find that, in the end, you've got nothing to show," said Jerry Wald, Columbia Pictures exec producer, in N. Y. last week. "We've got to give people something they can't see on television. Otherwise, how can we expect them to come out of that livingroom to see our shows?"

Added Wald: "We can't be a bunch of hitchhikers. No great pictures will ever be made from tv throwaways."

TV Itself Astonished

The tv people themselves, who not long ago were given the big brush by the film companies, are a little astonished at the sudden mass reaction to their product. Along with many in the film industry, they can't quite see the purpose of "building up" a small, intimate story into big, spectacular drama. Worse yet, they say, is a tendency to copy from the tv screen without any special attempt at elaboration.

"If a television play is bought for motion pictures, it must be expanded 'in depth,'" says Herbert Brodkin who produces the frequently outstanding Alcoa Playhouse and Goodyear TV Playhouse shows on NBC-TV. "Films have a chance to do what we can never hope to do in less than an hour. What shocked me recently was to see a tv script brought to the screen almost verbatim. That's the surest way to kill it."

Brodkin, who's to become a Hollywood producer himself, said he couldn't understand why the studios picked up some of the "bad ones" and overlooked the good ones, i.e., those that had a ready core for a theatrical feature. "In motion pictures it's the story that gets the accent. With us, in the living room, the accent is more on human quality."

Nearly 50 Sold

Close to 50 teleplays have been purchased by studios and indies, including some that seemed to be all mood and very little story. "The two media are compatible only to an extent, and I think the film producers are going to find that out," noted one tv writer. "Mood requires a certain technique. It's very difficult to maintain successfully through a full-length picture."

Others hold that Hollywood is making a much more basic policy mistake by romancing tv that way. They point out that, on a favorable Sunday night, many millions are apt to see a certain play on the air. "Why should we assume that all these people want to see a warmed-up version of the same property again, only on the larger screen?" asked a film company exec.

"If we are out to beat the television competition, it shouldn't be by riding its coattails. We have a lot of things in our favor, including the wide screens, color, a sense of scope and movement. Here we are giving it all up to concentrate on drab little apartments in the Bronx where 'ordinary' people try to solve their everyday problems. That's not why people go to see motion pictures."

As a corrolary it's pointed out that, in Italy, one or two of the neo-realist pictures focusing on the misery of the Italian people were very successful, but that the rest flopped miserably. "The motion picture screen represents escape. If it gets away from that idea too much, it'll deprive itself of an important segment of its audience," ran one comment.

While some, like Metro production chief Dore Schary, feel that "the jury is still out" (see separate story) on the teleplays turned film scripts, others see the handwriting clearly on the wall. "Just forget 'Marty' and think in terms of 'Patterns' and 'Ransom,'" said one exhibitor. "If they give us many more like that, we'll all be sitting home."

Wald feels strongly that the talent developed by tv in the writing field should apply itself to writing screen originals for hefty coin rather than tv scripts. "The opportunities for creativity in the two media just can't be compared," he said.

Serling's Question

TV scribe Rod Serling, who's been among the most prolific of the upcoming crop of new writers, is now writing an original on the Coast, and he agrees with Wald. "There is more food for thought than gravy" in Hollywood's enthusiasm for tv scripts, he noted last week. Studio officials, he thought, were awakening to the fact that what's popular on the small parlor screen doesn't necessarily repeat in the theatres.

Other production execs have chimed in with similar observations. Robert Lantz, exec v.p. of Figaro Inc., declared recently that the industry was overdoing the purchase of tv properties. "The majority of tv scripts on little incidents will come to grief on the screen," he said.

Brodkin, who put on a good share of the video plays that have been bought for filming, said he was amused by the fact that, when he discussed his picture deal and suggested certain scripts, his ideas had been nixed by studio execs. "A look at the kind of films they're turning out these days made me wonder whether they really knew what they were talking about," said Brodkin whose choice of shows has met with a very high popularity rating.

Copycatting Video

"There are certain areas which tv won't touch because of sponsor sensitivity," noted one company exec who felt strongly the film biz was making a mistake copycatting tv. "Television rarely will touch a topical theme, and it won't get into certain areas of human emotion," he said. "We have our chance to be different and challenging. Instead we waste time trying to emulate a vastly inferior type of presentation."

Several reasons are cited for Hollywood's current yen for tv material. First, there is a shortage of interesting stories and video represents a new and convenient source. Second, the producers have always fallen for the "pre-sold" tag and are doing so now. Third, the b.o. slump inevitably creates a desire for an offbeat approach, and since Hollywood is given to "cycles"—and the teleplays are popular—the "follow the leader" mentality has again come into play. Fourth, eastern execs may look at a particularly moving tv play and fail to realize that its ingredients are typical of all that medium and don't readily lend themselves to translation to the larger screen where the story element is so much more important.

Screen Writer Income Over $10 Mil

Hollywood, May 15.

For the first time in three years, screen writer income is over the $10,000,000 annual income figure again, and appears to be approaching the old peaks of the lush post-war years. So reports treasurer Curtis Kenyon of Writers Guild of America West, in his annual financial breakdown. (He also reveals tv scripters now have pulled within 50% of the total earnings of the film writers).

After a 1952 high of $11,800,000, screen income by mid-1955 had slid to $8,600,000, but in the past year the figure jumped to $10,750,000.

Gregory Peck: Where Are The Scripts?

Hollywood, May 15.

A wail of woe is raised about the desperate scarcity of good stories by Gregory Peck and Sy Bartlett, partnered in Melville Productions. After plowing through 500 originals, novels, adaptations and other pieces of fiction, only item bought by Peck was a Broadway play, "Affair of Honor," for which he paid $75,000 guarantee on an escalator up to $300,000 if play was a success as a play, which it was not.

"Honor" was authored by Elwood C. Hoffman, onetime staff script editor at CBS in Manhattan.

RKO 'COINCIDENTALLY' MAKES MORE ABROAD

Hollywood, May 15.

Although no particular effort has been made in that direction, RKO will go heavily into foreign production next year. Studio already has six 1957 productions slated for partial or complete lensing abroad.

However, according to story department chief William Nutt, the sudden burst of overseas activity is purely coincidental. Only set formula for his department, he added, is to "find good stories regardless of locale."

Studio will make "Pakistan," the John Wayne starrer, entirely in that country and will trek to Japan for "Escape in Japan." Other locations are set for Spain for "The Peerless Knight," Italy for "Portofino," Paris for "10 Days in Paris" and Africa for "Rachel Cade."

TV-Derived Stories Disappoint

VARIETY reviews of recently released features based on television scripts indicate that they're not living up to the "Marty" acclaim. For example, as to "The Catered Affair":

> "Another television script proves mild in theatre screen form. Spotty prospects for Chayefsky story despite strong cast."

The reviewer's opinion on "Crime In the Streets," based on Reginald Rose's teleplay, was: "A program filler, and mighty dreary one at that."

Discussing "Patterns," VARIETY appraiser, while noting that it was "a skillfully-executed film," remarked that it "might present selling problems at the outset because of its unelaborate production and lightness of weight in the name value."

"The Rack," another Rod Serling entry, was characterized as: "Poor material for an hour and 40 minutes of screen time . . . Well enough done within the melodramatic category, but too depressing and dreary to be suitable for popular screen tastes."

Schary's Caution: Verdict Not Yet In on Teleplays

Metro production chief Dore Schary discounts the growing reaction against the conversion of teleplays into feature films. To condemn all of video stories as "thin" just because a few of them have failed to amount to much "artistically" at the boxoffice would be like saying that "we will never buy legit plays for pictures any more," Schary observed. Teleplays, per se, cannot be condemned, the Metro exec declared, pointing out that the result depended on the individual story and how it was handled.

Schary maintained that the full score was not yet in on the tv-to-pix workovers. He felt, however, that the definite test for Metro might be the upcoming "The Catered Affair," based on Paddy Chayefsky's teleplay. "If we find there is resistance because people might have seen it on television," Schary said, "we might have to revise our thinking."

H'wood to Enter Films In 1st Irish Pix Fest With 4 Other Nations

London, May 15.

Five nations have already agreed to participate with feature pix at the first Irish International Film Fest, which is to be held in Cork May 21-27. U. S., Great Britain and France are submitting two features apiece. Other entries will come from Egypt and Japan.

The Hollywood duo will be "The Searchers" (WB) and "I'll Cry Tomorrow" (M-G). From Britain, the Rank Organization will be screening "A Town Like Alice" and Herbert Wilcox is submitting his latest Anna Neagle starrer, "My Teenage Daughter."

Feature entries also have been promised by Belgium, Germany, Holland and Italy. Shorts and documentaries will come from many producing companies, including some from India, Ireland, Norway, Canada and Pakistan.

COLLIER YOUNG'S HAPPY TIME WITH FILIPINOS

Collier Young has been in New York for confabs with United Artists execs anent "Huk," which he independently produced in the Philippines for UA. Some of the talk will be about that title—for Young concedes it's not a word familiar to all. But chances are it will stay, with some effort made to build intrigue around its meaning.

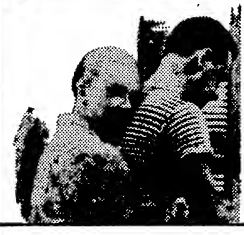
Film was brought in at a cost of $350,000, $100,000 of which was in frozen UA Philippine pesos. And, as Young relates it, the 100G spent on the islands gave him an "in" on just about anything he wanted. Since the picture deals with the defeat of Philippine guerillas, the local government was particularly anxious to cooperate. School holidays were declared when Young's company rolled the cameras and the population of entire villages showed up for the mob scenes.

This is the first Young picture for UA, under a multiple-film deal. He's continuing as head of Filmakers, indie unit in which he's partnered with Ida Lupino, but this outfit has been active because of Miss Lupino's preoccupation with television work (Four Star Theatre).

Filmakers is the company which brought in financing from both franchise distributors and exhibitors, the former going along to secure releasing rights to the product and the latter as a means of upping the flow of films. An abundance of paper work was involved but, according to Young, it worked out fine and he figures on tapping the same money sources again when deals with a company such as UA cannot be closed.

BIG PRODUCTIONS NOW

ALFRED HITCHCOCK'S
THE MAN WHO KNEW TOO MUCH
James Stewart, Doris Day.
VistaVision and Technicolor



PERLBERG-SEATON'S
THE PROUD AND PROFANE
William Holden, Deborah Kerr,
Thelma Ritter, Dewey Martin.
VistaVision

THE LEATHER SAINT
Paul Douglas, John Derek,
Jody Lawrance, Cesar Romero.
VistaVision

THAT CERTAIN FEELING
Bob Hope, Eva Marie Saint,
George Sanders, Pearl Bailey.
VistaVision and Technicolor

PARDNERS
Dean Martin and Jerry Lewis.
VistaVision and Technicolor

RIETY DAILY
Ten Cents
California, Friday, April 27, 1956

RAMOUNT PROD'N PEAK

BIG PRODUCTIONS COMING

June Bustin' Out All Over With 7 Pix In Prod'n; 13 To Roll In Next 7 Months

In accelerating even the studio's current high of six films before the cameras, and in a move to continue its production upbeat, Paramount has scheduled 13 more pix for lensing within next seven months. Five of the films are slated to start in June, and with two of the pix currently shooting still before the cameras at that time, Par will hit an all-time production high with seven films in production simultaneously that month.

Pix starting in June will include "The Jim Piersall Story," starring Anthony Perkins with Alan Pakula producing and Robert Mulligan directing; "The Buster Keaton Story," starring Donald O'Connor with Robert Smith and Sidney Sheldon co-producing, latter also directs; "Flamenca," which Donald Siegal directs for producer Bruce Odlum; "Beau James," starring Bob Hope, a Melville Shavelson-Jack Rose production which Rose will produce and Shavelson direct; and Hal Wallis' "The Rainmaker," starring Katharine Hepburn and Burt Lancaster with Joseph Anthony directing.

Pix set for Fall are: "The Sons of Katie Elder," starring Alan Ladd with Samuel J. Briskin producing, to roll in August; "Papa's Delicate Condition," starring Fred Astaire with Robert E. Dolan the producer, and Alfred Hitchcock's "From Amongst the Dead," for September filming; "The Joker Is Wild," starring Frank Sinatra with Samuel J. Briskin producing, and Charles Vidor directing; "Joey," starring Anthony Perkins, with Alan Pakula producing; and an untitled Martin & Lewis comedy to be directed by Don McGuire; all three to roll in October; "Teacher's Pet," starring Clark Gable for Perlberg-Seaton; "The Red Nichols Story," starring Danny Kaye, a Shavelson and Rose production; latter two are to be lensed in November.

The six films now in production are "Funny Face," "The Loves of Omar Khayyam," "The Lonely Man," "The Maverick," "Gunfight at the OK Corral," and "Hollywood Or Bust." "Gunfight" and "Bust," Hal Wallis productions, will still be filming in June.

L.A. Okay; 'Las Vegas' Virile $64,000, 'Jester' Stout 48G, 'Mamie' Flaming 22G, 'UFO' Fast 14G, 'Holiday' 26G

Los Angeles, May 15.

Over-all firstrun biz in current frame, with Mother's Day generally boosting trade, is running substantially ahead of comparable week a year ago although new entries, mostly good to big, are not socko. Nifty $14,000 is seen for "Unidentified Flying Objects" on initial week at Fox Wilshire.

"Meet Me in Las Vegas" likely will land neat $12,000 in two theatres plus good $52,000 in one nabe and eight drive-ins. "Court Jester" shapes pleasing $12,000 in two houses plus $36,000 or near in two nabes and five ozoners. "Ballet Romeo and Juliet" is rated good $7,200 at Fine Arts.

"Quincannon, Frontier Scout" with "Crime Against Joe" is slight $7,000 in two locations. "Cinerama Holiday" and "Oklahoma" both posted very strong Mother's Day takes but other longruns are largely medium.

Estimates for This Week

Fine Arts (FWC) (631; $1-$1.50) —"Ballet Romeo and Juliet" (Indie). Good $7,200. Last week, "Patterns" (UA) (6th wk-3 days), under $1,000.

Fox Wilshire (FWC) (2,296; $1-$1.80) — "Unidentified Objects" (UA). Nifty $14,000. Last week, "Alexander Great" (UA) (6th wk-6 days), $3,700.

Vogue, Rialto (FWC-Metropolitan) (885; 837; 80-$1.50) — "Meet Me Las Vegas" (M-G). Lofty $12,000. Last week, with other units.

Orpheum, Iris (Metropolitan-FWC) (2,213; 816; 80-$1.25)— "Court Jester" (Par) and "Johnny O'Clock" (Col) (reissue). Pleasing $12,000. Last week, "Cockleshell Heroes" (Col) and "Jack Ketchum" (Col) (2d wk), $6,200.

Hillstreet, Fox Beverly (2,752; 1,334; 80-$1.50)—"Frontier Scout" (UA) and "Crime Against Joe" (UA). Slight $7,000. Last week, Hillstreet with Vogue, "Bold and Brave" (RKO) and "Way Out" (RKO) (2d wk), $6,200.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363;

(Continued on page 20)

Broadway Grosses

Estimated Total Gross
This Week $483,000
(Based on 24 theatres)
Last Year $464,400
(Based on 19 theatres)

'Vegas' Loud 13G, Prov; 'Dust' Dry 7G

Providence, May 15.

Very mild week with exception of the State's "Meet Me In Las Vegas," which is fine. Other stands are mild to fair. Sunday weather was hot and summery for first time this year. "Star in Dust" shapes fair in first Albee round.

Estimates for This Week

Albee (RKO) (2,200; 50-80)— "Star In Dust" (U) and "Day of Fury" (U). Fair $7,000 or near. Last week, "Never Say Goodbye" (U) and "Toughest Man Alive" (U), $8,000.

Majestic (Fay) (2,200; 60-80)— "Goodbye My Lady" (WB) and "Terror at Midnight" (Rep). Mild $4,000. Last week, "Man in Gray Flannel Suit" (20th) (2d wk), $10,500.

State (Loew) (3,200; 65-90)— "Meet Me In Las Vegas" (M-G) and "Top Gun" (UA). Fine $13,000. Last week, "Comanche" (UA) and "Storm Fear" (UA), $8,000.

Strand (Silverman) (2,200; 50-80)—"Jubal" (Col). Lean $5,000. Last week, "Scarlet Hour" (Par) and "Night Number Came Up" (Indie), $4,000.

'MAMIE' MODEST 13G, HUB; 'GOODBYE' SAME

Boston, May 15.

A touch of summer is slowing action at the wickets this frame, with temperatures hitting near the 80-mark Sunday (13). Even highly regarded product is showing up badly. "Revolt of Mamie Stover" at the Metropolitan, "Never Say Goodbye" at Memorial and "Birds and Bees" at Paramount and Fenway combo all shape tepid. Holdovers fared poorly except for the art houses which still amazed. "Ladykillers" is sock in fifth stanza at the Kenmore.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)— "I'll Cry Tomorrow" (M-G) (10th-final wk). Slow $4,000. Last week, $5,000.

Beacon (Beacon Hill) (678; 90-$1.25)—"Manon" (Indie) (2d wk). Slick $5,000. Last week, $7,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama Holiday" (Indie) (38th wk). Oke $13,000. Last week, $14,000.

Exeter (Indie) (1,300; 60-$1)— "Touch and Go" (U) and "Helen Keller Story" (Indie) (4th wk). Oke $3,000. Last week, $4,000.

Fenway (NET) (1,373; 60-$1)—

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Heat Bops D. C. Albeit 'Bad Man' Stout $10,000; 'Mamie' Rugged $18,000

Washington, May 15.

First heat wave inevitably is taking its toll here currently. Some weak product also is hurting. "Revolt of Mamie Stover" at Loew's Palace bowed in at a lively pace. "Tribute to Bad Man," bolstered by the short, "Wedding in Monaco" at Loew's Columbia is well above average. "Patterns" at Lopert's Playhouse and "Hot Blood" at RKO Keith's both are very sluggish. "Meet Me in Las Vegas" is firm in second stanza at Capitol. "Cinerama Holiday" is up again in 31st week at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 70-95) —"Maverick Queen" (Rep). Fair $4,000. Last week, "Jubal" (Col) (2d wk), $4,000.

Capitol (Loew) (3,434; 85-$1.10) —"Meet Me In Las Vegas" (M-G) (2d wk). Firm $16,000 after $22,000 for opener.

Columbia (Loew) (1,174; 70-95) —"Tribute to Bad Man" (M-G) plus short, "Wedding in Monaco" (M-G). Lusty $10,000. Last week, "Comanche" (UA), $7,500.

Dupont (Lopert) (372; 75-$1.10) —"Zanzabuku" (Rep) (2d wk). Mild $3,000 after $3,500 last week.

Keith's (RKO) (1,939; 75-$1)— "Hot Blood" (Col). Slight $6,500. Last week, "Kansas Raiders" (RKO) and "Tap Roots" (RKO), $7,000.

Metropolitan (SW) (1,200; 75-$1) —"Maverick Queen" (Rep). Fair $6,000. Last week, "Jubal" (Col), $6,300.

Palace (Loew) (2,360; 75-$1.10)— "Revolt of Mamie Stover" (20th). Lively $18,000. Last week, "Hilda Crane" (20th), $14,000.

Playhouse (Lopert) (456; 75-$1.10) — "Patterns" (UA). Very weak $4,000. Last week, "Richard III" (Indie) (8th wk), $5,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (31st wk). Several weekend group bookings holding this to firm $17,000 after slight dip last week to $16,000. Stays.

Trans-Lux (T-L) (600; 90-$1.25) —"Picnic" (Col) (13th wk). Still smooth at $6,000 after $6,500, and stays.

Storm Warnings Cut Omaha; 'Space' Hep 6G

Omaha, May 15.

Frequent tornado warnings plus a dearth of strong new pix are taxing trade at downtown firstruns this week. "Threshold of Space" is standout, being rated fancy at the Omaha. "Mamie Stover," only other new entry, is just okay at Orpheum. "Meet Me in Las Vegas," being helped by the addition of "Wedding in Monaco" short, is good at the State and should hold a third.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)— "Miracle in Rain" (WB) and "Brain Machine" (RKO) (2d wk). Light $2,000. Last week, $3,800.

Omaha (Tristates) (2,000; 50-75) —"Threshold of Space" (20th) and "Ghost Town" (UA). Neat $6,000, aided by fine crix. Last week, "Hot Blood" (Col) and "Deep Blue Sea" (20th), $4,500 in 6 days.

Orpheum (Tristates) (2,890; 70-90) — "Revolt of Mamie Stover" (20th). Okay $9,000. Last week, "Man in Gray Flannel Suit" (20th) (2d wk), $8,000 with 75-$1 scale.

State (Goldberg) (860; 80-$1.10) —"Meet Me in Las Vegas" (M-G) (2d wk). Good $4,500. Last week, $7,200.

'Wonders' Wham 20G in Dim St. L.

St. Louis, May 15.

Biz still is in doldrums here as mercury soared to 91 over the weekend, sending thousands outdoors. "Jubal" shapes as best new pic, but it is barely fair at Loew's. "Revolt of Mamie Stover" was disappointing opening week at the Fox. "Serenade" looms nearly as slow at the St. Louis. "Seven Wonders of World" is cashing in on convention delegates and out-of-town patrons to hold socko at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Indie) (3d wk). Solid $20,000. Last week, $21,000.

Fox (F&M) (5,000; 51-75)— "World Without End" (AA) and "Indestructible Man" (AA). Opened today (Tues.). Last week, "Revolt of Mamie Stover" (20th) and "Crooked Web" (Col), fair $9,500.

Loew's (Loew) (3,172; 50-85)— "Jubal" (Col) and "Over-Exposed" (Col). Fair $8,000. Last week, "Harder They Fall" (Col) and "Black Ketchum" (Col), $7,500.

Missouri (F&M) (3,500; 51-75)— "Guys and Dolls" (M-G) (2d wk). Good $5,000 after $6,500 initial stanza.

Orpheum (Loew) (1,460; 50-85)— "Rock Around Clock" (Col) and "Hot Blood" (Col) (2d wk). Oke $3,500 following $7,000 first frame.

Pageant (St. L. Amus.) (1,000; 50-90)—"Goodbye My Lady" (WB) (2d wk). Nice $2,000 after $3,000 teeoff session.

Richmond (St. L. Amus.) (400; $1.10)—"Aida" (Indie). Good $3,000. Last week, "Sins of Borgias" (UA), $2,000.

St. Louis (St. L. Amus.) (4,000; 51-75)—"Serenade" (WB). Slow $7,000. Last week, "Man Gray Flannel Suit" (20th) (3d wk), $7,500.

Shady Oak (St. L. Amus.) (800; $1.10) — "Fan-Fan Tulip" (UA). Okay $1,000. Last week, "Umberto D" (Indie), $2,500.

K.C. Light But 'Mamie' Potent 14G; 'Planet' Fair 8G, 'Birds' Mild 6G

Kansas City, May 15.

Boxoffice trend is slow this week, although "Mamie Stover" in four Fox Midwest houses and "Forbidden Planet" at the Midland are making some impression. "Birds and Bees" looms light at the Paramount. "Serenade" is very moderate at the Missouri. Rain has been generous in the past fortnight, after a dry spring, and may help turn the tide.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)— "Unmarried Mothers" (Indie). Playing to sex film followers, good $1,200. Last week, "Too Bad She's Bad" (Indie) (2d wk), $800.

Kimo (Dickinson) (504; 75-$1)— "Gaby" (M-G) (2d wk). Hearty $2,400, holds. Last week, $3,000.

Midland (Loew) (3,500; 60-80)— "Forbidden Planet" (M-G) and "Timetable" (UA). Fair $8,000. Last week, "Last Hunt" (M-G), and "It's a Dog's Life" (M-G), stayed 10 days but only skimpy $6,500.

Missouri (RKO) (2,585; 65-90)— "Serenade" (WB) and "Cash on Delivery" (RKO). Average $4,500. Last week, "Slightly Scarlet" (RKO) and "Glory" (RKO). First half, and "Kiss Blood Off My Hands" (U) and "Johnny Stool Pigeon" (U) (reissues) second half, split week, got $4,000 with best play coming on oldies.

Paramount (United Par) (1,900; 70-90)—"Birds and Bees" (Par) "Scarlet Hour" (Par). Disappointing $6,000, but may hold. Last week, "Jubal" (Col) (2d wk), $4,500.

Roxy (Durwood) (879; 75-$1)— "Meet Me in Las Vegas" (M-G) (3d wk). Holding strong at $4,000; goes again. Last week, $5,500.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 1,217; 700; 65-85) — "Revolt of Mamie Stover" (20th) with "Track the Man Down" (Rep) added at Tower and Granada. Looks for strong $14,000. Last week, "Never Say Goodbye" (U) and "Day of Fury" (U), $12,000.

Key City Grosses

Estimated Total Gross
This Week $2,220,700
(Based on 23 cities and 236 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,253,700
(Based on 22 cities and 220 theatres.)

'Wonders' Mighty - 25G, Philly Ace

Philadelphia, May 15.

Record heat and Mother's Day threw biz for a loss over the weekend. Despite personals by George Gobel, star of pic, "Birds and Bees" was only passably good at Midtown and is being yanked after one across. "Seven Wonders of World" is city leader, with another smash session in third week at the Boyd.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)— "Cry Tomorrow" (M-G) (16th wk). Okay $3,400. Last week, $3,500.

Boyd (SW) (1,430; $1.25-$2.60)— "Seven Wonders of World" (Indie) (3d wk). Sock $25,000. Last week, same.

Fox (20th) (2,250; 75-$1.49)— "Hilda Crane" (20th) (2d wk). Lean $12,500. Last week, $13,000.

Goldman (Goldman) (1,250; 65-$1.35)—"Joe MacBeth" (Col). Weak $8,500. Last week, "Tribute to Bad Man" (M-G), $11,000.

Mastbaum (SW) (4,370; 99-$1.49) —"Alexander Great" (UA) (2d wk). Oke $19,000. Last week, $30,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Birds and Bees" (Par). Good $10,000 but more expected.

Randolph (Goldman) (2,250; 75-$1.49)—"Swan" (M-G) (5th wk). Good $11,000. Last week, $13,000.

Stanley (SW) (2,900; 99-$1.49)— "Bold and Brave" (RKO). Timid $9,000. Last week, "Cockleshell Heroes" (Col) (2d wk), $9,200.

Stanton (SW) (1,483; 99-$1.49)— "Meet Me Las Vegas" (M-G) (6th wk). Fair $7,500. Last week, $7,000.

Trans-Lux (T-L) (500; 99-$1.80) —"Rose Tattoo" (Par) (16th wk). Fair $3,700. Last week, $3,800.

Viking (Sley) (1,000; 75-$1.49)— "Man in Gray Flannel Suit" (20th) (4th wk). Stout $13,000. Last week, $15,500.

Trans-Lux World (T-L) (604; 98-$1.50)—"Patterns" (UA). Light $3,400. Last week, "Too Bad She's Bad" (Indie) (3d wk), $2,000.

'Mamie' Mighty $20,000 In Frisco; 'Okla.' Great 22½G, 'Serenade' 10G, 2d

San Francisco, May 15.

"Revolt of Mamie Stover" looks brightest of newcomers here this round, with a rousing session at the Fox, giving house one of its best opening weeks in some time. "Oklahoma" spurted to a great total in 12th Coronet session. "Citizen Kane," out on reissue, is rated smart at bandbox Vogue. "Jubal" looks good at Paramount but "Patterns" is only lightweight at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Tap Roots" (U) and "Kansas Raiders" (U). Oke $8,500. Last week, "Bold and Brave" (RKO) and "Brain Machine" (RKO), $14,000.

Fox (FWC) (4,651; $1.25-$1.50)— "Revolt of Mamie Stover" (20th) and "Wetbacks" (Indie). Rousing $20,000 or close. Last week, "Man Gray Flannel Suit" (20th) (4th wk), $9,500.

Warfield (Loew) (2,656; 65-90)— "Forbidden Planet" (M-G) (2d wk). Okay $9,000. Last week, $18,500.

Paramount (Par) (2,646; 90-$1)— "Jubal" (Col) and "Apache Ambush" (Col) good $15,000. Last week, "Harder They Fall" (Col) and "Over-Exposed" (Col) (2d wk), $10,000.

St. Francis (Par) (1,400; $1-$1.25) —"Serenade" (WB) (2d wk). Nice $10,000 in 9 days. Last week, $19,000.

Orpheum (Cinerama Theater Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (41st wk). Good $13,000. Last week, $14,000.

United Artists (No. Coast) (1,207; 70-$1)—"Patterns" (UA) and "Manfish" (UA). Light $6,000 in

(Continued on page 20)

'Mamie' Light $8,000 in Mpls.; 'Planet' Sockeroo 7½G, 'Holiday' Oke 10G

Minneapolis, May 15.

Film houses had tough weekend opposition in the form of long delayed springlike weather and in Elvis Presley's personal appearance engagement which proved a terrific magnet for teenagers. A strong lineup of newcomers that includes "Revolt of Mamie Stover," "Bold and Brave," "Doctor at Sea" and "Forbidden Planet" is coming through moderately well under the circumstances. Holdovers comprise only "Cinerama Holiday" and "Man in Gray Flannel Suit" in their 42nd and third weeks, respectively.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (42nd wk). Okay $10,000. Last week, $9,000.

Gopher (Berger) (1,000; 85-$1)— "Forbidden Planet" (M-G). Strongest pic this house has had in some time. Great $8,000. Last week, "Female Jungle" (Indie) and "Oklahoma Woman" (Indie), $2,900.

Lyric (Par) (1,000; 85-$1)—"Man in Gray Flannel Suit" (20th) (m.o.). Here after 16 big Radio City days. Still okay at $5,000. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $3,500 at 65-85c.

Radio City (Par) (4,100; 85-$1)— "Revolt of Mamie Stover" (20th). Terrific selling job done on this one but nothing seems to help at wickets with poor $8,000 likely. Last week, "Man in Gray Flannel Suit" (20th) (2d wk), $12,000 in 9 days.

RKO Orpheum (RKO) (2,800; 75-$1)—"Bold and Brave" (RKO). Light $7,000. Last week, "Hot Blood" (Col), $6,000.

RKO Pan (RKO) (1,650; 65-85)— "Slightly Scarlet" (RKO) and "Vanishing American" (Rep). Not so stout $4,000. Last week, "Killer Is Loose" (UA) and "Broken Star" (UA), $3,500.

State (Par) (2,300; 85-$1)— "Gaby" (M-G). Femmes going for this teer-jerker but only sad $6,000 looms. Last week, "Comanche" (UA), $5,500.

World (Mann) (400; 75-$1.20)— "Doctor at Sea" (Rep). Good $4,000. Last week, "Diabolique" (UMPO) (4th wk), $4,200 in 9 days.

'Mamie' Lusty $25,000, Det.; 'Birds' Meek 15G, 'Alexander' 20th, 2d

Detroit, May 15.

Holdovers are synonymous with slack biz here this week. Of two newcomers, "Revolt of Mamie Stover" looks lusty at the Fox while "Birds and Bees" shapes sluggish at the Michigan. "Alexander the Great" is still socko in second round at the Madison. "Harder They Fall" continues big in second round at the Palms. "World Without End" is only fair at the Broadway-Capitol in second, Marathon holdovers, "Oklahoma" at United Artists, "I'll Cry Tomorrow" at Adams and "Cinerama Holiday" are steady.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.25)—"Revolt of Mamie Stover" (20th) and "Slightly Scarlet" (RKO). Loud $25,000. Last week, "Maverick Queen" (Rep) and "When Gangland Strikes" (Rep), $14,500.

Michigan (United Detroit) (4,000; $1-$1.25)—"Birds and Bees" (Par) and "Uranium Boom" (Rep). Slow $15,000. Last week, "Serenade" (WB) and "Crime Against Joe" (Indie), $16,000.

Palms (UD) (2,961; $1-$1.25)— "Harder They Fall" (Col) and "Ghost Train" (Indie) (2d wk). Still solid at $14,000. Last week, $25,000.

Madison (UD) (1,900; $1-$1.25) —"Alexander Great" (UA) (2d wk). Smash $20,000. Last week, $28,000.

Broadway-Capitol (UD) (3,500; $1-$1.25)—"World Without End" (AA) (2d wk). Fair $10,000. Last week, $17,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (13th wk). Stout $15,000. Last week, same.

Adams (Balaban) (1,700; $1-$1.25) —"I'll Cry Tomorrow" (M-G) (10th wk). Steady $7,500. Last week, same.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (66th wk). Trim $15,000. Last week, ditto.

Chi Exhibs Moan Albeit 'Jubal' Hot $36,000, 'Mamie' Rousing 29G, 'Husband' OK 6G, 'Hunt' 18G, 2d

Chicago, May 15.

Chi first-run biz continues dull this frame, with most exhibs asking why and some blaming the product. Usual spring dip seems sharper than usual here, they claim.

"Jubal" leads the new entries with a hot $36,000 in first Woods round. "Revolt of Mamie Stover" heads for a neat $29,000 in same week at Oriental. "A Husband for Anna" and "Love in the City" combo shapes okay $6,000 in opener at the Monroe.

"Serenade" continues dull in second stanza at the Chicago while "Last Hunt" and "Naked Street" combo stays healthy in second Roosevelt round. "Birds and Bees" is disappointing in second at State-Lake.

"Never Say Goodbye" and "River Changes" double bill is rated good in second week at the Grand.

"Meet Me in Las Vegas" is still a winner in fourth Loop week. "The Swan" continues okay in fourth at the United Artists. "Oklahoma" is steady in the 20th at McVickers. "Cinerama Holiday" is sturdy in 48th week at the Palace.

Estimates for This Week

Carnegie (Telem't) (480; 95)—"Murder in Girls' Dormitory" (Indie). Nice $4,200. Last week, subsequent-run.

Chicago (B&K) (3,900; 98-$1.25)—"Serenade" (WB) (2d wk). Dull $21,000. Last week, $34,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Never Say Goodbye" (U) and "River Changes" (WB) (2d wk). Good $6,000. Last week, $8,500.

Loop (Telem't) (606; 90-$1.25)—"Meet Me in Las Vegas" (M-G) (4th wk). Nifty $16,000. Last week, $18,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (20th wk). Staunch $23,500. Last week, $23,000.

Monroe (Indie) (1,000; 67-87)—"A Husband for Anna" (IFE) and "Love in the City" (IFE). Okay $6,000. Last week, "Magic Fire" (Rep) (2d wk), $4,500.

Oriental (Indie) (3,400; 98-$1.25)—"Revolt of Mamie Stover" (20th). Strong $29,000. Last week, "Man Gray Flannel Suit" (20th) (5th wk), $19,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (48th wk). Level $23,500. Last week, $24,000.

Roosevelt (B&K) (1,400; 65-98)—"Last Hunt" (M-G) and "Naked Street" (UA) (2d wk). Neat $18,000. Last week, $21,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Birds and Bees" (Par) (2d wk). Thin $17,000. Last week, $19,000.

Surf (H&E Balaban) (685; 98)—"Ballet Romeo Juliet" (Tohan) (2d wk). Sock $5,800. Last week, $5,600.

United Artists (B&K) (1,700; 98-$1.25)—"The Swan" (M-G) (4th wk). Okay $16,000. Last week, $17,000.

Woods (Essaness) (1,206; 98-$1.25)—"Jubal" (Col). Hefty $36,000. Last week, "Harder They Fall" (Col) (4th wk), $14,000.

World (Indie) (430; 98)—"Hamlet" (Indie) (2d wk). Slow $2,400. Last week, $3,000.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (21st wk). Nice $3,000. Last week, $3,500.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Mamie' Fair 9G But Tops Indpls

Indianapolis, May 15.

Biz still is tepid at firstruns here this stanza, with outdoor activities getting the play from the fine spring weather. "Revolt of Mamie Stover" is top money film at the Indiana but it's only fair. "Bold and Brave," at the Circle, "Serenade" at Keith's and "Harder They Fall," at Loew's are all disappointing. However, "Serenade" looks best of lot comparatively.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85)—"Bold and Brave" (RKO) and "Paris Follies '56" (AA). Slow $7,000. Last week, "Slightly Scarlet" (RKO) and "Texas Lady" (RKO), $6,500.

Indiana (C-D) (3,200; 50-85)—"Revolt of Mamie Stover" (20th). Fair $9,000. Last week, "Birds and Bees" (Par), $8,000.

Keith's (C-D) (1,300; 70-95)—"Serenade" (WB). Modest $6,000. Last week, "Man Gray Flannel Suit" (20th) (4th wk), same but okay for end of run.

Loew's (Loew) (2,427; 50-80)—"Harder They Fall" (Col) and "Storm Fear" (UA). Mild $5,000. Last week, "Jubal" (Col) and "Uranium Boom" (Col), $5,500.

Lyric (C-D) (1,600; 50-75)—"Day of Fury" (U) and "I Killed Wild Bill Hickok (Indie). Dull $3,000. Last week, "Crashing Las Vegas" (AA) and "Blond Bait" (Indie), $3,500.

WAYNE BOFF $21,000, TORONTO; 'SWAN' 28G

Toronto, May 15.

Heavy rainfall dented weekend biz but "The Conqueror" is topping the newcomers with a sock take. "Hilda Crane" looks fair. "Mohawk" runs four days and then will be pulled for "Man in Gray Flannel Suit" at Shea's. Of holdoers, "The Swan" continues smash in two-house Loew combo on second stanza with "Oklahoma" holding up big in third frame.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Ladykillers" (Cont) (7th wk). Holding up big at $5,500. Last week, $6,500.

Circle, Towne (Taylor) (750; 693; 60-$1)—"Geordie" (IFD) (7th wk). Neat $5,000. Last week, $5,500.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,350; 1,165; 1,204; 2,318; 60-$1)—"Never Say Goodvye" (U). Fair $15,000 with Odeon taking $6,000. Last week, "Threshold of Space" (20th), $20,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,059; 995; 694; 696; 994; 40-75)—"Over-Exposed" (Col) and "The Houston Story" (Col). Oke $12,000. Last week, "Three Bad Sisters" (UA) and "Killer Is Loose" (UA), $15,000.

Eglington, University (FP) (1,080; 1,556; 60-$1)—"Hilda Crane" (20th). Nice $11,000. Last week, "Birds and Bees" (Par) (2d wk), $7,500 for 5 days.

Imperial (FP) (3,344; 60-$1.10)—"Conqueror" (RKO). Sock $21,000 for John Wayne starrer. Last week, "Court Jester" (Par) (3d wk), $11,000.

International (Taylor) (557; $1-$1.75)—"Richard III" (IFD) (11th wk). Final dipped to $3,000. Last week, $3,500.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1.25)—"The Swan" (M-G) (2d wk). Torrid $28,000. Last week, $38,000.

Shea's (FP) (2,375; 60-$1)—"Mohawk" (20th). Fine $7,000 for four days; to be yanked for "Man Gray Flannel Suit" (20th). Last week, "Serenade" (WB) (2d wk), $10,000.

'Brave' Brisk $9,000, Port.; 'Mamie' Fat 10G

Portland, Ore., May 15.

Firstrun biz currently shows signs of snapping out of recent doldrums, aided by some newcomers. "Bold and Brave" is rated lusty at Broadway while "Revolt of Mamie Stover" looms smash at the Fox. "Birds and Bees" is doing okay at Paramount.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Bold and Brave" (RKO) and "Hidden Guns" (Rep). Loud $9,000. Last week, "Forbidden Planet" (M-G) and "Kettles In Ozarks" (U) (2d wk), $7,200.

Fox (Evergreen) (1,836; $1-$1.25)—"Revolt of Mamie Stover" (20th) and "Slightly Scarlet" (RKO). Lusty $10,000. Last week, "Serenade" (WB) and "Glory" (RKO) (2d wk), $6,900.

Guild (Indie) (400; $1)—"Doctor At Sea" (Rep). Fair $1,500. Last week "Samurai" (Indie), $1,600.

Liberty (Hamrick) (1,890; 90-$1.25)—"Maverick Queen" (Rep) and "Jaguar" (Rep). So-so $4,500. Last week, "Hot Blood" (Col) and "Uranium Boom" (Col), $5,500.

Orpheum (Evergreen) (1,600; $1-$1.25)—"Hilda Crane" (20th) and "Case of Red Monkey" (Indie). Modest $5,500. Last week, "Harder They Fall" (Col) and "Blackjack Ketchum" (Col), $7,900.

Paramount (Port-Par) (3,400; 90-$1.25)—"Birds and Bees" (Par) and "Scarlet Hour" (Par). Bright $9,000. Last week, "Wiretapper" (Indie) and "One Way Ticket To Hell" (Indie), $5,000.

'Mamie' Okay 12G, Cincy; 'Alex' 6½G

Cincinnati, May 15.

Total biz on the frontline this week shapes below par with continued obstacles from the weather current change from cool to hot. Winning splurge of Cincy Reds diverted lotsa baseball fans from cinemas to Crosley Field for wind-up of club's home stand. Out in front at firstruns this frame is "Revolt of Mamie Stover," looming okay at the big Albee. "Serenade" is mild at the Palace. "Never Say Goodbye" stacks up oke at Keith's.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.10)—"Revolt of Mamie Stover" (20th). Okay $12,000 or near. Last week, "Alexander Great" (UA), $13,000.

Capitol (Ohio Cinema Corp) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie). Nearing last week's hefty $18,600.

Grand (RKO) (1,400; 84-$1)—"Alexander the Great" (UA) (m.o.). Good $6,500. Last week, "Spoilers" (U) and "There's Always Tomorrow" (U), $5,500.

Keith's (Shor) (1,500; 75-$1.25)—"Never Say Goodbye" (U). Oke $6,500. Last week, "Man in Gray Flannel Suit" (20th) (4th wk), $6,800.

Palace (RKO) (2,600; 75-$1)—"Serenade" (WB). Mild $8,000 or near. Last week, "Tribute to Bad Man" (M-G), $7,000.

'Autumn' Smash $20,000, Cleve.; 'Bad Man' Good 9G, 'Planet' Great 11G

Cleveland, May 15.

Pix with name stars are collecting the real coin here this round. Standout is "Autumn Leaves," new Joan Crawford pic, which shapes socko opening week at the Allen. "Tribute to Bad Man," with James Cagney starrer, looms good at the Stillman. "Forbidden Planet," with Walter Pidgeon in male lead, still is hotsy in second stanza at the State. "Body Snatchers" is rated okay at the Hipp.

Estimates for This Week

Allen (3,000; 70-$1)—"Autumn Leaves" (Col). Sock $20,000 or over. Last week, "Cockleshell Heroes" (Col) (2d wk), $8,000.

Hipp (Telem't) (3,700; 70-$1)—"Body Snatchers" (AA) and "Indestructive Man" (AA). Okay $13,000. Last week, "Jubal" (Col) (2d wk), $8,500.

Ohio (Loew) (1,244; 70-$1)—"Killer is Loose" (UA). Oke $5,000. Last week, "Top Gun" (UA), same.

Palace (RKO) (3,285; 70-90)—"Viva Zapata" (20th) and "Night and City" (20th) (reissue). Stays only 3 days. Last week, "Hot Blood" (Col), mild $9,500.

State (Loew) (3,500; 70-90)—"Forbidden Planet" (2d wk). Hotsy $11,000. Last week, $16,000.

Stillman (Loew) (3,500; 70-$1.25)—"Tribute to Bad Man" (M-G). Good $9,000. Last week, "Gaby" (M-G), $6,000.

Heat Melts B'way B.O.; 'Fall' Sock 35G, 'Mamie' Only 26G, 'Gaby' Lofty 14G, 'Wonders' Wham $65,000, 4th

Warmest weekend of year, with mercury getting up near 90 degrees on Sunday (13), is cutting into Broadway film business this stanza. However, some of new entries are doing okay, with additional preems set for later this session counted on to help improve the boxoffice.

Champ newcomer is "Harder They Fall," with a sock $35,000 at the Astor. Biggest disappointment is "Revolt of Mamie Stover" at the Capitol where it will be fortunate to get a slow $26,000 opening week. "Gaby" is heading for a big $14,000 or near in first stanza at the arty Trans-Lux.

"Nightmare" with vaudeville looks to get a good $15,000 this round at the Palace. "Forbidden Planet" likely will hold with a big $12,000 in second session at the Globe.

"The Swan" with stageshow continues to get the most coin with a good $125,000 probable in third week at the Music Hall. Pic stays a fourth week, "Hilda Crane" is off to a light $8,000 in second frame at the Victoria. "Birds and Bees" wound up a 10-day third week at the Paramount with okay $31,000.

"Seven Wonders of World" continues its remarkable pace in fourth stanza with a smash $65,800 at the Warner. It's now in the fifth week. "Oklahoma" is heading for a big $21,800 in current (31st) round at the Rivoli.

"Man in Gray Flannel Suit" with iceshow onstage looks fine $46,000 in present (5th) session at the Roxy. House replaces with "D-Day Sixth of June" and all-circus stageshow headed by Emmett Kelly May 29. "23 Paces to Baker St." with Ralph Slater on stage moves into the State Friday (17). "Godzilla" is winding its third week there with okay $11,500 in prospect.

Paramount Theatre is preeming "Man Who Knew Too Much" today (Wed.) after holding "Birds and Bees" 10 days in third session. This portion of run was comparatively tops of the three with $31,000. "While City Sleeps" is opening the same day at the Criterion after "The Conqueror" enjoyed a big six-week (plus five days) run. "Madame Butterfly" continued solid with $8,700 in third session at the Baronet.

"Jubal" dipped to mild $9,000 in third frame at the Mayfair. The Guild is bringing in "Battle of Gettysburg" and "Wedding in Monaco" tomorrow (Thurs.).

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Harder They Fall" (Col) (2d wk). First round ended last night (Tues.) soared to socko $35,000 or near. In ahead, "Meet Me Las Vegas" (M-G) (8th wk), $11,000.

Little Carnegie (L. Carnegie) (550; $1.25-$1.80)—"Naked Night" (Times) (6th wk). Fifth stanza finished Sunday (13) was good $5,600 after $7,200 in fourth.

Baronet (Reade) (430; $1.25-$1.80)—"Madame Butterfly" (IFE) (4th wk). Third session finished Monday (14) was solid $8,700. Second was $10,700.

Bijou (Lopert) (603; $1.50-$1.80)—"Richard III" (Indie) (10th wk). Ninth round ended Sunday (13) was $4,500 after $5,400 for eighth. The 11th week due to wind up run here.

Capitol (Loew's) (4,820; $1-$2.50)—"Revolt of Mamie Stover" (20th). Initial round winding tomorrow (Thurs.) not likely to top mild $26,000, very disappointing for opening week. In ahead, "Alexander Great" (UA) (6th wk-8 days), $18,500, for very big extended-run.

Criterion (Moss) (1,700; 75-$2.20) — "While City Sleeps" (RKO). Opens today (Wed.). In ahead, "Conqueror" (RKO) (7th wk-5 days), fair $8,500 after $13,000 in sixth full week for sock extended-run.

Fine Arts (Davis) (468; 90-$1.80)—"French Can-Can" (UMPO) (5th wk). Fourth stanza concluded Monday (14) was fancy $7,800 after $9,000 in third.

Globe (Brandt) (1,500; 70-$1.50)—"Forbidden Planet" (M-G) (2d wk). Initial holdover week finishing up today (Wed.) looks to reach big $12,000. First was $18,500. Stays.

Guild (Guild) (450; $1-$1.75)—"My Seven Little Sins" (Indie) (3d wk). First holdover round ended Monday (14) was modest $3,600. Initial week was $5,000. "Battle of Gettysburg" (M-G) and "Wedding in Monaco" (M-G) combo opens tomorrow (Thurs.).

Mayfair (Brandt) (1,736; 79-$1.80)—"Jubal" (Col) (4th wk). Third frame concluded Monday (4) was mild $9,000 after $11,500 for second week.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lovers and Lollipops" (T-L) (5th wk). Fourth week ended yesterday (Tues.) was fancy $7,800 after $9,200 in third.

Palace (RKO) (1,700; 50-$1.60)—"Nightmare" (UA) plus vaudeville. Week ending tomorrow (Thurs.) looks like good $15,000. Last week, "Wetbacks" (Indie) and vaude, $14,500.

Paramount (ABC-Par) (3,664; $1-$2)—"Man Who Knew Too Much" (Par). Opens today (Wed.). Last week, "Birds and Bees" (Par) (3d wk-10 days), okay $31,000, with numerous radio and tv personals by George Gobel, star of pic, in N. Y. area helping biz here. Also aided final day by sneak preview. Second week was $25,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Ballet Romeo and Juliet" (Tohan) (7th wk). Sixth round ended Sunday (13) was nice $6,200. Fifth was $6,800. "Proud and Beautiful" (Indie) opens May 28.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Swan" (M-G) and stageshow (3d wk). Current session ending today (Wed.) is heading for good $125,000. Second was $135,000. Stays fourth. "Bhowani Junction" (M-G) is due to open May 24.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (31st wk). Present week ending today (Wed.) likely will hit big $21,800. The 30th week was $23,500, being helped by U.S. Naval Air Station take over Wednesday (9) night. Stays through June and July at least.

Plaza (Brecher) (525; $1.25-$1.80)—"A Kid For 2 Farthings" (Lopert) (5th-final wk). Fourth round finished Monday (14) was neat $5,800. Third was $7,800. "Invitation To Dance" (M-G) opens May 22.

Roxy (Nat'l Th.) (5,717; 65-$2.40)—"Man in Gray Flannel Suit"

(Continued on page 20)

Pitt Still Skids; 'City' Blah 8G But 'Comanche' 10G; 'Ladykillers' 4½G

Pittsburgh, May 15.

It's mighty grim all over town again this week, with biz continuing to droop everywhere. Only exceptions are "Seven Wonders of the World" at Warner and holdover of "The Ladykillers" at Guild, art naber. Otherwise, the pickings are slim mourners being the Stanley, where world preem of "While City Sleeps" is a bust, and Harris, which is doing nothing with second stanza of "Harder They Fall." At least "Comache" got enough over the weekend to insure a fairly decent showing.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1) — "Creature Walks Among Us" (U) and "Price of Fear" (U). Will be lucky to grab $4,000. Last week, "Threshold of Space" (20th), same.

Guild (Green) (500; 65-$1) — "Ladykillers" (Cont) (2d wk). Biggest thing this nabe house has had since it became an arty theatre a year and a half ago. Trade so heavy the management has been using late shows Saturday nights. Big $4,500. Last week, $5,200, new record here.

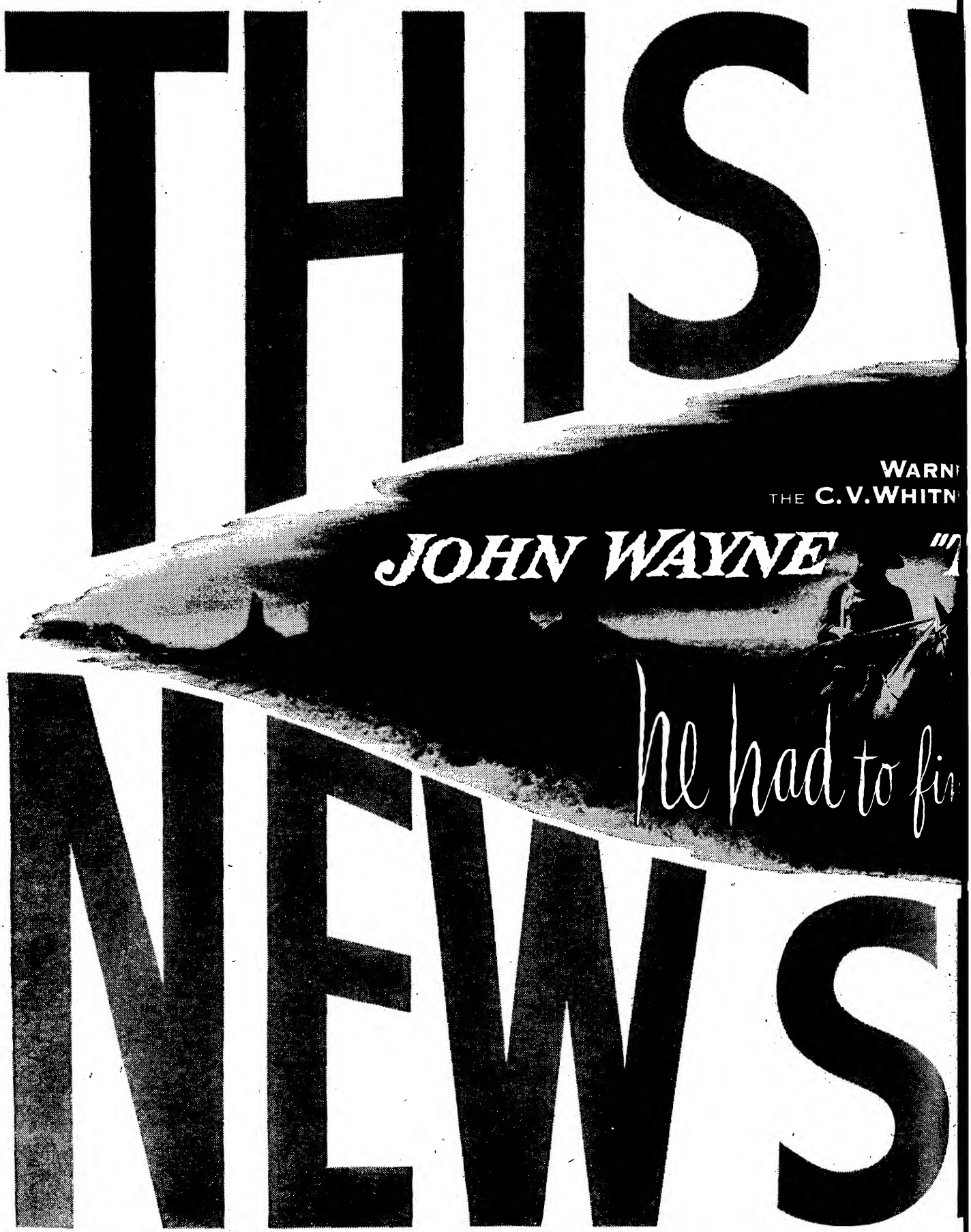
Harris (Harris) (2,165; 65-$1) — "Harder They Fall" (Col) (2d wk-5 days). Doesn't look like even $4,500. Last week, over $9,700 despite glowing notices.

Penn (UA) (3,300; 65-$1) — "Comanche" (UA). Got in a couple of good days before brutal notices were posted. Looks like $10,000, not bad considering state of biz here. Last week, "Birds and Bees" (Par), $9,500.

Squirrel Hill (SW) (900; 65-$1)—"Diabolique" (UMPO) (6th-final wk). Way off at $2,000 or less. Last week $3,000. No complaints for run's total.

Stanley (SW) (3,800; 65-$1) — "While City Sleeps" (RKO). Had a good campaign tied in with world preem and lot of extra exploitation. But sad $8,000 looms. Last week, "Slightly Scarlet" (RKO) and "Glory" (RKO), $4,500.

Warner (SW) (1,365; $1.25-$2.40) — "Seven Wonders of World" (Indie) (4th wk). Holding up very well and advance keeps building, with show trains weekly set now through end of June. Happy $21,500. Last week, $23,000.



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Thank you Mr. Exhibitor!
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3 Major British Circuits, Top Indie Chains Decide to Up Admission Prices

London, May 15.

In a move to compensate for declining admissions, the three major theatre circuits as well as some of the leading independent chains have decided to increase admission prices.

The decision, still officially secret, was first taken on the initiative of Circuits Management Assn., the Rank company, controlling the Odeon and Gaumont circuits, and Associated British Cinemas. These three groups between them control upwards of 1,000 picture theatres.

Their initiative has, it is understood, also received the backing of the Essoldo circuit, which operates a group of more than 190 theatres. Other independent groups are expected to follow suit.

Apart from making good in part the decline in b.o. revenue from the drop in attendances, the projected admission hike will also help to redress the revenue gap created by the failure of the government to alleviate the burden of admission tax. It is understood that theatre prices will be raised by around 5c to 6c.

Argentine Legit Slump So Tough Some Theatres May Switch to Films

Buenos Aires, May 8.

In view of the good business being done by film theatres here, despite a severe polio epidemic, legit impresarios are puzzled by this fall's weak legit business. In all but very few cases, producers have had to change vehicles after only a few weeks. Some theatre leases may be relinquished earlier than planned. There is even talk of reconverting two legit houses, the Astral and Grand Splendid, into film theatres. Latter was converted to legit operation only three years ago.

This legit slump may be caused by less free-spending by the labor classes, who were encouraged to splurge on entertainment under the Peron dictatorship. But now they know they must increase production if the country is to emerge from financial chaos. Abundance of good film fare is another factor, with more and more houses equipped for C'Scope or VistaVision etc. and big spectacles. All this makes the cinema a bigger draw than many humdrum local legiters.

Another cause of the legit decline is reported to be the bad choice of plays by producers. Even the most expert impresarios have made bad gambles. For instance, wafy Giacomo Contento of the Politeama theatre, turned down a bid to lease the house by comedian Adolfo Stray, because the actor wanted 60% of the gross. Contento signed with actor Narciso Ibanez Menta who is only grossing around $6,250 per month, while Stray is bringing in about $12,500 monthly at the Apolo, a smaller theatre. Ibanez Menta is playing in Jean Paul Sartre's "Les Mains Sales."

'Plain and Fancy' Folding

Spanish-language version of "Plain and Fancy" has not proved a good bet for Francisco Gallo at the Astral largely because of poor casting. Show closes soon.

Tennessee Willams' "Cat on a Hot Tin Roof," translated by Maria Luz Regas, and produced by returned exile Francesco Petrone at the Odeon, is one of the season's best legit grossers. The play has stood up on its own merits.

A tense skirmish has been going on at the Patagonia, where buxom leading-lady Malisa Zini has complained volubly for some time that her leading man Lautaro Murua, recruit from Chile, was over-enthusiastic in pushing her around in the course of Sartre's "La Putain Respectueuse." Finally Murua was declared to be suffering from lumbago, and he has been replaced by Fernando Siro.

Delia Garces has now opened in "Anastasia," Alberto de Zavalia's play "The Sword" having lasted only four weeks at the Smart.

"Anniversary Waltz" at the Empire, played by Ana Campoy and Jose Cibrian, is another of the few current successes. "Salzburg Marionettes," a Daniel Concert Management importation, has done sock business at the Casino.

Four Yank Name Acts Set for Cafe de Paris

London, May 8.

Cabaret dates at the Cafe de Paris have been agreed on for Constance Bennett, Nelson Eddy, Jeanette MacDonald and Hildegarde Neff. The negotiations were concluded by Donald Neville-Willing, the Cafe's general manager, on a recent trip to the U. S.

Actual dates of their openings will be determined by the length of Eartha Kitt's run. Miss Kitt opened last week for a regular four-week date with options. If those options are picked up, the other dates will be set accordingly.

Sees 700 British Cinemas Closing

Leeds, May 8.

The British cinema trade faces the prospect of between 700 and 1,000 cinemas having to close down during the next 12 months, according to J. X. Prendergast, a leading exhibitor here. He told the Leeds section of the Cinematograph Exhibitors Assn. that the omission of even a men'ion of Entertainments Tax relief in the recent budget was "the biggest blow to the trade in 40 years."

It seemed to mean nothing to the British Chancellor of the Exchequer, he said, that the situation in the film business generally and the exhibiting side particularly was grimly serious. Yet the cinema industry had provided the national exchequer with millions of dollars in entertainment tax. Present scale of taxation had continued so long and increased so much that the small exhibs had no chance to build up reserves to meet the need for modernizing and improving their shows. They had hardly had a chance to build reserves for the present hard times.

The year 1957, said Prendergast, would be too late for many small and larger exhibs, and too late for the whole industry.

"We should continue to strive to get anything we can out of the committee stage of the budget," he added. "If we get nowhere then, we should remember we have a political voice with our screens. We have got something to lose and we save something to fight for."

Relief to the extent of $6,000,000 to $9,000,000 would save the majority of small cinemas from extinction.

See 'Dead Issue'

London, May 8.

Unanimous trade reaction is that the restoration of distributors' quota in any forthcoming legislation has become a dead issue. And last week the government indicated it was not proposing to seek a revision of the General Agreement on Tariffs and Trade to make such a course possible.

Two of the key trade associations, by coming out firmly against its restoration, apparently have clearly decided the issue once and for all. The Cinematograph Exhibitors Assn. surprised the trade by reversing earlier policy and opposing a distrib's quota. Producers had voiced their views a few days earlier. The distribs have yet to give their answer.

The only support for a distrib's quota is likely to come from some of the studio unions who regard its as an expedient for insuring a continuous flow of production. They are unlikely to carry enough weight to sway Board of Trade opinion in drafting new legislation.

PATACHOU MEX TV HIT

Mexico City, May 8.

Patachou made her first and only appearance on Mexican tv on the half-hour "Paris Memories" program over local station XEWTV on May 2 with her accustomed clicko.

She's doing progressively better on her six-week booking for $4,000 per at the swanky Versailles (Hotel del Prado) nitery here. Nitery is also paying her $3,000 travel costs.

Billy Daniels Now Due In Edinburgh July 2

Glasgow, May 8.

Billy Daniels, who cancelled his Scottish appearance because of his N. Y. court case, now will open at the Empire, Edinburgh, July 2, and at the Empire here on July 9.

He was originally skedded to open his current British tour at Glasgow April 23, but was unable to leave the U. S. in time. The Scot dates will now be added to the end of his tour.

4 Cleared of Pix Smuggling in Arg.

Buenos Aires, May 8.

Judge Abel Maria Reyna has now legally cleared film producers Luis and Angel Mentasti and Hugo del Carril on indictments of smuggling their pictures to Uruguay, under the deposed dictatorship. The indictments were drawn up by the National Investigating Committee set up by the Provisional Government to probe corruption under Peron. The Courts also cleared producer Luis Cesar Amadori of similar charges.

Acquittal was mainly due to a statement from the Customs Department as to the manner in which the film moguls exported their product, concluding that they could not be considered guilty of "criminal responsibility." Here is where the investigations are stymied, as the actual instigators of any "criminality," were the corrupt officials who invited citizens to engage with them in all sorts of corruption to defraud the State and the people.

Morally, it is not so easy to clear the indicted men, and there is a doubt as to how far they may be forgiven by the people. A few nights before his acquittal was made public, del Carril's car was stoned on arrival at a Santa Fe film-theatre for the preem of his film theatre for the preem of his latest picture, "Mas Alla del Olvi-

The Society of Motion Picture Directors has published a resolution of "admonition" against Amadori, censuring his conduct under the deposed regime (Amadori and the Mentasti brothers held a monopoly of newsreel production and exhibition under the Peron-Apold regime).

Almost simultaneously with the court verdicts, the Investigating Committee issued its report on the former Presidential Press Bureau, and the gigantic press-radio-film-TV network it set up to dominate public opinion, at a cost of 422 million pesos of public funds (around $10,550,000). A book was found in Press Secretary Apold's private safe describing the setup of Dr. Goebbels' organization. The Investigating Committee's report reveals how he controlled distribution of raw stock and thereby brought all but a few staunchly democratic producers into his net.

It also reveals that the famous Mar del Plata Film Festival in 1953 cost the State around $170,000, with the object of publicizing Peron abroad. The report details the gifts made to guest stars and their cost. Such gifts included free chips to play at the gaming tables, including an extra $5,000 debt run up at the Casino by one Hollywood actor.

AD SHORTS' COMEBACK HELPS ARG. EXHIBS

Buenos Aires, May 8.

Ad shorts, not exceeding 3 minutes of running time, have made a successful comeback in Argentine cinemas. Under the Peron regime Emelco's such shorts were banned, because the dictator and his Entertainment "Zar," Raul Apold, needed to create a monopoly for Argentina Sono-Film's newsreels.

Now these are back, helping cut cinema overhead. Kurt Lowe, who founded Emelco just prior to World War, recently launched his Filmlets in Ferraniacolor, which have gone well with advertisers.

Catrano Catrani is also editing a tinter, News Review, chiefly dealing with sports events. These are rolled in Ferraniacolor by a Kinescope process for exhibition in theatres with curved screens. The field for making documentaries and shorts is now open to everyone since the Sono-Film monopoly is ended.

Scot Equity Chief Sees Increase In Idle Actors as Threat to TV

Perth, May 8.

Rising unemployment among actors in Scot theatres might lead to the collapse of tv, radio and even the cinema, warned Alex McCrindle, Scot secretary of British Actors Equity Assn. He moved a resolution, which was passed, urging the abolishment of the entertainment tax on the living theatre.

McCrindle told delegates at the Scot Trades Union Congress: "It may be argued that people prefer watching television and films, and listening to the radio, to going to the theatre. But creative workers in these mediums are drawn from the theatre where they learn their trade. Without the theatre, it would become impossible to maintain the other branches of the entertainment industry."

He said 15% of British Equity's membership was unemployed for any average week throughout the year "a grave situation."

Of the 12 smaller-type theatres in Scotland operating three years ago, two now are closed, and four are opened for only two nights a week.

The development of the arts and entertainment was essential for the well-being of the people and the preservation of national culture, said McCrindle. It called for greater financial assistance from the Government and local authorities.

The Trades Union Congress here also pressed for the remission of the tax for cinemas employing live entertainment.

1,000 Seats Stolen From Tokyo Cinema

Tokyo, May 8.

Nearly 1,000 seats disappeared overnight from the recently-built Bungei-za cinema one night last week. House is located in one of Tokyo's busiest suburbs.

Workmen approached the night watchman of the house just before he closed after final show and said they had orders to remove the seats for repair. Also, that they would return them the next morning. The next day, owner Kan Misumi learned he was out about $3,000 worth of seats.

Aussie Pix Biz Continues Solid

Sydney, May 8.

Over the initial four months this year, the cinema boxoffice has maintained a smart pace. Circuit toppers see no biz let up as solid product continues to come out for distribution.

"Court Jester" (Par) is a sellout for its second week at the Prince Edward. "Rose Tattoo" (Par) has broken all house records at the Victory. "Richard III" (London) is doing boff biz at the Embassy in fourth stanza.

Others in the sock class are "Battle Cry" (WB), "The Beach" (Indie), "Marty" (UA), "The Swan" (M-G), "Tender Trap" (M-G), "Vanishing Prairie" (RKO). "Star Is Born" (WB) did well on its preem here.

'Thief' Fast in Melbourne

Melbourne, May 8.

Outstanding pic here is "To Catch a Thief" (Par) now in eighth week. Top lineup includes "To Paris With Love" (Rank), "The Bed" (Indie), "The Swan" (M-G), "Love Is Splendored Thing" (20th) and "To Hell and Back" (U).

'Rear Window' Adelaide Ace

Adelaide, May 8.

Paramount's "Rear Window" is the topper here. Other real b.o. draws "Doctor at Sea" (Rank), (Rank), "Marty" (UA) and "Swan" (M-G).

'Tattoo' Tops Brisbane

Brisbane, May 8.

"Rose Tattoo" (Par) had them lined up here. Other strong entries include "Marty" (UA), and "Swan" (M-G).

'Peter' Paces Perth

Perth, May 8.

"Man Called Peter" (20th) is pacing the field here. Others in solid coin include "Swan" (M-G), "Benny Goodman Story" (U) and "Women's Prison" (Col).

Ealing-Metro to Shoot Part of Pic in Aussie

Sydney, May 8.

Ealing-Metro are readying plans to film a portion of Aussie yarn, "Shiralee," here shortly. Producer Leslie Norman planes in this week to set locations while Peter Finch follows later to star in the Darcy Niland opus.

Following "Shiralee," story of an Aussie hobo, Ealing may then go ahead on the long considered "Robbery Under Arms."

British Film Earnings Continue to Decline

London, May 8.

British film earnings are continuing to slide. In the first nine months of the current Eady year since last August, rentals for native product in the domestic market have dipped to just over $11,420,000 compared with around $12,900,000 in the previous year.

Income to the Eady pool in the same nine-month period has amounted to approximately $4,835,000. This coin is being shared out among British production at a rate equivalent to 32% of gross earnings.

Par's Al Deane, On Aussie Holiday, Plugs '10 Commandments'

Although on a five-week vacation and visit to his former home in Australia, Albert Deane, director of Paramount publications with headquarters in N. Y., wound up working as advance man for "The 10 Commandments." He made eight radio broadcasts in Aussie, one in Indonesia and a 10th one in Hong Kong. Latter two were interviews at the airports. Deane had been scheduled for 20 more radio interviews but abandoned them when his wife, who went on the trip, put her foot down.

This was Deane's first trip back to Sydney in many years. He made the trek at this time so as to be home for his mother's birthday. Originally, he intended to spend the bulk of his trip resting but he wound up extolling the latest Cecil B. DeMille opus because asked about it on interviews. The advance bally came naturally since the picture's a forthcoming Paramount release.

Deane returned to N. Y. last week. He made the whole trip by plane.

SCHLESINGER, HARMEL JOIN ASSOC. PICTURES

London, May 8.

John Schlesinger and A. E. Harmel, both of whom are directors of the Schlesinger Organization, have joined the board of Associated Talking Pictures and its subsidiary company, Ealing Studios. The official announcement last week indicated that Barry Wieland would act as alternate director to John Schlesinger on the ATP board.

The Schlesinger Organization was indentified with Ealing in the production of "Ivory Hunters" and "West of Zanzibar." The production outfit recently closed a distribution deal with Metro, and its first picture under this contract is now rolling at the Metro-British Studios at Elstree.

Scot Pipe Band to Norway

Edinburgh, May 8.

A leading group of Scot bagpipers, the City of Edinburgh Police Pipe Band, will play and dance traditional Auld Lang Syne reels during the upcoming two-week Festival of Music and Drama at Bergen, Norway, which opens its fourth season May 25.

Per Aabel, Norwegian comedy actor, also will star in "Jean de France" at the National Theatre, Bergen.

SUGARED FILM 'EDUCATION'

DIETERLE TOUTS 'FACT' MATERIAL

By MIKE KAPLAN

Hollywood, May 15.

Truth is not only stranger than fiction, it's stronger at the box-office. That's the thesis of William Dieterle, veteran director who turned out some of the top fact-films in the latter 1930s when Hollywood first began experimenting with important biopix.

"The public is more interested now than ever," Dieterle believes. "The proof is the way book and magazine publishers have shifted their schedules. Best-selling non-fiction books are bigger than ever and the balance between fiction and non-fiction in most magazines has shifted drastically in the last few years to emphasize real experiences."

Dieterle emphasizes that the trend in the book and magazine field doesn't mean Hollywood should concentrate solely on fact stuff. However, he believes there should be more attention paid to good non-fiction as boxoffice possibilities.

Dieterle recently finished producing and directing "Magic Fire," based on the biography of Richard Wagner, and is currently working on "The Lives of Omar Khayyam" at Paramount. Despite the fact that he has gained considerable fame for top biopix like "Pasteur," "Zola" and "Magic Bullet," he has actually devoted only a small percentage of his directorial career to the non-fiction field. Now, he feels this percentage should be increased.

"There's a realism and an interest in non-fiction," he contends, "that few fiction writers can achieve. Stories like the sinking of the Titanic provide universal appeal and biographies of well-known people have the ingredients that almost guarantee a good reception."

After years of studying the field, Dieterle is convinced that the successful biopic is one which does not attempt to tell an entire life story. Rather, it singles out a dramatic incident toward which a story line is built.

"Zola," he points out, "was a great writer but most of his life was not exceptional. If we had wandered from yea to year in his career, we would have had no dramatic impact. But by concentrating on his involvement in the Dreyfus case, we had the basis for a good film.

"And more and more, Hollywood is realizing that there are incidents in the lives of great men—and events in history—which can provide the springboard for top pictures."

2 HELLINGER REISSUES FATTEN DCA SKED

Distributors Corp. of America, indie outfit headed by Fred Schwartz, has picked up reissue rights to "Brute Force" and "Naked City," both of which were produced by the late Mark Hellinger for Universal release.

"Force," made in 1947, was the first film in which Burt Lancaster had a prominent role.

Clift's Injury Slows Pic

Hollywood, May 15.

With exception of today's (Tuesday's) lensing involving Elizabeth Taylor, further shooting of Metro's "Raintree County" must be postponed two to three weeks pending Montgomery Clift's recovery from injuries in automobile crash Sunday morning. His eye injury is not as serious as first suggested by X-ray.

Pic, with $5,000,000 budget, has been shooting since April 2 with Clift in virtually every shot.

Actor was returning from dinner party at home of Miss Taylor and her husband Michael Wilding when his car struck pole on steep canyon downgrade.

PERLMUTTER'S 4TH DRIVE-IN

Hardtop Operator Expands in Outdoor Exhibition

Albany, May 15.

Jules Perlmutter has taken over a fourth drive-in, the Star-Lite near Watertown. He assumed the lease from Joseph G. Agresta, who still conducts the Orvis and Rialto conventional houses in Massena.

Perlmutter, now making physical changes at the Star-Lite, will reopen it May 25. A resident of Albany, he now operates the Ft. George Drive-in at Lake George Village, the Spar, outside Saratoga, and the Richmondville, near Cobleskill, plus hardtops in Albany, Watervliet, Mechanicville, Ballston Spa, Lake George Village and Whitehall.

Exclude Pre-1949 Antitrust Actions

Actions taking place prior to Dec. 30, 1949 were barred from a Buffalo theatre operator's antitrust suit against four Paramount-named corporations by Judge Thomas F. Murphy in N.Y. Federal Court last week. On the basis of the statute of limitations, claims prior to 1949 were omitted against Paramount Pictures, Buffalo-Paramount Corp., Paramount Film Distributing Corp., and American Broadcasting-Paramount Theatres.

The Paramount-named firms are part of the action against eight majors filed by Konczakowski Theatres of Buffalo asking for damages totaling $31,200,000 for alleged antitrust violations against four theatres. In an action filed by a fifth Konczakowski theatre, Paramount Pictures and Paramount Film Distributing Corp. were completel dismisysed as defendants in a $900,000 suit.

Regal Becomes Hub Sales Rep for Trans-Lux Pix

Boston, May 15.

Regal Pictures Inc. of Boston was appointed this week to handle release of current Trans-Lux films. Negotiating for Trans-Lux were Richard Brandt, prexy, and George Roth. Regal Pictures was represented by Edward Ruff and Mack Farber.

Now ready for release is "Dance Little Lady," Technicolor film with Mai Zetterling and the Sadler Wells Ballet, and "Lovers and Lollipops" produced-directed by Morris Engel-Ruth Orkin.

Skedded for early July is "La Strada," Federico Fellini's film starring Anthony Quinn and Richard Basehart.

Ballyhooligans

Swinging 'Trapeze'

For its promotion of Hecht-Lancaster's "Trapeze," United Artists will advertise the Ed Sullivan show telecast of the picture's premiere with newspaper insertions in the 17 Trendex cities. It'll also plug the preem telecast with 75 tv spot announcements.

The 32 ad insertions will range from 100 to 225 lines. The 75 spots will run in prime adjacencies on the day of the show and the day before in CBS outlets in New York, Los Angeles and Chicago.

'Away All Boats'

Universal's promotional contribution is described as "the first global magazine advertising campaign ever launched for a motion picture." It consists of full-page, two-color ads in both the domestic and international editions of "Reader's Digest" for "Away All Boats." According to U's pub-ad chief David A. Lipton, these are the first film ads ever to appear in the domestic and overseas editions of the magazine.

Ads will run in 29 separate editions for distribution in 65 countries. Combined editions have a circulation of more than 18,000,000 and an estimated readership of 65,000,000.

'56 First Quarter Dividends Ahead

Washington, May 15.

Film industry dividends for the first quarter of 1956 ran slightly ahead of those for the first three months of last year. The March 1956 totals were also a little over those for March 1955.

During the first quarter of this year, the aggregrate melon cut for industry stockholders amounted to $7,033,000, compared with $6,860,000 for the same period of last year. This year's March distribution was $3,842,000; a year earlier, the figure was $3,796,000.

Loew's Inc. paid its stockholders $1,286,000 in March of both years. Paramount Pictures paid $1,094,000 this March and $1,108,000 last year. Fox cut its stockholders in for $1,058,000 both times. Consolidated Amusements, which paid nothing last year, divided $55,000 among its stockholders this March. The Roxy Theatre, in New York, paid $6,000 both times.

Stockholders of Universal Pix received $314,000 this March, a slight hike over last year's $309,000. The Allied Artists dividend was $21,000 each year; United Artists Theatres paid $8,000 each year.

'RICHARD III' STYLE

Canada's 'Oedipus Rex' Hopes For U. S. Video & Theatres

Toronto, May 15.

Film version of "Oedipus Rex" is budgeted at $400,000, according to David Coplan, managing director of Canadian Film Industries Ltd. here.—He's also a director of Oedipus Rex Productions Ltd., formed to make and market this film. Stratford Shakespearian Festival cast is headed by Douglas Campbell, Eleanor Stuart and Robert Goodier.

Coplan hopes to sell the film, both in Canada and the U. S., as a tv spectacular, a la "Richard III," while art-housing it generally.

PRODUCER-PUBLICISTS

Sheldon Reynolds, Nicole Milinaire On UA Exploitation Visit

Indie producer Sheldon Reynolds came in from Europe last week for a 10-day exploitation stint on his first theatrical picture, "Foreign Intrigue" based on tv series of same title. Feature stars Robert Mitchum. Filmed entirely in Europe, Reynolds wrote, directed and produced. United Artists will release.

Reynolds is accompanied by Nicole Milinaire, his associate producer. Following the New York stay, pair will hit the road on May 21 for a series of personal appearances.

Boxtop Admission Scheme Enlarges

The New York and Brooklyn Paramount Theatres have joined the "Movie-Tix" promotion whereby boxtops or labels of advertised products can be used for obtaining reduced theatre admissions.

Under the plan, developed by Cinema Diorama Advertisers Inc., a consumer can present labels or boxtops from the participating brands to signed-up theatres and receive in return $2 worth of admissions for $1.50.

In addition to the key Paramount houses, theatre participants include the following chains: Randforce, Prudential, Skouras, Stanley Warner and Walter Reade. The program is now centered around New York, New Jersey, and Connecticut, but the sponsors are making plans to expand nationally in the next few weeks.

Brand products signed as accounts include Borden's Instant Coffee, Borden's Starlac, Good Luck Margarine, Hoffman's Beverages, Ipana Toothpaste, Scott's Facial Tissues, and Consolidated Cigar Sales Corp.

Friends, Yes, But U.S. and Britain Film Businesses Don't Work at It; Sir Tom O'Brien's Warning

Unless ways and means are found to discuss and work out mutual problems, Anglo-American film relations may, one day, "blow up." If this should happen, it'll be too late to attempt to reconcile differences between the two industries.

Opinion was expressed in New York by Sir Tom O'Brien, British M.P. and an influential labor leader who heads up Britain National Assn. of Theatrical & Kinematographic Employees. O'Brien was here primarily to attend last week's Variety Clubs International powwow at Waldorf-Astoria, N.Y.

O'Brien, always considered a friend of the U.S. film biz, deplored the lack of planned and continuous contact between the two industries and strongly plugged for the establishment of an Anglo-American Films Council through which, he felt, mounting problems could be discussed and - possibly-ironed out.

"There are so many areas of friction between us," O'Brien noted. "Right now, we're not really getting down to the problem. Individual American industry executives come to London, but they are interested primarily in their own company problems and not in the overall picture."

The big issues will have to be argued about, O'Brien observed. "even though it may hurt us. If this isn't done, we may wake up one day to find that, instead of having a quota on British films, we'll have one on American pictures. That stage may not have been reached yet, but a lot of pressures are at work, not only from within the industry but also from the Government side."

What Anglo-American film relations need is some "permanent order," O'Brien held. He disclosed that he planned to return in June or in the early autumn to meet with IATSE prexy Richard F. Walsh and Motion Picture Assn. of America topper Eric Johnston on a host of "mutual problems," ranging from American complaints about runaway production to British concerns over the sale of U.S. features to British tv. Council idea will be taken up again at that time.

"I warn the producers and distributors of English-language films that, if these pictures are to continue to be made and to maintain themselves in the world market, this can't be done with present methods. We need a council to examine our problems and, if necessary, to reeducate one another. It's either that, or the results will be harmful to all, and particularly to Britain."

O'Brien, who during his visit to the U. S. had spoken out strongly against a one-way trade between Britain and this country (with Hollywood getting the best of it), said that, as far as he could perceive, there hadn't been much progress made in accomplishing reciprocity, "but, on the other hand, things aren't any worse either."

He stressed his disagreement with those, both in the British industry and in Parliament, who'd legislate such reciprocity or would accomplish it possibly via a new Anglo-American film agreement. "Reciprocity can't be via state action," he emphasized.

NATURE WIDENS '7 BASIC PLOTS'

By FRED HIFT

Has Hollywood run out of variations on the seven basic plots?

Indie Irwin Allen, who releases through Warner Bros., thinks maybe the time is at hand, and he knows just what to do about it. He started solving the problem with "The Sea Around Us" and he's now following up with the as yet unreleased "The Animal World," which traces animal history and the animal world's relationship to man.

In Gotham last week, Allen said it was his aim to entertain and educate. "If we can sugarcoat a piece of information, and get them to like it, we've accomplished something," he maintained. In addition to that, he stressed the foreign sales potential of a film such as "The Animal World," in which no human appears.

"We are going to 'translate' the picture into 17 languages, even though there won't be any subtitles," Allen said. "It'll be understood everywhere. In an ordinary Hollywood picture, you have always the problem of getting overseas audiences to adjust to American relationships. Here we have a common language, an international langauge."

"Animal World," which runs featurelength and is in Technicolor, was three years in the making and is set for release at the end of June. Allen said he had insisted on a summer release, partly because of potential drive-in bookings and partly because school's out. His film, he said, was guaranteed to give audiences something that they couldn't get on tv.

His next project is "The Story of Mankind," based on the Hendrik Van Loon classic. It'll again be done in partnership with WB, even though Allen made it plain he considered it nobody's business just what his relationship with the company was. Nor did he think it pertinent to reveal the budget on his pictures.

Shooting "Animal World" was a tedious process. Prehistoric animal scenes, filmed with miniatures, consumed much time. For instance, it took 73 days to shoot a 14 minute sequence with the stop-frame cameras. Authenticity of the animals shown is vouched for by Dr. Charles Camp, a leading paleontologist.

Allen, who's reluctant to tag his feature a documentary, said he thought Hollywood's accent on authenticity—though costly—was well worth it. "People sense whether something is accurate or not," he said. "It adds to their enjoyment of a picture."

Since Hollywood is having such trouble finding proper stories, his new apporach was virtually foolproof, Allen thought. "This kind of film is virtually endless," he said, adding he might explore space in one of his upcoming pic. "This type picture creates an entirely new and different word-of-mouth," Allen emphasized.

NEIGHBORS OPPOSING LOEW TEXAS DRIVE-IN

Houston, May 15.

Loew's Inc. and Frank Sharp, developer of Sharpstown, are faced with a petition protesting the construction of a proposed 1,200-car capacity ozoner costing an estimated $250,000.

Sharpstown Civic Club is behind the protest which claims that such an "amusement center will destroy the residential character and lower property values."

Italo 'Baker' To Carroll

French - Italian co-production, "The Baker of Valorgue," starring Fernandel, has been acquired by Carroll L. Puciato's Carroll Pictures for U. S. distribution.

Picture, produced by Cite Films of Italy, will be released during the early summer.

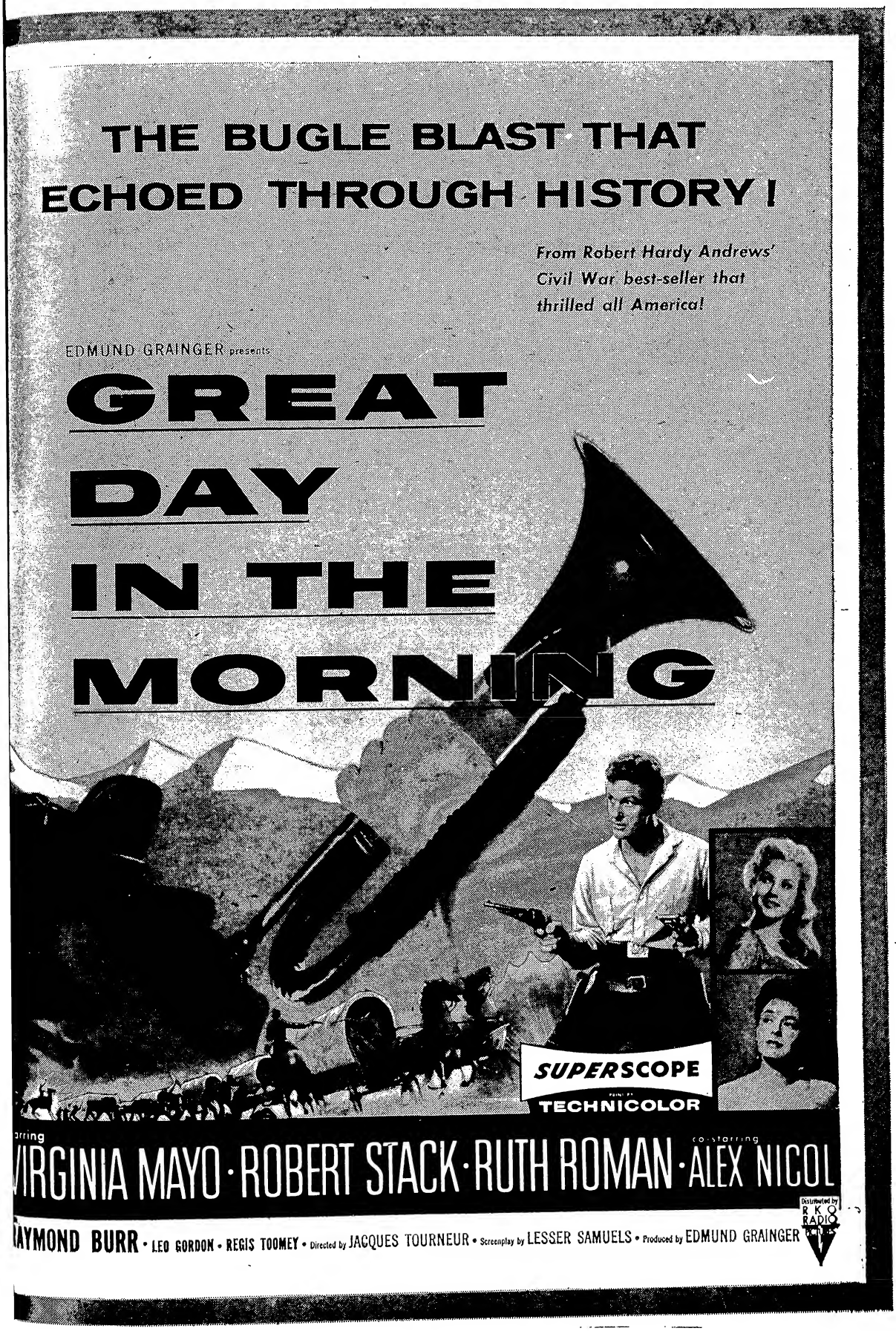
Now that Howard Hughes' The Conqueror has been launched and is heading for the greatest gross in RKO's history... the combined promotion forces of RKO are being focussed on Edmund Grainger's

"GREAT DAY IN THE MORNING"

FIRST TARGET...The Big Denver -Salt Lake Area Premiere May 16-17, embracing more than 100 theatres in five states...backed by a tremendous National Campaign with coast-to-coast NBC-TV and Mutual network promotion.

WATCH IT GO!

RKO RADIO PICTURES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From Robert Hardy Andrews' Civil War best-seller that thrilled all America!
EDMUND GRAINGER presents
GREAT DAY IN THE MORNING
SUPERSCOPE
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Distributed by RKO RADIO

Film Reviews

Continued from page 6

troubled as the captain and Nader is convincing as his assured assistant. There is an especially standout bit by George Dunn as a Will Stockdale ("No Time For Sergeants") type of hillbilly character oblivious to the rules of Navy discipline.

"Away All Boats" does a good public relations job for the Navy, although it occasionally lapses into cliche heroics and embarrassing sentimentality. *Holl.*

Invitation to the Dance
(COLOR)

Tardy release of offbeat but interesting all-dance (no dialog) feature with Gene Kelly and group of ballet names. Good art house entry but nervous boxoffice bet generally.

Metro release of Arthur Freed production. Stars Gene Kelly, Tamara Toumanova, Igor Youskevitch, Claire Sombert, Carol Haney, Diana Adams, Belita. Direction and choreography by Kelly. Camera (Technicolor), F. A. Young and Joseph Ruttenberg; music, Andre Previn. Jacques Ibert, and Roger Eden adaptation of Rimsky-Korsokov; cartoon sequences by Fred Quimby, William Hanna and Joseph Barbera; editors, Raymond Poulton, Robert Watts, and Adrienne Fazan; music conducted by Previn, John Hollingsworth, and Johnny Green. Previewed in N.Y., May 2, '56. Running time, 93 MINS.

The Lover ..... Igor Youskevitch
The Loved ..... Claire Sombert
The Clown ..... Gene Kelly
"Ring Around the Rosy"
Gene Kelly, Igor Youskevitch, Tommy Rall, David Paltenghi, Claude Bessy, Tamara Toumanova, Diana Adams, Belita, Daphne Dale, Irving Davies.
"Sinbad the Sailor"
Scheherazade ..... Carol Haney
The Genie ..... David Kasday
Sinbad ..... Gene Kelly

"Invitation to the Dance," a full-length dance feature, is a bold and imaginative experiment in film-making. Through the medium of the dance alone, producer Arthur Freed and director-choreographer-performer Gene Kelly tell three separate stories. There is no dialog. Just ballet music, colorful costumes, and skillful photography. Admitting (1) some dull stretches and (2) that as a whole "Invication to the Dance" is a credit to the art of motion pictures the question remains, is it boxoffice?

M-Gs waiting almost a year before placing the picture in release indicates that is a "nervous" film. It'll attract the balletomanes and other devotees of the art houses, but its chances in general situations are slim. It'll take hard selling even in the specialized houses. The word-of-mouth comment will be favorable but not ecstatic. Broken up into separate units, individual sections of "Invitation" might prove appealing to general audiences as two-reelers.

Kelly has assembled a crew of outstanding hoofers, including such experts as Tamara Toumanova, Claire Sombert, Carol Haney, Diana Adams, Igor Youskevitch, and Belita. Standout sequence is the middle entry, "Ring Around the Rosy." Using the children's song and game as the teeoff, the dance story to Andre Previn's music follows in the fashion of "La Ronde" the career of a bracelet as it changes hands from husband to wife to artist to model to crooner and to others in the perennial game of love. The bracelet finally gets back to the wife, but the interim is sparked by fascinating dancing and imaginative photography.

The opening number is similar to the Pagliacci theme as the clown, played by Kelly, is frustrated in his unrequited love for the beautiful ballerina (Miss Sombert) who only has eyes for the fearless tightrope walker, played by Youskevitch. The final sequence is a combination of live action and animations, the cartoon sequences being provided by Fred Quimby, William Hanna and Joseph Barbera. Carol Haney is seen only briefly as Scheherazade in this number, titled "Sinbad the Sailor."

It follows the adventures of an American sailor who buys a magic lantern at an exotic bazaar. The genie in the person of moppet David Kasday guides the American tar through strange experiences. There are a number of sparkling dance routines as Kelly, as the American sailor, terps away with the cartoon characters, including dragons, a fairy princess, and menacing Arabian Night guards. Although outwardly the most creative of the three numbers, "Sinbad" tends to be overlong and repetitous.

Kelly appears in all three of the dance stories and he, along with the other terpers, come off excellently in the dance-pantomime offerings. The musical accompaniments by Jacques Ibert, Previn, and Roger Eden's adaptation of Rimsky-Korsakov contribute to the overall effect of the picture. The photography by F. A. Young and Joseph Ruttenberg are especially outstanding.

"Invitation to the Dance" is offbeat and questionable boxoffice, but Metro and Messrs. Kelly and Freed deserve considerable credit for attempting something unique and challenging. *Holl.*

23 Paces to Baker Street
(C'SCOPE—COLOR)

Good suspense against colorful London background as blind playwright solves kidnapping, murder.

Hollywood, May 14.

20th-Fox release of Henry Ephron production. Stars Van Johnson, Vera Miles, Cecil Parker; features Patricia Laffan, Maurice Denham, Estelle Winwood, Liam Redmond, Isobel Elsom, Martin Benson, Natalie Norwick, Terence de Marney. Directed by Henry Hathaway. Screenplay, Nigel Balchin; based on novel "Warrant for X" by Philip MacDonald; camera (De Luxe Color), Milton Krasner; editor, James B. Clark; music, Leigh Harline. Previewed May 9, '56. Running time, 103 MINS.

Phillip Hannon ..... Van Johnson
Jean Lennox ..... Vera Miles
Matthews ..... Cecil Parker
Miss Donald ..... Patricia Laffan
Inspector Grovening ..... Maurice Denham
The Barmaid ..... Estelle Winwood
Mr. Murch ..... Liam Redmond
Lady Syrett ..... Isobel Elsom
Pilling ..... Martin Benson
Janet Murch ..... Natalie Norwick
Sergeant Luce ..... Terence de Marney
Miss Schuyler ..... Queenie Leonard
Policeman ..... Charles Keane
Miss Marston ..... Lucie Lancaster
Pin Ball Player ..... A. Cameron Grant
Lift Operator ..... Ashley Cowan
English Cop ..... Les Sketchley
Hotel Porter ..... Ben Wright
Bespectacled Man ..... Reginald Sheffield
Mrs. De Mester ..... Phyllis Montiffere
Mr. De Mester ..... Arthur Gomez
Invalid Child ..... Janice Kane
Police Inspector ..... Robert Raglan
Doorman ..... Howard Lang
Demonstrator ..... Margaret McGrath
Shop Assistant ..... Walter Horsborough
Taxi Driver ..... Frecia Laffan
Photographer ..... Charles Stanley
Bell Boy ..... Robin Alaouf
Cabby ..... Yorke Sherwood

A Sherlock Holmes flavor and a London setting blend well with the suspense and melodramatics in "23 Paces to Baker Street." Albeit a bit long at 103 minutes, the film still stands up favorably as entertainment. It's a good bill-topper for regular runs, where the name of Van Johnson, coupled with Vera Miles' upcoming one, should bolster bookings.

Philip MacDonald's novel, "Warrant for X," has been put into excellent screen form by Nigel Balchin and the writing gives Henry Hathaway's direction a solid basis from which to develop a taut, suspenseful thriller. He manages plot situations and players ably. Producer Henry Ephron uses the London setting to advantage in staging the film. The o.o. given viewers of the Thames, fog-misted streets and buildings, etc., via sterling CinemaScope lensing in De Luxe Color by Milton Krasner, is a decided asset.

Johnson appears as a blind playwright who inadvertently overhears what to his dramatist mind is a dastardly kidnap plot. When the police give him a polite brush he sets out on his own, aided by Miss Miles, ex-fiancee he has refused to marry since his blindness, and Cecil Parker, his secretary-handyman. Suspense constantly mounts in the situations that ensue, climaxing with Johnson's finale fight in a dark room with the kidnapper-murderess.

Footage isn't all jangled nerves, since considerable humor is introduced through the bumblingly efficient character done to a fare-the-well by Parker. Johnson puts plenty of conviction into his blindman role, scoring strongly, and Miss Miles adds a refreshing charm as well as some sound histrionics. Seen favorably as assorted British characters are Patricia Laffan, Maurice Denham, Estelle Winwood, Liam Redmond, Isobel Elsom, Martin Benson, Natalie Norwick, Terence de Marney and others.

One of the suspense assets is the Leigh Harline music, conducted by Lionel Newman. It complements, instead of dominating, and as a result plays a strong part in furthering the pic's mood. All the technical credits are firstrate. *Brog.*

The Wedding in Monaco
(C'SCOPE—COLOR)

Metro release of Cital Monaco with cooperation of Compagnie Francaise De Films production. A motion picture documentary by Jean Masson. Music, Daniel White. Previewed in N.Y., May 10, '56. Running time, 30 MINS.

Now that the hoopla and sideshow atmosphere has died down, Metro is offering a serious and dignified account of the "The Wedding in Monaco." The 30-minute short, produced by Cital Monaco with the cooperation of Compagnie Francaise de Films, has the blessings (and financial participation?) of Prince Ralnier III and is therefore the only "official" filmed account of the Ralnier-Grace Kelly nuptials.

The CinemaScope offering effectively captures the pomp of the occasion. It should make a good extra attraction for theatres which can fit the 30-minute running time into their schedules.

Film opens with an aerial tour of the tiny kingdom, focuses on the behind-the-scenes preparations for the wedding, the arrival and reception of Miss Kelly in Monaco, rehearsals and performances of stars of the Opera de Paris, the London Festival Ballet, and Tamara Toumanova and the chorus and orchestra of the Opera of Monte-Carlo, all on hand to provide special entertainment for the wedding guests. The C'Scope color lensing stands out in capturing Miss Kelly wandering about the castle and in recording the civil and religious wedding ceremonies. Camera follows the couple down to the Prince yacht as they take off on their honeymoon trip.

Jean Masson is credited with the production and Daniel White provided the music. *Holl.*

Great Day in the Morning
(COLOR)

Tinted actioner around Northern-Southern sympathizers in post-Civil War Denver; okay names for average prospects in outdoor market.

Hollywood, May 15.

RKO release of Edmund Grainger production. Stars Virginia Mayo, Robert Stack, Ruth Roman, Alex Nicol; features Raymond Burr, Leo Gordon, Regis Toomey, Carlton Young, Donald MacDonald. Directed by Jacques Tourneur. Screenplay, Lesser Samuels; based on novel by Robert Hardy Andrews; camera (Technicolor), William Snyder; editor, Harry Marker; music, Leith Stevens. Previewed May 10, '56. Running time, 91 MINS.

Ann Merry Alaine ..... Virginia Mayo
Owen Pentecost ..... Robert Stack
Boston Grant ..... Ruth Roman
Stephen Kirby ..... Alex Nicol
Jumbo Means ..... Raymond Burr
Zeff Masterson ..... Leo Gordon
Father Murphy ..... Regis Toomey
Col. Gibson ..... Carlton Young
Gary Lawford ..... Donald MacDonald

A prelude to the War Between States is fought out in this tinted actioner. The entertainment that results is sufficient to fit the not-too-demanding requirements of the general outdoor market. Toplining of Virginia Mayo, Robert Stack, Ruth Roman and Alex Nicol provides the Edmund Grainger production with some familiar names.

Under Jacques Tourneur's direction, the Lesser Samuels script based on the Robert Hardy Andrews novel unfolds at a regulation, but not always fast, pace. Performancewise, Stack and Miss Roman come off the best; she with a characterization that projects plenty of s.a. and he with a portrayal that gives the hero a showy, but not too much so, derring-do flavor. Miss Mayo isn't able to best script and directional handicaps to her character. Nicol, with not as much footage, comes off okay, as do Raymond Burr, flamboyant heavy, and Leo Gordon, rabid northern sympathizer.

Northern and Southern partisans are drawing up sides in early Denver and violence flares frequently while Stack, from the deep South, is making up his mind whether or not to aid Dixie in the abortive war that is to come. Meantime, he has a couple of lovelies to provide attractive distraction, as well as a going saloon, won handily at poker from Burr. Miss Mayo is an eastern lady who has set up a gown shop in frontier Denver and Miss Roman is the saloon entertainer who went along with the chips in the poker game. Windup finds Stack losing both gals, but saving his own skin when Nicol is revealed as a Union man on a secret mission. Sidebar issues of the plot sometimes cloud the main points and slow the pace occasionally.

Exteriors have pictorial value as lensed by William Snyder in Super-Scope with print by Technicolor and Leith Stevens' music plays its part well in the story-telling. Other technical effects are okay, too. *Brog.*

Rita Hayworth to Trinidad First Feature in 3 Years

Rita Hayworth returned from Europe yesterday (Tues.) aboard the Queen Elizabeth. She remains in New York until tomorrow (Thurs.) when she leave for Trinidad to appear in her first picture in three years, "Fire Down Below."

Warwick production for Columbia release also stars Robert Mitchum and Jack Lemmon. Mitchum and Lemmon left for Trinidad Friday (11).

Par-Troopers Battle-Cry: 'Weltner!'

Paramount's next sales drive is calendared for July 1 and a half-year run. The quota charts will operate in two 13-week spans, including two Paramount Weeks in the first and a "Booker-Salesman Month" in the second. Hugh Owen and Sidney Deneau, eastern and western sales chiefs, respectively, are tuning up to justify the designation "all-out."

Tag for the 26-weeks is "Paramount's Salute to George Weltner." That would be the world sales mogul of the company. It's being stressed that Weltner has 34 years on the time clock at Par.

Fabian Waits On Uncle Sam

Continued from page 3

possibility of taking over production reins at Warner Bros.

Brief statement put out by the Warners following signing of the deal said the Semenenko group planned to "continue to operate the company actively and aggressively under strong and competent management."

It's no secret that the plan is to have Fabian move in to run Warner Brothers, partly because of his feeling that the theatres generally, and Stanley-Warner particularly, need more and better product if they are to survive. Question is under what conditions the Justice Dept. will allow him to make the switch.

While he could divest himself of his holdings in Stanley-Warner (which also owns the Cinerama production-exhibition rights), the plan may still come a-cropper via his tieup with Fabian Enterprises, a corporation founded by Jacob H. Fabian, Fabian's father, who turned it over to his family.

It's been pointed out that, in the instance of the Skouras and National Theatres, the Government okayed the brothers to split up, with Spyros P. heading 20th-Fox and Charles taking over National Theatres. Should Fabian move into Warner Bros., it's expected that Sam Rosen, his brother-in-law, will take charge at Stanley-Warner.

Baird's Matching Coin

It's understood that Stanley-Warner is part of the Warner purchasing group, underwriting $6,000,000. Another $6,000,000 came from Semenenko and the amount was matched by David H. Baird, Wall Street broker and chairman of the finance committee of Stanley-Warner.

To complete the $22,000,000 figure, Fabian has loaned $3,000,000 of his personal money, with an option to purchase his respective shares provided the Justice Dept. approves his participation.

Semenenko has made it plain that, even if Fabian is out of the picture via Justice Dept. dictum, his group will obtain additional financing and run the company.

Apart from the investment angle, considerable speculation centers around the extent to which Washington will authorize a rapprochement between Stanley-Warner and the production company SW obtained a court okay to show its Cinerama productions exclusively in its own theatres in limited spots, but this situation isn't typical.

Faster Warners Seen

It's felt that, if Fabian gets the nod, he'll step up the Warner production pace considerably. Fabian has been in the forefront of those who have pressured for more films. He was one of the prime participants in Distributors Corp of America (in which he is said to have sunk — and partially lost — $1,000,000). There is speculation that Fabian may plead with the Justice Dept. for some sort of exclusive relationship with Warners that would favor the circuit, but it's generally felt that the Department wouldn't go for such an arrangement.

Stanley-Warner some time ago went to Washington asking permission to go into production. It's said to have gotten the green light from the antitrust division which did, however, say it wanted to see how this would work out in practice. Similar permission was granted to National Theatres for its Cinema-Miracle process.

The Warner deal came close on the heels of the earlier $21,000,000 deal which saw Lou Chesler's PRM Inc. purchase the negative rights to all the Warner features made prior to 1948. PRM, fronted by Eliot Hyman, will reissue the product to the theatres and sell it to tv. Semenenko group is planning to reinvest the resultant $21,000,000 in production. It may also divest itself of the Warner Bros. music publishing subid and the company's 37½% interest in the Associated British Pictures Corp. outfit which also operates a large chain of theatres in England:

Semenenko syndicate also may offer to buy out other Wanner shareholders at the same $27.50 price at which it purchased the Warner brothers' shares.

Latter deal involved a downpayment of $10,000,000. The Justice Dept. has until September to come up with its ruling re the Fabian status and the whole propriety of Stanley-Warner's relationship with the production company. This would include the Stanley-Warner $6,000,000 investment in Warner Bros., which would give the circuit directors on the board.

The Stanley-Warner circuit, having dropped a number of "bad" spots, has been operating profitably. Fabian management has gone for diversification, buying into International Latex Corp. among other things. Outfit also is said to be working on the acquisition of paper mills.

It's understood that, for the moment, the Warner setup will continue to operate without change. One report said Ben Kalmenson, WB sales v.p., might be upped to a top administrative spot, but this is now considered extremely unlikely and he may be affected by a later reorganization when the legalities are settled. Mort Blumenstock, WB ad-pub v.p., left the company two weeks ago, prior to the Semenenko takeover, and his spot hasn't been filled.

Lapkin on Rise

Continued from page 3

have to relinquish its hold on SW to free Fabian for the WB post. Should Fabian Enterprises so move, it rules out Rosen as a possibility for the top SW job.

That's where Lapkin enters the picture. Reports among sources close to the SW operation say that Lapkin may emerge as the president of Stanley Warner should Fabian decide to move to Warners by having Fabian Enterprises divest itself of its Stanley Warner holdings. However, if Fabian decides to maintain the Fabian Enterprises-Stanley Warner status quo, it's said that Lapkin may take on an important post with WB. Fabian may remain an investor in WB as long as he does not have operational control.

Lapkin, who has been involved in all the important Stanley Warner deals, holds the title of v.p. in charge of Cinerama production.

Chaplin Shorts

Continued from page 1

iginally produced by Kleinerman himself between 1910 and 1917, are completely owned by Kleinerman. Chaplin has no financial stake in the films and gets no benefits by virtue of their being sold. Joseph Smith, prez of Cinema-Vue, has been selling the shorts to television overseas but hasn't yet started selling them in the U. S. Some months ago, he was dickering a network deal when an anti-U. S. statement by Chaplin fouled that up. Since then, he's kept the pix on the shelf but is readying a new sales effort. Meanwhile, he's sold the pix for tv in all of Mexico, Puerto Rico, Venezuela, Cuba and Colombia and has a cable agreement for purchase of the pix for British television by English programmer Maurice Winnick.

Par Ups Ben Schectman

Benjamin Shectman, heretofore head of the contract department at the Paramount homeoffice, has been appointed head of the now-combined contract and playdate h.o. operations. Martin Friedman resigned recently as playdate supervisor.

Shectman has been with Par the past eight years.

20TH DELIVERS

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Limit Honorary Variety Members; Broaden Staff, Plan Two Years Ahead on Conventions; Okay Short

By HY HOLLINGER

The 20th annual Variety Clubs International convention, a four-day affair of business and social meetings, came to a close Saturday (12) at the Waldorf-Astoria, N. Y., with the presentation of the organization's Annual Humanitarian Award to Henry Ford II.

Convention, departing from its usual procedure, selected the site for its convention meetings for the next two years, picking New Orleans for 1957 and London for 1958.

Another highlight of the closing day's session was the naming of the annual Heart Award winners. For the first time in its history, the Variety Clubs International named two winners—the Las Vegas, Nev., and London, England, Tents sharing the award which is given annually to the Variety Tent which has done the best charitable work of the year. Special mention went to the Atlanta, Ga., Tent.

John H. Rowley, of Dallas, president of Rowley United Theatres, was elected chief barker. At 39, Rowley is the youngest man ever to be elected to the highest fraternal post in show business. He succeeds George Hoover, South Miami, Fla., who has been chief barker for the past two years. Hoover was made executive director of the organization. George Eby, Pittsburgh, was elected as first assistant chief barker. He now holds the post of second assistant chief barker. Eby is a financial officer of the John Harris Enterprises and also holds a financial post with WENS-TV, Pittsburgh, and with United Television.

Exhibitor (and tradepaper publisher) Edward Emanuel, Philadelphia, was elected second assistant chief barker; San Francisco theatreowner Rotus Harvey was named property master (secretary) and J. B. Dumestre Jr., Atlanta, president of Southeastern Theatre Equipment Co., dough guy (treasurer).

The award to Henry Ford II was presented to Dr. Robert Schmid of the Ford Foundation. Ford, unaware of the honor voted to him by newspaper editors throughout the country, was on the Coast attending to prior commitments. Sir Tom O'Brien, England's labor leader and a member of Parliament, made the presentation.

Some 1,300 show business delegates from Ireland, England, Canada and Mexico (Italy not represented at convention) as well as from the principal cities of the United States attended.

Nathan D. Golden, Washington, D. C., International Heart Chairman, reported during the convention that the Variety Clubs has spent about $2,700,000 during 1955 to aid underprivileged children. It was reported that 250,000 individuals were directly benefited and that since its inception in 1928 approximately $36,000,000 in charitable endeavors had been spent throughout the world where Variety Clubs are located.

The convention okayed an allotment of an additional $12,566 to shorts producer Ralph Staub to complete "Heart of Show Business," one-hour documentary film depicting the work of the Variety Clubs. Entire budget of the film will run about $30,000. Staub has completed most of it.

Upon completion, a major release will be sought, with Variety Clubs to get 50% of the profits after distribution and print costs, with 25% going to the International and 25% to be spread among the various Tents. Paramount, which holds the rights to the Variety Clubs story (having paid $50,000 for the rights some years ago) is down for 25% of the profits. However, Robert J. O'Donnell told the convention that he felt sure Par would waive these rights and that the coin rightfully belonged to Staub for his "tireless" efforts. Showmen gathered at the meeting assured Staub that efforts would be made to give the film widespread distribution.

The convention placed a limitation on honorary memberships, the consensus being that an unlimited policy might lead to the raising of the assessments of the individual Tents. No formal action was taken on limiting Variety Club membership to showmen, but the intent prevailed that the primary requisite for regular membership remain that a majority of annual income be derived from the amusement industry.

Film Row Briefs

ST. LOUIS

Charles E. Smith purchased the Lamar, Arthur, Ill., from Harold Ramage.

The Idaho, Sumner, Ill., dark for several months, relighted by D. L. Simmons who plans to construct an ozoner near that town.

The Annex, Herrin, Ill., unit of Marlow Theatres, heavily damaged by fire last July, reopened. The Marlow, in same town, is owned by the same chain.

The St. Louis Amus. Co., shuttered its LaCosa in St. Louis County for summer.

No relighting date has been set for the Virginia, a unit of the Fred Wehrenberg Theatres.

Arthur Kalbfeld shuttered his Pauline, a St. Louis indie nabe, for an indefinite period.

William C. Earle Jr., resigned from sales staff of National Theatre Supply Co.

The 61 Drive-In, Pevely, Mo., now operating on full-week sked, after starting with a weekend policy.

MINNEAPOLIS

"Night My Number Came Up" wound up three-week firstrun at local nabe Westgate.

Fay Dressell, RKO branch manager, back on job after hospitalization, but still ailing.

Sim Heller, Northwest Variety Club Chief Barker and circuit owner, and the wife, enroute on a European tour.

Bennie Berger, North Central Allied prexy, and Mrs. Berger spend six weeks in Europe, starting late this month; says he will study film distribution over there.

For second successive summer 17 Minneapolis independent nabes have gone in for two-for-one ticket sale promotion.

With moving of Minnesota Amus. Co. (United Paramount Theatres) accounting department to Balaban & Katz Chicago offices, only two of its local 14 employes were retained, the other 12 receiving two-month notice and severance pay.

This territory's exhibitors contributed and collected $1,150 for this year's Brotherhood drive of National Council of Christians and Jews.

Northwest Variety club's women's auxiliary elected Mrs. Ev Seibel, wife of Minnesota Amus. Co.'s ad-publicity head, as prexy.

Navarre first of Twin Cities' eight driveins to be equipped for C'Scope '55.

Marty Lebedoff, Ted Mann and Charlie Rubenstein back from Hot Springs, Ark., vacations.

CHICAGO

"Bowamhi Junction" and "Eddie Duchin Story" set to follow the current "Jubal" at the Woods.

Illinois Governor Stratton to present John Wayne tonight (Wed.) with a citation from Illinois film industryites honoring him as "the state's top film favorite." Presentation will be made at the WBBM broadcast preem of "The Searchers" at Chicago Theatre.

Chicago Theatre publicist Ed Seguin and spouse off for a resting session in Tucson last week, and to visit the elder Seguin.

DALLAS

Kiest Blvd. Drive-In, new 1,000-car ozoner built by Phil Isley Theatres, to open this week. Jack Swiger, manager of the chain's suburban Crest hardtop, will become manager.

Irving W. Rust, local manager of four drive-ins here for Leon Theatres, of Abilene, Texas, resigned to become booker for Jefferson Amus. Co., of Beaumont, when the latter chain moves headquarters here. Lloyd Rust, brother of Irving, replaced him as local Leon chain manager.

Weisenburg Theatre will open its new Bruton Road Drive-In, May 17.

'WORLD' STURDY 6½G, L'VILLE; 'SUIT' 10G, 2D

Louisville, May 15.

Summer temperatures, and possibly the modest lure of the races at Churchill Downs, are factors in generally slow pace evident at downtown houses this week. "Man In Gray Flannel Suit" at the Rialto is holding up well in second round. Fresh dual bill "World Without End" and "Atomic Man" at the Mary Anderson looks strong. "Comanche" is sluggish at the State.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85) — "Rock Around Clock" (Col) and "Houston Story" (Col) (2d wk). Mildish $3,500. First week, $8,000 in 8 days.

Kentucky (Switow) (1,100; 55-85) —"Killer Is Loose" (UA) and "Three Bad Sisters" (UA). Sluggish $3,500. Last week, "Birds and Bees" (Par) and "Toughest Man Alive" (Par), $5,000.

Mary Anderson (People's) (1,000; 55-85)—"World Without End" (AA) and "Atomic Man" (AA). Strong $6,500. Last week, "Goodbye, My Lady" (WB), $6,000.

Rialto (Fourth Avenue) (3,000; 75c-$1)—"Man In Gray Flannel Suit" (20th) (2d wk). Stout $10,000 after first week's $13,500.

State (United Artists) (3,000; 55-85)—"Comanche" (UA) and "Manfish" (UA). Medium $7,000. Last week, "Harder They Fall" (Col) and "Uranium Boom" (Col), about same.

BOSTON

(Continued from page 10)

"Birds and Bees" (Par) and "When Gangland Strikes" (Rep). Mild $4,000. Last week, "Godzilla" (Indie) and "Stranger at Door" (Rep), $5,000.

Kenmore (Indie) (700; 85-$1.25) —"Ladykillers" (Cont) (5th wk). Rousing $7,000. Last week, $8,000.

Memorial (RKO) (3,000; 75-$1.25)—"Never Say Goodbye" (U) and "Day of Fury" (U). Placid $13,000. Last week, "Hilda Crane" (20th) and "Brain Machine" (RKO), $11,000.

Metropolitan (NET) (4,357; 75-$1.25)—"Revolt of Mamie Stover" (20th) and "Kettles in Ozarks" (UI). Tepid $13,000. Last week, "Serenade" (W) and "Scarlet Hour" (Par) (2d wk-6 days), $6,500.

Pilgrim (ATC) (2,100; 65-95)—Back to second-runs. Last week, "Over-Exposed" (Col) and "Hot Blood" (Col), $8,000.

Paramount (NET) (1,700; 60-$1) —"Birds and Bees" (Par) and "When Gangland Strikes" (Rep). Tame $10,000. Last week, "Godzilla" (Indie) and "Stranger at Door" (Rep), $17,000.

Orpheum (Loew) (3,000; 65-$1) —"Meet Me in Las Vegas" (M-G) (2d wk). Good $12,000. Last week, $17,000.

State (Loew) (3,000; 60-$1)—"Meet Me in Las Vegas" (M-G) (2d wk). Oke $6,000. Last week, $11,000 over hopes.

Rydge to London For Confabs With Rank

Sydney, May 8.

Norman B. Rydge, chairman of directors Greater Union Theatres, airs to London May 11 for confabs with J. Arthur Rank. Rydge will probably visit the U.S. on his return to his home base.

Greater Union Theatres, apart from the circuit operation, also runs the British Empire Films, distributors of Rank product here, National Theatres Supplies, a 16m division, Cinesound Productions and is also associated in a major tv setup here.

Code Revisers Meet

Code revision committee of the Motion Picture Assn. of America held its second meeting in New York Monday night (14) under the chairmanship of MPAA prexy Eric Johnston.

Also attending the session was Geoffrey Shurlock, the Code Administrator. Shurlock yesterday (Tues.) addressed the Catholic Alumni group which acts as reviewer body for the Legion of Decency.

According to the MPAA, the Code committee had no set agenda and "just went over the various questions involved." No firm decisions were made, and none are expected for some time.

Committee includes, besides Johnston, Daniel T. O'Shea of RKO, Barney Balaban of Paramount and Abe Schneider of Columbia.

Picture Grosses

BROADWAY

(Cntinued from page 11)

(20th) and iceshow onstage (5th wk). This round finishing tomorrow (Thurs.) looks like fine $46,000. Fourth was $52,000. "D-Day Sixth of June" (20th) opens May 29, with Emmett Kelly, world-famous clown, heading all-circus stageshow.

State (Loew's) (3,450; 78-$1.75) —"Godzilla" (Indie) (3d wk). Current frame finishing tomorrow (Thurs.) is heading for okay $11,500. Second was $15,000. "23 Paces To Baker St." (20th) with Ralph Slater onstage opens Friday (17).

Sutton (R&B) (561; $1-$1.80)—"Ladykillers" (Cont) (13th wk). The 12th week ended Monday (14) was solid $6,400. The 11th week was $6,700. Continues on.

Trans-Lux 52nd St. (T-L) (540; $1-$1.50)—"Gaby" (M-G). Initial session winding up today (Wed.) likely will hit big $14,500. Pic preemed Wednesday (9) night. In ahead, "Doctor At Sea" (Rep) (10th wk-5 days), $2,200 but finishing a very solid longrun.

Victoria (City Inv.) (1,060; 50-$2) —"Hilda Crane" (20th) (3d wk). Second stanza finished last night (Tues.) was light $8,000 or near after $14,000, below hopes for first week.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50) — "7 Wonders of World" (Indie) (5th wk). Fourth session concluded Saturday (12) night was smash $56,800. The third was $57,600. Still selling out virtually every performance.

World (Times Films) (385; $1-$1.50)—"Last 10 Days" (Col) (6th wk). Fifth stanza ended yesterday (Tues.) was okay $3,000. Fourth was $3,200.

'Jubal' NSG at $9,000, Balto; 'Vegas' Fair 8G

Baltimore, May 15.

Lure of outdoors is outweighing the lure of the films here this week. "Jubal" is bright at the Hipp. "Birds and Bees" looks slim at the New. Fourth week of "Man in Gray Flannel Suit" is big at the Century. "Meet Me in Las Vegas" shapes sturdy at the Town.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"Man in Gray Flannel Suit" (20th) (4th wk). Holding big at $10,500 after $14,000 for third.

Cinema (Schwaber) (460; 50-$1) —"Night Number Came Up" (Indie) (3d wk). Okay $2,000 following $2,500 in second.

Film Centre (Rappaport) (890; $1.24-$2.50)—"Oklahoma" (Magna) (11th wk). Still potent at $15,000 after $16,000 for 10th week.

Hippodrome (Rappaport) (2,100; 50-$1)—"Jubal" (Col). NSG at $9,000. Last week, "Tribute to Bad Man" (M-G), $7,000.

Mayfair (Hicks) (980; 50-$1.25) —"Conqueror" (RKO) (7th wk). Still pleasing at $4,000 after $4,500 for sixth.

New (Fruchtman) (1,600; 50-$1) —"Birds and Bees" (Par). Dull $5,500. Last week, "Threshold of Space" (20th), $5,000.

Playhouse (Schwaber) (410; 50-$1)—"Doctor at Sea" (Rep) (5th-final wk). Mild $3,000 after $3,500 in fourth.

Stanley (WB) (3,200; 35-$1)—"Backlash" (U). Modest $5,000. Last week, "Bold and Brave" (RKO), same.

Town (Rappaport) (1,400; 50-$1.25—"Meet Me In Las Vegas" (M-G). Fair at $8,000. Last week, "Cockleshell Heroes" (Col), $7,000.

SEATTLE

(Cntinued from page 11)

Delivery" (RKO) (2d wk), $3,200 in 6 days.

Music Box (Hamrick) (850; 90-$1.25)—"Ladykillers" (Cont). Trim $5,000 or near. Last week, "Diabolique" (UMPO) (4th wk), $2,800.

Music Hall (Hamrick) (2,200; 90-$1.25)—"Serenade" (WB) and "Day of Fury" (U). Blah $6,000 or less. Last week, "Alexander Great" (UA) (2d wk-4 days), $4,000.

Orpheum (Hamrick) (2,700; 90-$1.25)—"Bold and Brave" (RKO) and "Terror at Midnight" (Rep). Dim $5,000. Last week, "Tribute To Bad Man" (M-G) and "Steel Jungle" (WB), $5,300.

Paramount (Evergreen) (3,039; 90-$1.25)—"Birds and Bees" (Par) and "Slightly Scarlet" (RKO). Poor $7,000. Last week, "Gray Flannel Suit" (20th) (5th wk-4 days), $3,600.

'Fall' Okay $10,500 In Buff.; 'Mamie' Fat 12G

Buffalo, May 15.

Not much exciting here this week which is marked by disappointing showings by several new entries. However, "Harder They Fall" at Lafayette shapes okay and "Revolt of Mamie Stover" is heading for a snappy session at Century. "Birds and Bees" looms moderate at Paramount while "Patterns" is dull at the Buffalo.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Patterns" (UA) and "Killer is Loose" (UA). Drab $7,500 in 6 days. Last week, "Tribute to Bad Man" (M-G) and "Manfish" (UA), $11,000.

Paramount (Par) (3,000; 60-80)—"Birds and Bees" (Par). Fair $10,500. Last week, "Maverick Queen" (Rep) and "Scarlet Hour" (Par), ditto.

Center (Par) (2,000; 50-80)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). So-so $8,000. Last week, "Hilda Crane" (20th) and "Forbidden Cargo" (Indie), $10,000.

Lafayette (Basil) (3,000; 50-80) —"Harder They Fall" (Col). Okay $10,500. Last week, "Rock Round Clock" (Col) and "Ketcham Desperado" (Col), $11,000.

Century (Buhawk) (2,000; 60-85) —"Revolt Mamie Stover" (20th). Snappy $12,000. Last week, "Slightly Scarlet" (RKO) and "Brain Machine" (RKO), $6,800.

Teck (Cinema Products) (1,200; $1.20-$2.40) "Cinerama Holiday" (Indie) (15th wk). Big $14,000. Last week, same.

LOS ANGELES

(Continued from page 10)

1,248; 90-$1.50) — "Mamie Stover" (20th) and "Broken Star" (UA) (2d wk). Fine $22,000. Last week, $35,000.

Downtown Paramount, Pantages, Wiltern (ABPT-RKO-SW) (3,300; 2,812; 2,344; 90-$1.50) — "Serenade" (WB) and "Day of Fury" (U) (2d wk). Modest $18,000. Last week, $27,800.

Warner Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 90-$1.50) — "Harder They Fall" (Col) and "Star In Dust" (U) (2d wk). Fair $16,500. Last week, $29,000.

State, Hawaii (UATC-G&S((2,404; 1,106; 80-$1.50)—"Tribute To Bad Man" (M-G) and "Walk Dark Street" (Indie) (2d wk). Slow $9,000. Last week, $13,800.

Hollywood Paramount (F&M) (1,430; $1-$1.50) — "Birds and Bees" (Par) (3d wk). Medium $8,200. Last week, $8,800.

Chinese (FWC) (1,908; $1.40-$2) —"Gray Flannel Suit" (20th) (5th wk). Okay $12,000. Last week, $12,800.

Four Star (UATC) (868; 90-$1.50)—"Gaby" (M-G) (6th wk). Slow $3,000. Last week, $3,400.

El Rey (FWC) (861; 90-$1.50)—"Doctor At Sea" (Rep) (6th wk). Steady $2,500. Last week, $2,600.

Warner Beverly (SW) (1,612; $1-$1.75)—"Picnic" (Col) (12th-final wk). Good $7,200 in 8 days. Last week, $7,900.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (26th wk Egyptian, 21st wk U.A.). Up to trim $25,500. Last week, $24,200.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (27th wk). Into current frame Sunday (13) after fancy $26,000 last week.

SAN FRANCISCO

(Continued from page 10)

6 days. Last week, "Frontier Scout" (UA) and "Crime Against Joe" (UA), $7,000.

Stagedoor (A-R) (440; $1.25-$1.80) — "Richard III" (Lopert) (3d wk). Nice $5,000. Last week, $5,400.

Larkin (Rosener) (400; $1) — "Diabolique" (UMPO) (20th wk). Neat $3,800. Last week, $4,400.

Clay (Rosener) (400; $1)—"House of Ricordi" (Indie) (2d wk). Okay $2,700. Last week, $3,600.

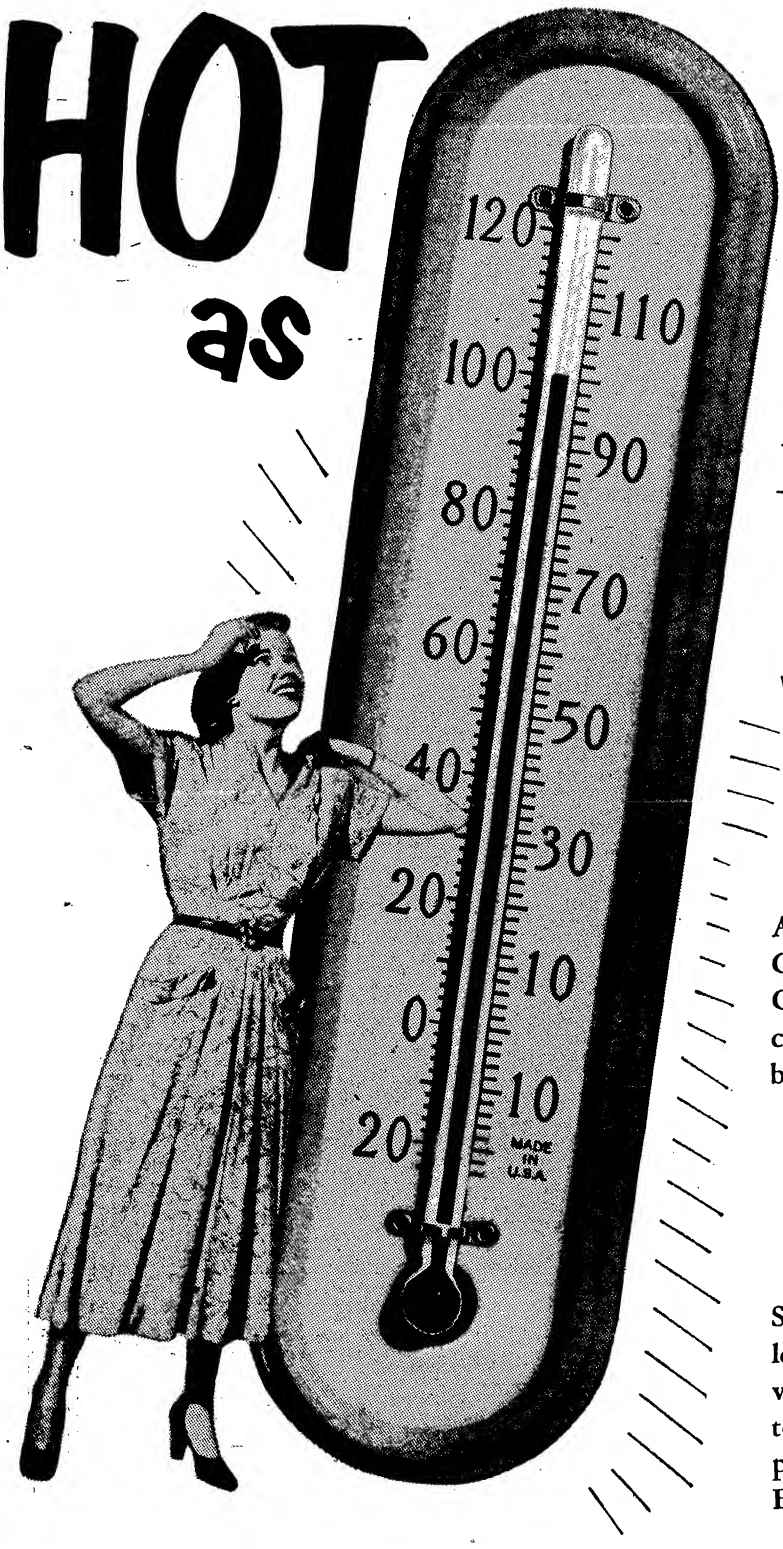
Vogue (S.F. Theatres) (377; $1)—"Citizen Kane" (RKO) (reissue). Smart $4,000. Last week, "Dance Little Lady" (Indie) and "A Day To Remember" (Indie) (2d wk), $1,600.

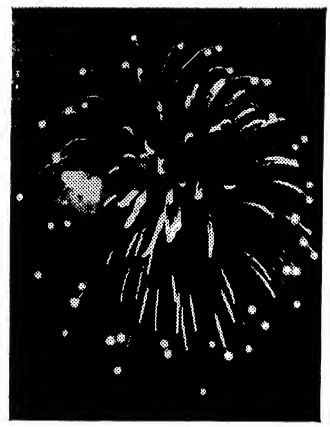
Bridge (Schwarz) (396; $1-$1.25) — "Touch and Go" (U). Good $2,500. Last week, "Doctor At Sea" (Rep) (6th wk), $2,500.

Rio (Schwarz) (397; $1)—"Doctor At Sea" (Rep). Okay $2,000. Last week, "Teckman Mystery" (Indie) (2d wk), $1,400.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (12th wk). Great $22,500. Last week, $19,200.

HOT as





FIREWORKS WEEK AFTER WEEK!

PREVIEW No. 1

"BHOWANI JUNCTION"

A bonanza of bigness for today's market. Ava Gardner eagerly awaited and gorgeous! Stewart Granger's most rugged role. Thousands in the cast. 2 years in production. Authentic Pakistan backgrounds magnificent in CinemaScope-Color.

PREVIEW No. 2

"THE CATERED AFFAIR"

Seeing is believing! A wonderful story of young love facing life with joyous courage. Theatre previews in all exchange cities have alerted showmen to this sure-fire audience attraction. Great performances by Bette Davis, Ernest "Marty" Borgnine, Debbie Reynolds, Barry Fitzgerald.

M-G-M IS HOT NEWS!

Blankets Broadway—

"THE SWAN" at the Music Hall
"BHOWANI JUNCTION" next at the Music Hall
"FORBIDDEN PLANET" at the Globe
"GABY" at the Trans-Lux 52nd Street
"WEDDING IN MONACO" and
"BATTLE OF GETTYSBURG" at the Guild
"THE CATERED AFFAIR" coming to the Victoria
"INVITATION TO THE DANCE" May 22 at the Plaza

AND NOW ANOTHER HOT PREVIEW!

"SOMEBODY UP THERE LIKES ME"

It hit Hollywood like a bomb-shell! A true-life biography filmed with the same skill and power that M-G-M gave to real-life "Love Me Or Leave Me" and "I'll Cry Tomorrow." This is what the fans want. Paul Newman and Pier Angeli are electrifying. One BIG one after another!

M-G-M, THE HOTTEST COMPANY

Recent Ratings By N. Y. Critics; Zinsser Out-Toughs Bos Crowther; Mirror's Justin Gilbert Curbs Joy

New York critics, who frequently tend to set the tone of film reception throughout the country, weren't particularly kind to the product during the past month nor, on the other hand, were they unduly tough.

Survey of 15 of the features released by the majors in recent weeks showed the scribes on the seven metropolitan morning and afternoon papers inclined to rate most of the product either good or fair. At the same time, a surprisingly large number of reviews—18 in all—fell in o the "poor" category.

Breakdown shows that of the total number of reviews, there were 12 "excellent" and eight "good to excellent" notices; total of 26 said the pictures were "good" and five "fair to good." There were 25 that drew just "fair" notices.

Among the pictures reviewed in the period were "Man in the Gray Flannel Suit," "Hilda Crane," "The Swan," "The Harder They Fall," "Star of India," "Revolt of Mamie Stover," etc.

Toughest reviewer around these days appears to be Bill Zinsser on the Herald Tribune who, of the 15, wrote nine reviews that rated pix poor, fair or poor-to-fair. Next comes the Times' Bosley Crowther with four "poor" reviews (against Zinsser's five) and six "fair" or "poor-to-fair" (against Zinsser's four). Mirror reviewer, Justin Gilbert, also has been curbing his praises. He rated two poor and four fair. Telegram's Alton Cook came up with four poor and an equal number of "fair" reviews.

Unquestionably the kindest reviewer around is Rose Pelswick on the Journal-American, who rarely does more than synopsize. She found eight of the 15 "good" and another three "Excellent" or "Good-to-excellent." None were "poor" in her book. Post's Archer Winston also couldn't find any "poor" pix out of the batch, but called seven "fair" or just "poor-to-fair" in addition to four "good" reviews and three "excellent" or just below it.

Daily News' Kate Cameron spread her reviews evenly over all categories, but seems to have toughened up some. She rated five "poor" or "fair" but found six "good" or just below. Another three films got four stars and one drew three-and-a-half.

On the two top papers, the Times and Tribune, the reviewers could find only two of the 15 that were "excellent" and the Trib threw in another that fell into the "good-to-excellent" class. Times found one picture "good" and the Trib two.

On the Mirror, Gilbert only found one picture excellent and one "good-to-excellent." Three reviewers were "good." Tele rated two "excellent," one "good-to-excellent" and another four "good."

Be calm, Friend

A good friend and customer of ours likes mystery novels. He wrote us about reading a gripping high-society one whose gentleman-sleuth hero, dressing himself carefully for the denouement, "selected his favorite *Princess* Mara tie." Our friend was disturbed by the novelist's reluctance to give us our right name, while eager to establish his hero's good taste. We are not a whit disturbed. Countess Mara Cravats are distinguished by more than a famed name that every gentleman knows and never forgets. $7.50, $8.50, $10.00, $15.00, and more. Bow ties (clips, and to tie) $2.50 to $5.00. The Spring tie for you waits for you at 338 Park Avenue, and PLaza 9-2488.

Gotham Reaction: Cannes Films Dull, Awards So What?

Independent distribs in New York last week expressed disappointment over the comparative lack of interesting films at the Cannes festival and the scarcity of information emanating from the fest.

At the major companies, handing out of a single prize to the Americans—to Susan Hayward for "I'll Cry Tomorrow"—also wasn't greeted with much enthusiasm, even though the companies with entries at Cannes at least have the consolation of an extra permit.

Under the International festival rules, quota countries issue an extra license for each picture officially participating at the event. Earnings from such films also are supposed to be freely remittable.

It had been expected that 20th-Fox's "The Man in the Gray Flannel Suit," for which Cannes fest authorities had made a big pitch, would garner some sort of prize. Not only were a number of 20th top execs on the spot, but 20th had refused to make the film available for nomination by the Motion Picture Export Assn. and had wrangled its own invite from Cannes.

This year's Cannes winner, "The Silent World," an underwater adventure picture with documentary overtones, probably will be released in the U. S. by Columbia. Deal is said to be in the closing stages.

Indies said they couldn't understand that the French Film Office in New York hadn't done more to keep the press informed of the goings-on at Cannes. Newspaper coverage of the event—short of the arrival of the American stars, etc.—this year has been scantier than ever. Joseph Maternati, head of the French film center, is in Cannes. There hasn't been a word from him. In fact, the office has yet to send out a regular news release.

"This would have been an occasion where this French service might have been of use to us," commented an importer.

Up Berding at Info Agenc

Washington, May 15.

Andrew H. Berding last week was promoted to deputy director (for policy and plans) of the U.S. Information Agency under Theodore G. Streibert.

Streibert revealed that Abbott Washburn will continue as senior deputy director of USIA.

Other UFA Angles

Berlin, May 15.

Following sale of the Bavaria and the UFA compoments, the UFA liquidation committee still has some work to do. Latter consists of the sale of the studios at Wiesbaden (U. S. Zone of Germany), the branch-establishments "Terra" and "Tobis," Berlin's Boheme-Verlag (a music publishing firm), a film credit bank as well as some minor enterprises.

Capital of the former UFA-Treu Gefolgschaftshilfe (a social organization of former UFA employees) reportedly will face a devaluation of 1:10, which means that this organization will have only a fund of DM 3,500,000 (about $850,000) at its disposal.

Germans Dream Of Restored Prestige Via Hypoed UFA

Berlin, May 15.

Sale of the UFA studios at Berlin-Templehof has aroused hopes here that Berlin will become Germany's film metropolis again as before 1945 when about 80% of all German features were made locally.

It's expected a new and modern UFA town will arise at Marienfelde, outside the city but still in the US sector since the old UFA towns is at Babelsbergs in the Soviet Zone. Some 40,000,000 Deutschmarks, nearly $10,000,000, is earmarked for the new enterprise.

It's also hoped that the forthcoming features under the new banner will register a general quality upbeat and be able to compete internationally; this should help restore Germany's wilted prestige as a film producer.

Position of the German film in foreign lands has "slightly improved" during the past couple of years. As to statistics concerning the year 1954 and revealed just now by the Assn. of German (West) film producers, W-German films grossed DM 12,117,000 (about $2,900,000) during that period and scored another upbeat of about 25% during the next (1955) year.

Austria continues the best foreign outlet for German films with DM 3,915,000 ($950,000), followed by the Saar (DM 2,047,000 or $500,000); Switzerland (DM 1,570,000 or $400,000); France (DM 1,152,000 or $400,000; the Netherlands, Belgium, etc.

Shea Estate Executors Awarded Counsel Fees For Defending Selves

Two executors of the estate of the late M. A. Shea who successfully defended charges of mismanagement have been awarded counsel fees by Bronx, N. Y., Surrogate Christopher McGrath. Charges were brought by Gerald Shea against executors Edward C. Raftery and Edmund C. Grainger. M. A. Shea founded the circuit bearing his name.

Surrogate McGrath signed an order allowing O'Brien, Driscoll & Raftery, attorneys for Edward C. Raftery, the sum of $24,000 for representing Raftery and Grainger before the N. Y. Appellate Division and Court of Appeals. McGrath also granted Raftery costs amounting to $512 and Grainger $560.

O'Brien's Slant on TV Characters for Theatres

Hollywood, May 15.

As long as they're cast in good films, tv characters should have no qualms about making the transition to the big screen, says actor Hugh O'Brien, tv's "Wyatt Earp," who's crystal-balling his own future.

O'Brien has a piece of his first feature starrer, "Brass Legend," produced by Herman Cohen and Robert Goldstein for United Artists release. He'll do extensive p.a.s with the pic. Also, some 150 000 persons who sent him fan mail on the tv show will get post cards.

Picture 'Diary' as Text Book

Hollywood, May 15.

Metro is mapping deal for an invasion of schoolrooms as exploitation for film. Deal with Culver City Board of Education calls for text book on making of motion pix to be prepared by Julia Fenderson of Culver City school system for use on junior high level.

Illustrated text will deal with making of "Raintree County," lot's most expensive picture which carries budget of around $5,000,000. Each chapter in book will treat a different Metro studio department, tracing making of film from conception to completion.

Bob O'Donnell Sanguine on Tax

Expects Favorable Committee Report—But Industry Must Fight—No Walk-In

Robert J. O'Donnell, head of the Council of Motion Picture Organizations' tax committee, expects the House Ways and Means Committee to report favorably on the industry's plea for elimination of the federal admissions tax. Tax bill, which among other revenue recommendations provides for theatres, is expected to emerge from the committee on May. 21, according to O'Donnell.

The Interstate topper, in from his Texas headquarters for the Variety Clubs convention in New York, is generally optimistic about the industry's chances of gaining tax relief. He appears to feel that the picture business is "in a strong position in Congress" and that if the bill surmounts the Senate Finance Committee and the Senate "the President will treat it kindly." O'Donnell bases his view on the anticipated presidential action on President Eisenhower's recent statement that unquestionably there are many industries carrying a burden from which they should have relief.

The industry has already hurdled the Forand Committee, the House group which investigates and approves tax bills. In the House Ways & Means Committee, which studies the Forand Committee's recommendations, 20 out of 25 members are said to be in favor of granting relief to theatres. O'Donnell said that he expected a favorable vote in the House once the bill emerges from the Ways and Means Committee.

He warned, however, that the industry still faced a tough fight and that the cooperation of all exhibitors was needed to contact home state senators.

O'Donnell conferred yesterday (Tues.) with Robert Coyne, COMPO's general counsel. He will be in Washington next week when the Senate Small Business Committee hears distribution executives tell their side of the story in the exhib-distrib trade practices battle. When the exhibitors testified early in April, O'Donnell made a pitch for tax relief.

Kahn-Arnstein B.R. for Ratoff's 20th-Fox Indie

Stanley Kahn, Wall Street broker, and Dan Arnstein, the taxicab tycoon who is associated with Kahn in his brokerage, are Gregory Ratoff's bankrollers in the latter's indie production of "The 5th Season" which will mark Eddie Cantor's comeback in pictures. Cantor will do the Menasha Skulnik Broadway original role.

Ratoff takes off in June with leading man Dan Dailey and a femme star yet to be selected (Rita Gam had to bow out because of physical exhaustion) to do 10 days of shooting in Paris. Locale has been shifted there, from the original Florida background of one of the scenes. The haut couture house of Pierre Balmain is being tied into the film.

Major portion of the comedian's segment revolving around Cantor will be shot in New York in mid-July. Ratoff has set up a 20th-Fox release.

Clips from Lots

Hollywood, May 15.

Edmond O'Brien joins **Alan Ladd** in Jaguar Productions' "Buffalo Grass" for Warners release . . . **Jack Boyle** returning to the screen for 20th-Fox's "The Best Things in Life are Free." . . . Warners exercised its option on "Green Eyes," authored by **Sally Stubblefield** . . . **Jeanne Evans** joined the cast of "The She-Creature" at U . . . **Pedro Armendaris** signed for "The Big Boodle," to be filmed in Cuba for United Artists release . . . Universal cast **Mildred Batwick** in "Tammy" . . . **May Wynn** returns to Columbia for "The White Squaw" . . . **Tay Garnett** registered "The Frogman Disappears" and "The Vanishing Frogman" with the MPAA Title Bureau . . . Universal signed **Van Heflin** for "If I Should Die."

Mitzi Gaynor joined **Gene Kelly** and **Leslie Caron** in Metro's "Les Girls" . . . **Dennis O'Keefe** has top role in "Massacre at Dragoon Wells" at Allied Artists . . . Same studio announced two title changes: "Chain of Evidence" for "One False Step" and "Footsteps in the Night" for "Night Target" . . . Ron Randell signed for Golden State's "The She-Creature" . . . Warners set **Randolph Scott** to star in "The Marshal of Independence." . . . Universal signed **Fay Wray** for "Tammy" . . . **Pat Boone** will sing a special song behind the main title of "The Friendly Persuasion" at Allied Artists . . . RKO borrowed **Tommy Noonan** for "Bundle of Joy" . . . **Buddy Ebsen** signed with 20th-Fox for "The Day the Century Ended" . . . **Sidney Poitier** checked in at Metro for a Negro role in "Something of Value" . . . **Andy Griffith** will star in Newton Productions' "A Face in the Crowd." . . . Next in the Bowery Boys series at Allied Artists will be "Welcome Danger."

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$25,000,000 VS. ED SULLIVAN

$6,000,000 Billings Up For Grabs

Billings involving the two major Kudner agency tv accounts are up for grabs as result of Buick's agreement to call it quits on the Jackie Gleason "Honeymooners" despite the fact that the auto company still had another one-year firm contract on the show. (See story on Page 27.)

Only several weeks ago Texaco, also out of the Kudner shop, decided to drop Jimmy Durante at the expiration of the current cycle. Time and talent, the two-way Gleason-Durante spread approximated $6,000,000 a year. In both instances, too, the Kudner clients are relinquishing their respective Saturday night time periods on CBS and NBC, with possibility that Buick may pour all the tv coin into spot buying.

Swezey to Buckley & McGrath: 'Boys, Catch Up On Your Trends'

New Orleans.

Editor, VARIETY:

Away with all these personal quips and quibbles. Had my friends Messrs. Buckley and McGrath taken the trouble to analyze a full text, the real import of my remarks in Boston might not have eluded them.

I am deeply concerned as I hope every one is who has any sincere interest in radio with the quite apparent diminution in the variety, quality and audience appeal of radio programming at both the local and network level.

If the "open sesame" to public acceptance and prosperous operation has dwindled to an exclusive news and music pattern, why should any station labor to diversify its program formats or attempt to accommodate—at a sacrifice of ratings and revenue — religious, educational, discussion and various types of programs which have historically been regarded as a radio station's good citizen contribution to the community?

No, let's be smart. Let us—all 3,000 of us—give 'em news and music till it comes out of their ears. Or instead, gentlemen, should we just give radio a double dose of strychnine and put it gently to rest?

I suppose that one of our real problems is that so many able broadcasters like Messrs. Buckley and McGrath are so completely engrossed in running their own businesses that they are honestly unaware of the trends in the industry. One would think they might heed at least a few of its sincere and knowledgeable critics like Jack Gould, who in a feature article entitled "Remember Radio?" which appeared in the New York Times

(Continued on page 38)

NBC Woos Welk

Hollywood, May 15.

NBC would like to have Lawrence Welk over on its network, and has started moving in on Dodge, the bandman's ABC-TV sponsor. Pat Weaver is now in Detroit, with speculation abroad he's talking to Dodge about Welk.

Weaver would like to have both Welk shows on the net, but would settle for one. Understand Weaver is prepared to clear as many stations as Dodge would want, more than are now available on ABC.

ABC-TV 'Gee Whiz' Sat. Night Status, Tops Spec & CBS

ABC-TV for the first time topped all the competition for the entire 90-minute run of a spectacular playing against it. Happened Saturday night (12), when the ABC Lawrence Welk-"Chance of a Lifetime" combo outpointed the Max Liebman "Music of Gershwin" spec on NBC and the combined "Two for the Money"-"It's Always Jan"-"Gunsmoke" outings on CBS. ABC average for the 90 minutes was 15.2 on the overnight Trendex, CBS had a 13.6 and Liebman a 13.1. Breakdown showed 17.4 for Welk, 13.3 for Liebman and 13.1 for "Money" at 9; 19.5 for Welk, 13.0 Liebman and 11.4 "Jan" at 9:30; and 8.7 for "Chance," 12.9 Liebman and 16.2 "Gunsmoke" at 10.

Earlier, Perry Como topped Jackie Gleason's "The Honeymooners" for the first time since Gleason switched from 8:30 to 8 p.m. to get an even start with Como. Singer's-17.9 topped "Honeymooners'" 16.6, while it did a runaway on the 8:30 "Stage Show," 24.6 to 11.5. Hour averaged out to 21.3 for Como, 14.1 for Gleason Enterprises. ABC's "Ozark Jubilee" averaged 3.6 on the hour. Leading in, "Big Surprise" at 7:30 had a 12.3 for NBC, compared with "Beat the Clock's" 8.8 on Columbia and "Ozark's" 2.2 on ABC.

Godfrey's 'I Shall Return'

With Arthur Godfrey having finally settled his in-again-out-again Wednesday night status on CBS-TV with an imperious "I shall return," the network is faced with a flock of problems, none of them as yet solved. First is the matter of a new format for next fall, since Godfrey has indicated he won't bring his morning "Godfrey Time" cast back with him and wants to take it easy on rehearsals as well. Second is the matter of sponsorship for the fall showcaser. Third is a summer replacement.

Matter of a format is way up in the air. Sponsorwise, the web thinks all four of Godfrey's current 8-9 p.m. "Friends" will return, though nothing has been signed. Quartet currently comprises Toni, CBS-Columbia, Kellogg and Pillsbury. As to a summer replacement, this would be an eight-week stand, starting in July, and nothing's been set yet.

Eastman Kodak Rides With 'Ozzie'

Eastman Kodak, which over the past two seasons has tried its television hand at new properties and stumbled with both, is now pencilled in for a tried-and-tested show. It's bought full sponsorship of "Ozzie & Harriet" for next fall in its ABC-TV Wednesday night slot at 9. Deal gives the EK agency, J. Walter Thompson, the full Wednesday 9-10 hour on ABC, since JWT also locked up "Ford Theatre" in the 9:30 time, shifting that from NBC. The agency conflict is now in full bloom, since Thompson produces its own "Kraft Theatre" Wednesdays from 9 to 10 on NBC.

Deal gives "Ozzie" a new lease on life, since it had been ankled by its three current bankrollers, Hotpoint, Quaker Oats and Norwich Pharmacal, and had already been dislocated from its Friday at 8 post to make way for "The Adventures of Jim Bowie." As to the Ford switchover, dictated by the slotting of Tennessee Ernie Ford in the longtime NBC Thursday-at-9:30 "Ford Theatre" slot, ABC wrapped up its deal for the switch at the same time it set "Ozzie" with Kodak. Film company, in its two outings on NBC, flopped with "Norby" and "Screen Directors Playhouse."

MONEY ISN'T THE ANSWER IN TV

By GEORGE ROSEN

An inkling as to the astronomical figures being kicked around in television these days can be gleaned from the fact that, over the course of the past five years, more than $25,000,000 has been poured into the Sunday night 8 to 9 slot on NBC-TV in a futile attempt to topple Ed Sullivan from his lofty Trendex-Nielsen perch on CBS. And today, on the eve of the network tossing in the sponge on its "Comedy Hour" and prepping Steve Allen for its newest onslaught vs. Sullivan, the NBC 8 to 9 hour is probably at its lowest ebb since Sullivan started to get "real hot" and move up and up to rule the Sabbath roost.

It's estimated that Colgate spent in the neighborhood of $20,000,000 in time and talent over a four-year course, with even a financial assist from NBC, in the effort to dethrone Sullivan with its successive series of "Colgate Comedy Hour" and "Colgate Variety Hour," only to desert the sinking ship last year as Sullivan's dominance asserted itself more and more on the rating returns. At least another $5,000,000 in sponsorship coin went into this season's participation segments in a return to the "Comedy Hour" format (now being scrapped) plus the one-a-month spec series slotted opposite the columnist-emcee. As with the regular 8 to 9 show, the 90-minute Sunday specs, as far as Nielsen and Trendex are concerned, have rated strictly as "also rans."

True, there were periodic segments over the five-year course, as when Martin & Lewis went into the firing line, when the Colgate showcases moved back into the bigtime, but by and large the Sunday 8 to 9 story goes down as perhaps the biggest coin drainage in tv annals in an attempt to take the play away from a rival network.

Whether Steve Allen can turn the trick where the others failed is considered highly problematical by the trade, particularly since Sullivan is now riding the crest. But, all things considered, since nobody's regarded as invulnerable, once the rival network hits the correct formula, it's just a question how many more millions in sponsorship and network coin it will take before NCB can turn the trick.

Closely approximating the Sunday 8 to 9 story, but this time in reverse, was the Milton Berle Tuesday 8 to 9 saga. Over a period of seven or eight years, as Berle became king of all he surveyed, CBS poured good money after bad, in a desperate but futile try at making a dent in the Berle ratings. However, few sponsors were willing to risk such competition with result that CBS was obliged to take the rap and play it as sustaining time. Even so, it's estimated that the years of the Berle reign cost CBS an approximate $15,000,000 in programming costs and in unrealized sponsorship coin. It wasn't until Phil Silvers showed up with his "You'll Never Get Rich" series that CBS moved in as the new champion.

ALL-STAR GRIDCAST TO GET PABST COIN

Chicago, May 15.

Pabst Brewing has latched onto the television rights to the All-Star football game staged each August in Soldiers Field by Chicago Tribune Charities Inc. This year's contest between the Cleveland Browns pro champs and the collegiate stars to be held Aug. 10 will be televised via ABC-TV, it's understood.

Pabst will share the game down the middle with one or more other bankrollers. Standard Oil of Indiana and Standard of Ohio are likely candidates.

Miner-Schaffner-Cook-Hill's New TV Production Outfit Sets Unique Pattern; Initial Series for Kaiser

Davis, Mathews Co.

In swing with the new trend of tv producers-directors teaming up for their own independent production companies, Donald Davis and Dorothy Mathews are checking off NBC-TV's "Producers' Showcase" at the end of the current season to set up their own production outfit.

Couple were identified this past season with such "Showcase" entries as "Dodsworth," "Cyrano de Bergerac" and "Sadler's Wells Ballet" with status of production supervisions. A few years back they helmed CBS-TV's "Studio One."

With Worthington L. (Tony) Miner at the helm as overall executive producer, a new tv production company comprised of four of the medium's top producer-directors, in which all share as stockholders, has been organized. It's a unique-for-tv pattern, somewhat paralleling the ambitiousness of the film industry's top producers who set up independent companies and then make deals with major studios, except in this tv instance it's a foursome operation. A motivating force in incepting the new production operation is Ted Ashley, of the Ashley-Steiner agency, who reps the four principals involved.

In addition to Miner, the company owners and stockholders comprise Frank Schaffner, who is exiting his "Studio One" berth and as a CBS-TV pactee; George Roy Hill, who has just left J. Walter Thompson (he was responsible for the twice-showcased "Night to Remember" on "Kraft Television Theatre"), and Fielder Cook, who initially made his "tv mark" with "Patterns," also a Kraft entry.

New production company's initial venture for the '56-'57 season will involve taking over the production masterminding on the NBC-TV full-hour dramatic showcaser slotted for Tuesday night 9:30. Kaiser Aluminum, via Young & Rubicam, signed on a couple weeks back to underwrite the slot on an alternating basis (with Pontiac's "Playwrights '56" kayoed) starting in July.

Miner himself in his status as exec producer won't be doing any of the individual producer-directorial chores, with Schaffner, Cook and Hill alternating as the producers and directors, each responsible for a minimum of eight shows in the series, and each assuming a status on his individual showcases somewhat paralleling, for example, a John Huston or a William Wyler film production.

Aside from the Tuesday series, the producing company will be free to operate in other network areas as well.

Miner's identity with the new company in no way involves his current four-year deal with NBC, for which he's committed to bring in 22 spec attractions. He's currently repped on the NBC lanes by "Medic" and "Frontier."

Miner, Liebman, Coe to Rotate On Fri. Nite TV Specs

If NBC-TV's blueprint is any indication, Friday would be lifted from its "worst night of the week" status to a groove that can compare favorably with the other nights in next season's programming. As per the system applying to the network's stepped-up Tuesday night agenda, the eve-of-weekend scheduling will have rotating production auspices in a series of every-fourth week 90-minute specs, the first such outsizers to prevail on Friday.

Playing the rotation route will be Max Liebman, Fred Coe and Tony Miner, the latter keyed as overall producer of the Tuesday night series with production-direction units under him. They'll handle straight dramatics, musicals, and kindred legit-type fare in the realigned 8:30 to 10 o'clock slotting. Such scheduling apparently cuts across Hallmark Cards' "Hall of Fame" intentions, Hallmark having eyed Friday in a switch from its Sunday once-a-month specolas. However, there may still be room for the Hallmark shows sandwiched between the three-way specs.

In order to provide that the William Bendix starring "Life of Riley" will not be preempted every month or so, the Gulf-sponsored vidpix situationer will be moved up to 8 in an exchange with Old Gold's "Truth or Consequences," though the latter moves out of the picture with Lennen & Newell hanging onto the 8:30 time for its ciggie client and looking over properties for the fill. Down the line will follow "Big Story" at 9; Campbell's new show for "Star Stage" at 9:30 and the longrunning Gillette Fights" at 10.

For Liebman, the Friday spot is an added chore, though he might be in on several Sunday night hour and a half shows, in addition to his upcoming Monday night at 8:30 "Stanley" series fronting Buddy Hackett, who will buck Arthur Godfrey's "Talent Scouts."

CAMEL, QUAKER OATS EYE CAESAR TV HOUR

Two more sponsors are on the verge of completing negotiations with NBC-TV to give the Sid Caesar "Hour" sellout status in the comedian's shift to the 9 to 10 Saturday night slot next season. R. J. Reynolds (Camel) and Quaker Oats would each take one-third of the segmentation pie on a weekly basis, should the deal jell.

Already in are Knomark Mfg. and Bab-O for the other third on an alternating basis.

Bill Goodheart's NBC Program Spot

William H. (Billy) Goodheart, who helped found the Music Corp. of America with Jules C. Stein and the late William H. (Bill) Stein, is coming out of retirement to join NBC on July 1. He was forefended from entering into any deals where talent negotiations were involved but he did serve with Officials Films Inc. for a spell last year.

Goodheart and RCA-NBC veepee Manie Sacks were longtime associates when the latter was at MCA and was brought into NBC by Sacks to engage in the talent negotiations aspects of the operation under tv chieftain Tom McAvity. Sacks, who incepts most NBC-RCA deals, is now in a general roving administrative chore with company prexy Bobby Sarnoff, hence hasn't the time now for the day-to-day operations on contract negotiations.

UAW'S NETWORK TIME BUY

The United Auto Workers has reserved a half-hour of tv time on NBC for June 10 (Sunday). Slot is 5 o'clock.

Union will devote the stanza to its 50th anniversary hoopla.

Godfrey's Toni Plug Gets Into K & E Prexy Bill Lewis' Hair & Fur Flies

The head of a major ad agency has taken the unusual if perhaps not unprecedented action of complaining to his opposite number at another commission house about the manner in which a competitive commercial was pitched recently. The villain in the piece is CBS-TV's Arthur Godfrey, or at least that's the view of William B. Lewis, prexy of Kenyon & Eckhardt, in the case of Richard Hudnut's New Quick permanent, a K&E client, versus the Toni Co.'s Tip Toni.

Prexy Lewis let loose a barrage in a letter to prexy Don Paul Nathanson, head of North Advertising in Chicago, repping Toni, with copies of the letter sent to R. N. W. Harris, the Toni topper, and J. P. Spang, prez of Gillette, of which Toni is a division. K&E was reported supporting its attack on Godfrey with a press conference scheduled for today (Wed.) at New York's Biltmore Hotel.

Says Lewis:

"I have before me a transcript of a commercial made by Arthur Godfrey for Tip Toni in his television program on Wednesday, May 2. In this commercial, he implies, in the following language, that claims being made for the New Quick product of our client, Richard Hudnut, are false:

"Now, because of this new trend in hair styles, some companies may start trying to tell you that their full size permanents take only half the winding, but don't let anybody fool you. There is a gimmick. They really want you to buy a full-size permanent and use half of it and save the left-over lotion for the next time. But you know left-over lotion is for the birds. That's no good! No matter what kind it is it tends to weaken. It gives weak, washed-out waves.'

The Shoe Fits

"This is obviously an attack upon Richard Hudnut, as no other home permanent possesses the described properties or is being advertised in the described manner. The plain import of this commercial is that unused wave lotion left in the bottle of our client may not be used for another wave.

"Mr. Godfrey's remarks followed by only a few days the appearance of advertising on behalf of Tip Toni which is extrordinarily similar to that of Richard Hudnut's New Quick. The first trade showing of New Quick advertisements appeared early in March. In these advertisements, the chief copy points covered certain advantages of the new product such as the fact that it eliminates 'half the work, half the winding.' And on April 24, Tip Toni ads appeared in the New York Daily News and the New York Journal-American, using the identical words used by New Quick. Incidentally, these print advertisements also include the words: 'Left-over lotions . . . give weak, washed-out waves.'

"It has been demonstrated to the

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Trendex Top 10

(Week Ending May 7)

New "$64,000 Challenge" hit the No. 4 spot on the Top 10 Trendex list its first time out, joining sister-show "$64,000 Question," which retained its No. 1 slot in the May outings. Top 10 evening programs for the week ended May 7 are:

$64,000 Question, CBS	39.4
Ed Sullivan Show, CBS	38.1
I Love Lucy, CBS	37.8
$64,000 Challenge, CBS	31.9
Hitchcock Presents, CBS	29.4
December Bride, CBS	27.9
Hit Parade, NBC	26.2
Trust Your Wife?, CBS	26.2
This Is Your Life, NBC	25.9
Red Skelton, CBS	25.8

Benny Sets Chevalier For 'Made in Europe' Shows for Next Season

Jack Benny is the latest of the comics to place the "made in Europe" stamp on some of his CBS-TV programs for next fall. Benny planes for England today (Wed.) with plans to shoot at least four of his half-hours abroad, with interiors to be filmed in England and exteriors on the Continent. He's already set Maurice Chevalier to appear in one show, and is dickering with Kim Novak, currently abroad, and Sir Laurence Olivier, for two other shows.

Benny left N. Y. today, accompanied by Mary Livingstone and Irving Fein, new prez of Benny's J&M Productions, along with a production crew. Benny and Miss Livingstone will stay in Europe till mid-July; Fein returns after a week. While in England, Benny will do a one-hour variety show for British television.

Adlai, Estes TV Debate

First national television debate between the two most active contenders for the Democratic Presidential nomination, Adlai Stevenson and Sen. Estes Kefauver, takes place on ABC-TV May 21 from 10 to 11. Debate will originate in Miami, where the two aspirants are fighting a Florida primary battle, with an undesignated ABC commentator to serve as moderator.

Debate was set up by ABC prez Bob Kintner, who last month extended invitations to both to debate the issues free of charge on the web. Okays came back last week.

Bond Ankles WABD News

Bond clothiers is ankling its 11 p.m. news strip on WABD, N.Y., in a fortnight. Mike Wallace, who has fronted this news show for Bond for past several months, will continue in the 7 p.m. quarter-hour for the haberdasher.

Bond, among the last bankrollers to quit the dissolved Blow agency, has no plans for the time to quit the early Wallace stanza, though switching agencies.

'CBS Cartoon Theatre' Vs. 'Disneyland' Case of Fighting Fire With Fire

With the Wednesday night "Brave Eagle" series having drawn a sponsorship blank throughout the year in CBS-TV's 7:30-8 kidstrip venture, the network is turning to cartoons as a more likely lure for sponsor interest. As of June 13, the network is installing "CBS Cartoon Theatre," comprising cartoons from the vast Paul Terry library which the web bought out recently, with Dick Van Dyke as the host.

Slotting, which is definite for the summer and is on the "hopeful" list for the fall, is a case of fighting fire with fire. 'Twasn't that "Brave Eagle" got an adverse reception, but that it was opposite "Disneyland" that caused the client blank, so CBS is now going to compete on Disney's own terms, that is, with the animated stuff. Characters listed for the display are "Heckle & Jeckle," "Gandy Goose," "Sour Puss," "Dinky Duck" and "Little Roquefort." Dyke's role will be integrated so the emcee can appear to converse with the animated characters.

CBS-TV has a library of 1,100 cartoons from which to choose, less a group of 156 turned over to its CBS Television Film Sales subsid for station sales and those used on the Saturday morning "Mighty Mouse Playhouse." Network bought up all the assets of Terrytoons Inc. in a $5,000,000 deal this winter. New show will be produced by Michel M. Grilikhes, directed by Howard T. Magwood and scripted by Bill Gammie.

Dundes' Advance 0.0.

Jules Dundes, newly-appointed v.p. over sales promotion, advertising and promotion for CBS Radio, planed in and out of N. Y. last week for a quickie look at the operation and homeoffice huddles with CBS Radio prez Arthur Hull Hayes.

He flew back to San Francisco, where he's been general manager of KCBS, the Columbia o&o, on Friday (11), and returns to N. Y. June 18 to take over the v.p. slot.

How the New Nielsens Shape Up

CBS copped seven out of 10 in the Total Audience category and eight out of 10 in the Average Audience standings in the national Nielsen report for the second half of April. Only NBC reps in the TA were Perry Como and "Dragnet," while the latter soloed in the AA lineup. ABC's "Disneyland" was represented in both. Ratings cover the two weeks ended April 21.

TOTAL AUDIENCE		AVERAGE AUDIENCE	
I Love Lucy (CBS)	50.0	I Love Lucy (CBS)	47.8
Ed Sullivan Show (CBS)	48.1	$64,000 Question (CBS)	44.8
$64,000 Question (CBS)	47.4	December Bride (CBS)	40.8
Disneyland (ABC)	46.7	Ed Sullivan Show (CBS)	38.8
December Bride (CBS)	43.6	Disneyland (ABC)	37.7
Perry Como Show (NBC)	39.8	Jack Benny Show (CBS)	37.3
Jack Benny Show (CBS)	39.7	Millionaire (CBS)	36.1
Dragnet (NBC)	37.8	Dragnet (NBC)	34.8
Godfrey's Scouts (CBS)	37.8	I've Got Secret (CBS)	34.7
Millionaire (CBS)	37.6	Godfrey's Scouts CBS)	34.7

GENE AUTRY ANKLES CBS

Winds Up 16-Year Association With Web & Wrigley

Hollywood, May 15.

Gene Autry will no longer be a-lopin' down the CBS Radio trail at the end of this season, winding up an association with the net and with sponsoring Wrigley gum that has lasted over 16 years. Dissatisfaction with recent shows was said to be the reason for the cancellation, capped by rejection by CBS of the May 6 program. A repeat show was substituted.

Ed Simmons of Ruthrauff & Ryan Agency (for Wrigley) and Frank Atlas of CBS widwest division are in town winding up the details of the washup.

Wesson & Polk's Guest Shot on CBS-TV Paves Way for NBC Contract

NBC has signed the new comedy team of Wesson & Polk to a long-term pact, and will spot the pair in guest shots throughout the summer with an eye toward a buildup for a show of their own next year. Pair, who wound up at Le Ruban Bleu, N. Y., comprises Gene Wesson (brother of comic Dick Wesson) and Gordon Polk, ex-Benny Goodman band vocalist.

Strangely enough, the team was brought to the attention of Tom McAvity, v.p. in charge of NBC-TV, through a guest shot on CBS-TV. Pair was appearing on the Garry Moore show, when McAvity, tipped by their agent, tuned in for an o.o. He then arranged to sign them on a one-year deal with options for seven years, on a yearly guarantee basis. NBC has also signed George Gobel via an appearance on the Moore show. Wesson & Polk deal was set by Sy Fisher of the Frank Cooper agency, which itself had only signed on the comics a couple of weeks ago.

Ed Sullivan Named Chairman in Acad Bid For TV Stature

Ed Sullivan was elected chairman by the board of governors of the newly-founded Academy of Television Arts & Sciences at the Stork Club Monday (14) night. The board also elected four other officers and laid the groundwork to meet with the officers of the West Coast chapter, probably in some centrally situated spot such as Chicago or St. Louis.

Max Liebman was elected 1st vice-chairman; Mark Goodson, second vice-chairman; Lawrence Langner, who is abroad at present, treasurer; William Bratter, secretary. This group and Sullivan will be the ones who meet with Johnny Mercer, new Coast topper, and his officers, to pick the national prexy. At the central meeting, it is also expected that both chapters will iron out the differences in their constitutions and by-laws.

Elected chairman of standing committees were: Tex McCrary, membership; Royal Blakemen, legal; Syd Eiges, publicity; Marlo Lewis and Robert Lewine, awards; Faye Emerson and Henry White, activities. These committee heads will sit on the board of governors, along with the officers. Bratter, McCrary, Langner and Blakemen, who were not elected to the original board a week ago, bring the total board of governor members to 44.

The initial board of governors of the ATLAS eastern branch were elected by 300 members at the first meeting a week ago. The session also witnessed several N. Y. videoites take a rap at the Emmy award structure. Five changes in the way they will be given next season were recommended.

A proposal by Screen Gems of ficer Henry White was establishment of a tv actors' studio to train video thesps, a long-range proposition. Of more immediate nature were the recommendations on the awards:

(1) Mark Goodson suggested the 42 categories be streamlined to 25. Goodson, finding "many faults," said that theatrical performances which ultimately hit tv should be eliminated from voting. He cited

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NBC Woos GF For Bolger; 140G Per

General Foods may be brought into the NBC-TV camp to take over all or part of the 16 Ray Bolger "Washington Square" all-live shows headed for next season's Tuesday 8 to 9 slot (in a rotation with Dinah Shore, Bob Hope, et al.). The network has been pitching the Bolger show at GF for $140,000 (net), parlaying this with a foursome of Martin & Lewis stanzas. The latter are said to be tabbed at $250,000 each, however, so General Foods isn't exactly enthusiastic. For that matter, the comedy team has been reported snubbing the "also-ran" Tuesday position, although the quarter-million figure might change their thinking.

Bolger show is a William Morris Agency-William A. Bacher package, latter producing.

General Foods is understood set for the network's 7 p.m. Sunday slot being vacated by Chrysler's "It's a Great Life." No format set.

Inter-American B'casters Carry On Fight Against The 'Little Tyrants'

By ART WOODSTONE

A relatively microscopic group of men, who met in N. Y. last week, figure prominently in maintaining the free-enterprise broadcast system on two continents. Recognizing the extent of their influence and that the work they're doing can have far reaching economic effects on the U. S. radio and tv system, the group was feted grandly by some of this country's own influential organizations and corporations.

Though he's not the head of the group, one of its major sparkplugs is Don Emilio Azcarraga, "Mr. Big" in Mexican broadcasting. The group is the Inter-American Assn. of Broadcasters, a 10-year-old body with members repping radio-tv interests in about 10 countries, including the U. S. Azcarraga portrayed the job of Assosiacion Interamericana de Radio Defusion, as it is also known, as one consisting almost entirely of "fighting little tyrants."

A man in his middle years and vibrant for all his bulk, Azcarraga explained that IAAB members travel from one country to another throughout Central and South America at their own expense to convince the powers-that-be that radio and tv should operate as free commercial enterprises. He believes that despite its slow start, if IAAB wasn't begun, "I don't think that five years later the United States wouldn't have had trouble."

Blasts State-owned Setups

The kind of trouble he's talking about is the kind he feels comes from too much government control. Of course, there were and still are the Latin dictators, who give him and his cause a stiff pain, but he also went on record against the likes of Canadian Broadcasting Corp., the government-run body north of our own border, and British Broadcasting System, and Italy. He had a question: "Where would we be if we were all state-owned?"

"Look at commercial tv in six months in England—beating the veteran (BBC). An individual business man will take a chance and maybe make a damned fool of himself, but he's no worse off than if he hadn't tried. By trying you find new and good things," Azcarraga remarked triumphantly. He went on: "But a group of mediocre schoolteachers and politicians, in their bureaucracy, are afraid."

Azcarraga firmly maintains that some government regulation is good, but he's as firm in maintaining that it mustn't get out of hand.

While it's true North American business interests visualize the economic advantages in the system advocated by IAAB, Azcarraga and his cronies state they're fighting a battle of principle, though they are aware of the economics involved too. "We have been vaccinated with the principle of defending free radio and free tv throughout the world."

At the bottom of the whole blueprint is the idea that excessive government control limits the number of radio and tv stations, and with this tight numerical restriction comes the lack of freedom of expression. Azcarraga believes that the U. S. firms which threw bashes in IAAB's behalf last week "mostly had nothing to sell; they were interested in our principles." Even if he is right about the principles part, it's still considered possible in some quarters that companies like United Press, Associated Press, Broadcast Music Inc. can foresee the opening up of broadcasting in all of South and Central America as a new source of revenue.

Azcarraga said that during the conclaves last week, both NBC and ABC promised full support to the organization. Nonetheless, there are still some U. S. companies in broadcasting and affiliated lines which go mute about offering support. Azcarraga pointedly mentioned that set and equipment manufacturers, asked for their aid as long as two years ago, are still withholding it. And that's a mistake, he feels, since support from them might help develop more sta-

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NBC-TV's Politico Package Near SRO

NBC-TV is now near SRO status on its political convention-election night coverage with the pacting of Oldsmobile for one-third sponsorship. With RCA and Sunbeam already in for a quarter each, this brings the five-sixths-sold mark. Network is now trying to convince Sunbeam and RCA to expand their stake to one-third each, so as to put the final wraps on the deal.

Oldsmobile contract, via D. P. Brother agency, restores some of the coin lost in the automaker's cutback in its Saturday night spec schedule next season. Instead of continuing on a one-a-month schedule as in the past, Olds will buy a special events type of coverage, calling for intermittent Saturday night sponsorship of awards ceremonies (Oscar, Emmy, etc.) plus certain "specials" such as the Esther Williams aquacade which NBC will tour this summer.

FBI SPREADS ITS TV WINGS

TV Monopoly on Scenery, Too?

Washington, May 15.

Testimony that the NBC and CBS networks have squeezed out the indie suppliers of scenery for tv productions was given to the committee by Peter J. Rotondo of New York, David Steinberg of Imperial Scenic Studios of Fort Lee, N. J., and Mrs. Lucille Ashworth of Chester Rakeman Scenic Studios of New York.

Rotondo charged that the nets "don't want any independent factors in the production, directing, designing or staging of shows to be seen over their networks." The webs, he said, "want to control all these factors so that they will have a complete monopoly over both exhibition and production of everything that will be televized over their facilities."

He said that the "monopoly evils" which were eliminated from the legitimate theatre and the motion pictures now threaten tv. He urged that the webs be divorced from the producion of tv except for sustaining shows.

Steinberg testified his gross declined from $345,000 in 1953 to $71,000 last year as the networks got into the production business. He charged the nets with utilizing "every unfair tactic possible" to extend control. Elimination of the indies in tv production, he predicted, will result in "a completely monolithic industry with sponsors allowed to pay for and the set owners allowed to watch what tv network bigwigs decree."

Mrs. Ashworth testified her company's business with CBS dwindled from $276,000 in 1951 to $3,200 in 1954 as the network went into scenery operations on a large scale. She said the same has happened with NBC.

Red China Captive a Summer Sub

Father Rigney Gets Bishop Sheen's Chi Slot in Bid To Free Others

Chicago, May 15.

Father Harold Rigney, Catholic priest who spent four years in Communist China prisons before being released last September, is set for a 13-week public service program on WBKB, occupying the Thursday night slot held by Bishop Fulton J. Sheen's ABC-TV show during the regular season.

Father Rigney will use the series, to start June 7, to backstop the "Freedom Crusade" he's launched to secure the release of the 13 American clerics and businessmen still held in Red China jails.

According to the U. S. State Department, which unsuccessfully interceded in behalf of the jailed Americans, the prelate's own release was a result of Chicago newspaper publicity and the flood of letters sent by midwesterners direct to China's Mao Tse-Tung in Pekin. In addition to describing his own prison experiences with the accompanying torture and brainwashing, Father Rigney will ask viewers to send personal appeals to Mao asking him to implement his earlier promise to free the 13 U. S. citizens.

Father Rigney is shooting for at least 200,000 letters from the WBKB series, but his goal is over 20,000,000 on a national basis. There is talk of putting him on the network to give his "Crusade" cross-country exposure, but it's understood John Daly, ABC's news and special events veep, is hesitant about slotting another priest in the Bishop Sheen hiatus period.

However, WBKB v.p. Sterling (Red) Quinlan said he'd make kine-

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'SRO' Panel Show Gets CBS Audition

CBS-TV on Sunday night (13) auditioned a show biz panel program titled "SRO" which, if it wins the favor of the network program brass, will show up on the web's new fall roster. It's a Lester Lewis package with Henry Morgan as the moderator.

Permanent panelists include Mary Healy, Skitch Henderson, Georgie Price, Nancy Walker and June Lockhart. Cornelia Otis Skinner appeared as the guest on the teletranscription runoff for network approval. If show goes on, it will originate as a live New York entry.

"SRO" has a strictly show biz format and integrated into the inevitable q&a pattern of panel shows will be vignette performances by weekly guest celebs.

Most Happy Pappy

At the 11th hour, Mort Hochstein, NBC-TV publicity writer, had to relinquish a pair of hard-won seats for "Most Happy Fella," the Broadway musical, to fill another engagement last week (9).

His wife gave birth to a boy.

Westinghouse Pulls a Switch, Buys NBC Time

Westinghouse, which has been "going steady" with CBS-TV since the medium got into the bigtime—with one limited exception — has turncoated by turning over some business to NBC-TV. The electronics outfit, thrown for millions in losses as result of its recent long strike, has launched an institutional campaign on NBC's "Today" and "Tonight" participating shows. Altogether, there will be 14 Westinghouse plugs on the twosome—starting last week and staggered to early August.

The "no sell" pitches—some of them live—are calculated to recruit technical personnel, accenting engineers, into the Westinghouse camp. One of the live spots fronts engineers from the company's schools waxing enthusiastic about "how great" it is to work at Westinghouse and how the company carries out its educational program.

Westinghouse, long on CBS with "Studio One" and specials and sponsor of the $5,000,000 Demo-GOP Chi & Frisco conventions this year, as it was for the 1952 Presidential candidate fuss, has been repped on NBC before; but that was in "ancient tv," back in 1951 when it underwrote the 10 games on the NCAA grid schedule. The Westinghouse "Today" and "Tonight" institutionals come out of a Baltitmore ad agency, H. W. Buddemeier. McCann-Erickson is the regular commission house in tv.

ABC-TV's Summer Polka

Chicago, May 15.

"It's Polka Time," WBKB's newest pride and joy, has gotten the nod to do summer duty on the parent ABC-TV web come July 13.

Polka display, which has been garnering mounting ratings since its local debut a couple months ago, is to get a 13-week exposure in the Friday night 9 to 9:30 slot currently held down by "Ethel & Albert."

SLEUTHS CASING MADISON AVE.

Network apprehension has been mounting over the alleged "program monopoly" rap as FBI agents over the past week swooped down in earnest on the Madison Ave. ad agency and talent agency boys to ferret out whatever info they can get. Apparently the sleuths with the FBI calling cards are all over the lot these days, determined to "get the facts" in the Justice Dept. phase of the cumulative investigations aimed at the tv networks.

If the FBI men aren't getting 100% cooperation around the agencies and the package houses—even though the agencies and the package impresarios would benefit from any network divestment of power—it doesn't come as too much of a surprise. They have to live with the networks, day after day after day, and obviously they don't want to be put in any compromising position which might some day embarrass them with the webs, despite all the "secret info" assurances.

But this hasn't blinded the networks to the fact that, as with any investigation, there are always enough guys around who are willing to talk and make a case for the Justice Dept.

If there were any doubts that the D. C. inquisitors mean business, they've long since been removed. In some informed quarters they're laying odds that the networks are going to get the works—call it divorcement or what else. The high web echelons makes no bones as to the seriousness of their plight, and it's considered more than accidental that the network program factotums are exercising meticulous care in preparing next season's rosters, buying up outside shows wherever possible. The networks' excuse that "we find our own projected series wanting compared to these outside packages" is considered a lame excuse at best.

Bealle Moves Up To TV-Radio Slot at K&E As Crider's Successor

Kenyon & Eckhardt moved up James S. Bealle to the key post of v.p. in charge of radio-tv to fill the vacancy created by the departure of Wick Crider from the agency. Bealle, who had been assistant director of the radio-tv department under Crider since September of 1954, prior to which he had been in program development with BBD&O.

At the same time, agency named Clinton F. Wheeler associate director of the department. Wheeler is already a v.p., having been with K&E since 1953 as an account exec and been elected a veep last September. He was formerly with WGN, Chicago.

KNIGHT'S 'PEPPY POWWOW'

Governor Wants TV Views to Get Real Zingy GOP Convention

Washington, May 15.

California's Gov. Goodwin Knight wants to see the G.O.P. National Convention, which will be held in Frisco in late August, livened up so as to present the best possible program to television viewers.

Knight, in Washington last week to testify on flood control legislation affecting his state, discussed the convention with Leonard Hall, chairman of the Republican National Committee. Knight told newsmen later that he wants it to be a peppy convention. Within the next few weeks, he added, he expects to talk the matter over some more with Hall, who will be in San Francisco on arrangements.

Wilbur Havens Sez NBC Made 'Object Lesson' of Him in Richmond Roughing; Cites Rival's RCA Equipment Purchase

Washington, May 15.

Wilbur M. Havens, prexy of WTVR (TV) in Richmond, Va., told the Senate Interstate Commerce Committee today (Tues.) that NBC "dropped us like a hot potato" without explanation last June when the second tv station, WXEX-TV, got its permit. But the reason for the shift, Havens testified, was "clear enough." The network, he said, "terminated our affiliation as an object lesson to show all its other affiliates what happens to a station that stands up to the network."

Just two weeks before the shift in affiliations, Havens said, WXEX switched its purchase of $700,000 worth of station equipment from DuMont to RCA. Havens urged the Committee or the Dept. of Justice to investigate this "coincidence."

Even after its affiliation agreement expired, Havens testified, NBC tried to force WTVR to carry its programs until WXEX was ready for operation. The network, he said, refused to permit any CBS programs to go over the telephone loop it controlled and it became necessary to construct a duplicate loop to the studios which was finished only hours before the deadline.

"But NBC was not through with us yet," Havens said. The network attempted to prevent the sponsors of "Life of Riley" to continue the show on WTVR until WXEX went on the air. Finally, he said, the show was shifted through the "must buy" route. Sponsors of other shows, he said, were compelled to shift to WXEX under the "must buy" policy as a condition of purchasing time on NBC affiliations in 50 other markets.

Prior to the loss of its affiliation, Havens said, WTVR used 21 NBC shows out of 28 network shows during prime evening hours. But NBC, he said, insisted that all its programs be carried despite the fact WTVR was the only station in the Richmond area.

The loss of affiliation, he said, came six months after WTVR refused to drop the "Voice of Firestone" when it was shifted to ABC and substitute Sid Caesar live in

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32-Month-Old Has Been

Boston, May 15.

A two-year, eight-month-old femme cutie who "outgrew" her part on WBZ-TV's "Swan Boat" morning show has been turned down by the Massachusetts Division of Employment Security for unemployment benefits.

Little Deborah Anne Huse of Chelmsford, who played "Miss Nancy" in a playpen Monday through Fridays for 21 weeks on tv grew so fast that the station canceled her and auditioned a new crop of moppets.

Her mother, Mrs. Robert C. Huse, says she intends to continue the battle to get unemployment pay, through the courts. The case may well set a precedent for young tv performers who suddenly find themselves out of work.

Deborah Anne was the youngest applicant on record in this state for unemployment benefits.

Colgate in Mass Daytime Walkout; NBC Takes Rap

Mass walkaway from its NBC-TV daytime investments by Colgate-Palmolive spells the end of one of the network's segments and means a probable axe for another. Damage had already been done on a third. "Modern Romances" and "Feather Your Nest," on which Colgate had been the sole sponsor, look to be on their way out, while "Howdy Doody" had already been slated to shift to a half-hour Saturday mornings and the Colgate cancellation won't hit it too badly.

Specifically, Colgate dropped three quarter-hours on "Nest," three a week on "Romances," one on "Howdy." All cancellations are effective at the end of June, which means the shows will ride till the summer. "Nest" looks like it's on the way out, but no replacement set yet. As for "Romances," the network, happy with its success on the 4:30-5 "Queen for a Day," will probably expand "Queen" to embrace 45 minutes, including the 15 from Romances." Not certain is whether "Queen" will then run from 4 to 4:45 or 4:15-5 p.m. "Howdy," having been cut back from five half-hours a week to one (Saturday 10-10:30, starting June 16), will be in good commercial shape, with Consolidated Baking having renewed for a quarter-hour weekly, Standard Brands taking a hiatus on its alternate-week quarter-hour but expressing interest in returning in the fall, and-Bauer & Black not sure yet about its alternate-week quarter hour. If B&B and Standard Brands return, it will be SRO.

Colgate dropped the daytimers to spend some more coin in evening tv. It's currently represented only by "The Millionaire" on CBS-TV, but makes wide use of spot announcements. As for fall nighttime plans, it has an option out on half-sponsorship of "Wire Service" on ABC-TV.

Paar's NBC Huddles

Jack Paar has been huddling with NBC-TV execs during the past week with an eye toward a new network allegiance. There's no decision yet.

Paar's daytime tv show was recently axed by CBS, along with that of Robert Q. Lewis, whose future plans are unresolved.

Russ Morgan New P&G Entry for Sat.

Hollywood, May 15.

P&G has bought "The Russ Morgan Show" to go into the CBS-TV time slot currently occupied by the Janis Paige series, "It's Always Jan." "Jan" is exiting the web, to be replaced next season by "Jeannie," Jeannie Carson starrer filmed by Four Star Productions.

Morgan half-hour, which will originate from N. Y., will be on at 9:30 p. m. Saturday nights, and seen on 104 CBS channels. Prell Shampoo will be plugged on the show.

Helen. O'Connell will be Morgan's thrush, and it's planned to have guestars on the show, to be emceed by Morgan. Deal was set up for Morgan by GAC.

Frigidaire Seeking Co-Sponsor on Bergen

Frigidaire division of General Motors is reported on the prowl for a sponsor to share its Tuesday night "Do You Trust Your Wife?" quizzer on CBS-TV. Frigidaire has gone it alone on the filmed Edgar Bergen starrer, but apparently feels the ante is too high as a solo.

Nothing wrong with the ratings, though; in its post-$64,000 Question" slot, "Wife" ended up among the Top 10 shows on the May Trendex list.

CBS-TV Realigns News Setup; Paley Cutting Back on Soaring Costs?

Television end of CBS News got a down-the-line realignment last week following appointment of Malcom R. (Mac) Johnson as assistant director of news for television under CBS news director John F. Day. With news-for-television getting a greater status of independence because of its off-Madison Ave. locale, it was nonetheless reported also that it faces some budgetary cuts as a result of soaring costs on some of the web's "special" ventures.

Under the new setup, though, Johnson will head up the tv news sector at the net's Grand Central Bldg. studios, reporting to Day at 485 Madison. On the radio side, no post similar to Johnson's is being created, simply because Day, headquartering where the radio operation locates, can keep a close enough tab on that himself. Under Johnson in tv will be Jim Burke, newly promoted from assignment-chief to managing editor. Under his wing will come Frank Donghi, upped from assistant assignments editor to assignments chief, plus the tv editors and writers. These latter are being shifted from supervision by David Zellmer, exec producer for tv news, who will thus be freed of administrative duties to concentrate more on the creative-production end.

Under the revised setup there, Day continues as overall news boss under v.p. Sig Mickelson, with Henry Wefing as Day's assistant. Robert A. Skedgell continues as exec producer on the radio side. Lee Otis will become assistant to Johnson. Replacing Johnson in Washington as CBS News editor of the Washington Bureau will be James E. Roper, diplomatic reporter for the Washington Star, and an ex-United Press foreign and UN correspondent. Johnson himself had been a foreign correspondent for the N. Y. Herald Tribune for 10 years before joining the network a year ago. He takes over his new slot June 1.

Re the budget situation, it was reported that CBS board chairman Bill Paley called a general alarm on news spending after looking over budgets on some of the web's pubaffairs "intro-spectaculars," with a general order to cut back in the news and pubservice sectors.

N.Y.-to L.A. No-Hitter

Brooklyn Dodgers' Carl Erskine couldn't have picked a better day to pitch his no-hitter against the Giants than last Saturday (12). That's the day the CBS-TV "Game of the Week" was carrying the Dodger-Giants fray, which means that a no-hit game was televised on a national hookup for the first time in history.

CBS estimates that the game was seen by more than 15,000,000 viewers, projecting past rating results of the "Game" telecasts. That's far more viewers than have seen all the no-hit games put together.

Renault Exits WABC; Barthelmess Named To Helm N.Y. Flagship

Mike Renault resigned yesterday (Tues.) as general manager of WABC, the ABC Radio flagship in N.Y., to open a supper club in Greenwich, Conn. Stewart Barthelmess, eastern sales manager of the radio network, was named to succeed him, effective next Monday (21).

Renault, g.m. of the station for more than two years, having been upped from sales manager when then v.p. Ted Oberfelder moved to WABC-TV, is taking over the old Park Inn in Greenwich, shutting it down and opening it as Renault's. His parting from ABC was amicable, though the result of a policy disagreement. Barthelmess has been eastern sales chief of ABC Radio for the past several months, having served with the web in a variety of administrative sales posts since 1950. Before that, he was with Famous Artists on the Coast and with Packard Motors.

CBS-TV'S PRO GRID GETS FALSTAFF COIN

Falstaff Beer, one of the more sportsminded among the breweries, has signed for two regional spreads on CBS-TV's pro football "Game of the Week" next fall. Falstaff, via Dancer-Fitzgerald-Sample, has picked up regional spreads on the Coast and in the midwest, and will sponsor about 15 weekly games on a participating basis.

Network is still trying to pin down a final schedule for the games, but must hold off until the National Football League itself is set on the fall sked. Meanwhile, it's working out actual dates and market coverage on a tentative basis, though the Falstaff deal is firm enough. Falstaff also sponsors the baseball "Game of the Week" on CBS-TV.

Brit. Com'l TV Cutbacks

London, May 15.

About 10% of the technical staff of Associated-Rediffusion, London's weekday commercial tv programmers, are being declared redundant and will be dismissed within the next few weeks. That estimate was given by an official of the Association of Broadcasting Staffs, following a week of rumors

Ben Gimbel's Bid For V in Philly

Philadelphia, May 15.

Benedict Gimbel Jr., president and general manager of radio station WIP, appeared before the U. S. Senate Commerce Committee today (Tues.) to discuss plans for the addition of another VHF television channel in Philadelphia.

Gimbel explained to the committee plans outlined in the comments filed last December with the FCC. The comments were submitted by WIP at the request of the FCC and provided a blueprint for the allocation of 54 more VHF television channels in the major markets of the U. S.

Locally, the plan envisions a new VHF channel directly above Channel 6 in the first six megacycles of the present FM band. This would be secured by eliminating the 88 to 94 megacycle segment from the FM band and reassigning these frequencies to the TV broadcast service.

All existing FM stations, including all educational assignments, could be readily absorbed in the remainder of the FM band. Among the advantages of the plan which Gimbel emphasized to the committee was that the new channel could be added almost immediately since the assignment of such channel space falls entirely under the authority of the FCC.

Mutual's 'Holiday USA' Pattern to Be Incepted On Memorial Day Sked

Topped by a special nighttime hourlong program, the entire Memorial Day schedule on Mutual will be spotted with commemorative touches. If the "Holiday U.S.A." idea clicks with listeners, the radio network plans to do similar programming on Independence Day, Labor Day, Thanksgiving, Xmas and New Year's, making six such setups annually.

Idea is to "give complete definition to the holiday," as MBS commentators perhaps twice hourly during the day read special three-and-half minute bits, e.g., Memorial Day, they will alternate between reading the citations to posthumous Medal of Honor winners and picking up transcribed remotes of services from cemeteries where GI's are buried. Nighttime hour, tentatively set at 9 p.m. on Memorial Day, will be an overall wrapup by the web commentators.

Lester Gottlieb's Upped TV Status

CBS-TV program chieftain Hubbell Robinson Jr. has moved another step toward a realignment of his administrative-creative staff with the designation of Lester Gottlieb as a general executive within the tv program department. This frees Gottlieb from his duties as director of daytime television programming, since he'll henceforth serve in a general creative capacity on strengthening current rosters and developing new shows.

Going into the daytime slot will be Bertram Berman, formerly executive producer for Procter & Gamble Productions.

According to the Robinson blueprint, still another exec is slated for appointment to operate in the same creative area as Gottlieb. Also pending are some appointments in the talent-program development division under veepee Bob Weitman. A few weeks back, Robinson overhauled the Coast programming setup, with Guy della Cioppa moved out of radio and designated as a veepee to function as a key aide to Coast tv program chieftain Al Scalpone. Last week, Louis G. Cowan was moved into the 20th floor corporate setup as a free-wheeling veepee and creative troubleshooter for tv, radio and Columbia Records.

SHIREMAN TO WISN-TV

Milwaukee, May 15.

R. E. (Dick) Shireman is the new local sales manager of WISN-TV. He returns to Milwaukee after an 18-month hitch with KCRG, Cedar Rapids.

Prior to that he'd been associated with the WISN radio sales department for 18 years.

USSR Radio No Laughing Matter

There isn't much humor to be found on Russian radio and there are no radio comedians as such, said Irving R. Levine, NBC's (and VARIETY's) Moscow correspondent, in a timely 15-minute "Report From Moscow" transcribed broadcast last week. Occasionally, performers appearing at the Russian capital's variety theatre appear on broadcasts. Levine mentioned "Reiking" (phonetic spelling) as one comedian he had recently seen. The comic "poked fun at policemen and stuffed shirts, but not at Communism or the government."

Levine said the Soviet Union hopes to "radioify" the country by 1960 through 20,000,000 loudspeakers and 15,000,000 sets added to the present 25,000,000 and 10,000,000, respectively. The government recognizes radio as a "highly important means of indoctrination," he said. The loudspeakers currently are in hotel rooms, on trains, ships and collective farms, in factories, public parks and automobiles. They are tuned to one of the three Radio Moscow channels. All sets in Russia can tune in that station, which is found at three different spots on the dial. They also can tune in local stations in the country's principal cities.

While most of that vast country, with population of 250,000,000, is spanned by radio, there are remote villages which do not have satisfactory reception, Levine said. Small loudspeakers are available at a cost of 60 rubles—representing the pay for about two days to a factory worker. Small table models cost approximately 300 rubles; set with combination of phonography, much more.

One of Russia's big radio problems is the fact that it covers six time zones. Most of its broadcasting is via shortwave.

Sometimes, a new play or book is given radio treatment, in weekly installments, Levine commented. There is no "soap opera as we know it in the United States," but there are stories with a soap opera facet, tied into increased production on farm and in factories. Russian radio emphasizes the latter, listing names of those surpassing quotas.

From the Production Centres

IN NEW YORK CITY . . .

Bertram Finch to the junior board of directors of Branham station rep house; he's manager of the Charlotte office . . . Brooklyn Acad of Music has a new public information division, headed by **Howard Watson,** formerly with Cunningham & Walsh, and **Anne Waring Warren,** of Columbia Records and spouse of **Stan Warren,** Benton-Bowles flack . . . **William Codus** and **Joseph Aley** to Weed & Co. sales staff. **Joseph Weed,** the chief, celebrated 20th anni in biz last week . . . **Richard Pack,** programming veep at Westinghouse, addressed air reservists (9215 Squadron) on Monday (14); subject: "Radio—Public Relations Opportunity" . . . **Jim Mahoney** rejoins Mutual as salesman; former western division station relations at web, he was last with C. E. Hooper org . . . **Martin Zuzulo** to Peters, Griffin, Woodward as assistant to **Frank Woodruff,** head of radio promotion and research. . . .

CBS prez **Frank Stanton** received American Marketing Assn.'s 1956 Parlin Award yesterday (Tues.) "in recognition of distinguished achievement in the advancement of marketing" at a dinner-meeting of the Assn.'s Philadelphia chapter . . . WCBS contest-happy: with a station-wide "The Most Happy Fella" contest already underway, thrush **Martha Wright** staging her own "My Fair Lady" sweepstakes on her morning show . . . **Bert Leonard** upped from production assistant to associate producer on NBC's "Weekday" . . . **Parker Fennelly** into cast of CBS' "Second Mrs. Burton" . . . "Foundation of the State," program produced last year by the N. Y. State Commission Against Discrimination in collaboration with the state's Radio-Motion Picture Bureau, won the honorable mention award from the 20th American Exhibition of Educational Radio & TV Programs. Script was by **Lillian Schoen** and **Jeanne Harrison** . . . **Tess Sheehan,** character actress on "Wendy Warren & the News," off for a reunion of the Michigan convent she attended before joining the Chautauqua circuit as a single . . . Comedienne **Julann Wright** and vocalist **Merv Griffin** of the **Robert Q. Lewis** show in Dallas over the weekend for Cerebral Palsy, with Miss Wright planing to Green Bay this weekend (19) for same purpose . . . **Peter Fernandez** into the cast of CBS' "My Son Jeep" . . . **Dwight Weist** had one of his underwater color slides displayed at the National Photographic Show at the Coliseum coupla weeks back . . . **Larry Robinson,** of the "Second Mrs. Burton" cast, featurned in the Circle-in-the-Square's "The Iceman Cometh" revival.

WMCA editorial by bossman **Nathan Straus** on Southern attitude on integration reprinted in latest Congressional Record; show goes off its Thursday slot for summer to make way for baseball . . . **Bob Leder's** vicepresidency of WOR Radio Division, which he lately took over, is official; he'll sit on the General Teleradio plans board . . . WQXR doing a special today (Wed.), "Music of the Synagogue from Antiquity to the Present," to commemorate Shevuoth, with Central Synagogue Choir, under **Lazar Weiner,** and organist **Alexander Richardson** . . . WQXR salesman **Jack Fenster** a new father—Nicole, born last week . . . **A. J. Palmerio,** who did several "I Spy" segs for Guild, assigned by National Council of Catholic Men, to essay history of U. S. Catholic Church for "Catholic Hour."

IN HOLLYWOOD . . .

Howard Meighan, veepee of the CBS coast operation, skipped up to Pebble Beach to address Assn. of National Advertisers on "Video Tape and You." He's an authority on the subject and in demand for speaking dates on the hottest and most confused issue on the electronic slate . . . **George Gobel** passed up a Chevy Show to whip up interest in the keys on his Paramount picture, "The Birds and Bees." His Gomalco Co. owns a piece of the picture and he doesn't even drive a Chevy . . . **Ken Carpenter,** longtime announcer on Lux radio and video, will be host-narrator of the tv summer series . . . **Hazel Shermet,** one of the many Miss Duffy's on "Duffy's Tavern," will have a comedy role in the new "Hey, Jeannie" tv series . . . Radio's "Dr. Christian," **Jean Hersholt,** feted with $100 a plate dinner in observance of his 50th anni in show business. Proceeds go to Mt. Sinai hospital for erection of a wing for indigent show people . . . **Harry Einstein,** radio's Parkyakarkus, and **Bob Hawk,** who started it all with $64 Question, itching to get into tv . . . **James Howell** long aspired to be an actor and got a job in CBS-TV's timekeeping department to be "closer to it." Last week he pleaded with **Arthur Schwartz,** producer of the upcoming "A Bell for Adano," for a small bit and was given a part to read. He did it so well he'll have more than a small part in "Adano" **Frank Hemingway,** who has been newscasting almost as long as there's been radio, started a contest on Don Lee network with the capital prize $56,000 home. It's one of those "give-it-a-name-and-write-a-letter" deals for White King Soap.

IN CHICAGO . . .

Mary Merryfield and her "Radio Journal" on WMAQ garnered an award from the Chicago Council on Foreign Relations for her contributions to "World Understanding" . . . Award was presented by **Melvin Brorby,** president of the Council and senior veepee of the Needham, Louis & Brorby ad agency . . . Big turnout is expected today (Wed.) for ABC prez **Robert Kintner's** speech at the Broadcast Advertising Club . . . Kling Film veep and general manager **Harry Lange** attending the President's Conference on Occupation Safety this week in Washington . . . WNMP, **Angus Pfaff's** Evanston indie, clocked its 10th anni and unveiled its new studios with an open house Monday (14) . . . **Johnny Desmond** featured guest vocalist all this week on WBBM-TV's "In Town Tonight" . . . Greek Tourist Promotion sponsoring a **Norman Rose**-hosted Sunday afternoon half-hour on WMAQ . . . **Dave Stockwell,** ex-WGN-TV, new assistant station manager at WEAW, Evanston . . . **Lou Epton,** from WREX-TV, Rockford, is new radio-tv director at the Sheldon M. Heiman agency . . . **Norbert H. G. Mai,** Radio Free Berlin newsman, spending two months at NBC's WMAQ-WNBQ as an "intern student" under the auspices of the State Department . . . **Jack Ryan,** longtime Chi NBC press chief and currently with Zenith Radio's public relations department, hospitalized with a heart attack.

IN WASHINGTON . . .

George Gobel, here to tub thump for "Bird and the Bees," partied by NBC . . . **Inga, WRC-NBC** femmecaster, inked her sixth year contract with station, giving her longest run on distaff side of town's tv . . . Robert J. Enders, Inc., shooting a teleseries on the Christopher movement, with founder Rev. James Keller "starring," and narrations by D. C. drama crick **Jay Carmody** and columnist **Bob Considine** . . . **Paul Arnold,** baritone and folk song guitarist, ex of NBC network shows, teed off a new daily tv show this week, "Footlight Theatre with Paul Arnold," featuring films and live subject matter . . . WTTG newscaster **Matthew Warren** now on an expanded schedule with three regular newscasts daily . . . **Donna Douglas,** WTOP-CBS tv femme personality, moving to 2-2:15 p.m. daily slot, immediately preceding Johnny Carson Show.

IN BOSTON . . .

Boston Pops Orch back on the air for a series of Sunday afternoon broadcasts (13) over WBZ-NBC . . . WBZ-TV looking for a sponsor for studio boxing bouts. Plans are to stage the bouts at 11:10 p.m. on Fridays . . . Disk jock **Larry** "Voice of the Turtle" **Welch** ankled WCOP

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AUTOS NO BIG WHEELS IN TV

Hottest Buy In Vegas: TV Spot

Las Vegas, May 15.

A 24-hour television channel signed on in Las Vegas last Friday (11). A 250-watter, the call letters are KSHO-TV, Channel 13. Spots come as low as $6; five-minute blocks for $15.

Under the operation, movies are shown around the clock, with periodic five-minute breaks in the evening for news reports making up the station's only studio telecasting. Controls are manned by a lone engineer to operate the cameras by remote control from the board.

While the overall reception is only fair, KSHO-TV has opened up a new market for low budget advertisers. KSHO-TV is owned by Morrey Zenoff, who also operates a music-news AM'er, KBMI, in nearby Henderson, Nev.

Jim Hawthorne, w.k. radio-tv personality in Los Angeles, has taken over as operations manager at KSHO.

The Vegas area bolstered its claim to the most AM and tv operations per capita than anywhere in the country when a music-news AM'er, KTOO, went on last week (8), giving the vicinity six radio stations serving a population of 50,000.

Station is owned and operated by Tom Magowan, who also owns a daytime-only Reno station.

Coin-Conscious Chi Sponsors Lop Off Live Entries, Buy Film Shows

Chicago, May 15.

The just-ending '55-'56 video season looks to go into the books as the semester that all but clinched the final victory of film fare over the live variety-type formats on the four local channels.

Just this past week two major flesh entries have decided to call it quits after being lost in the rating shuffle. Ford dealer Jim Moran on May 25 is terminating his Friday night "Courtesy Hour" which has run straight through for seven and one-half years on WBKB. He's filling the time with two half-hour telepix.

And at WBBM-TV, which has made a determined effort to keep its nightly 11 o'clock strip line, Howard Miller's Thursday night music-plus-acts display is winding up this week. A film is going into the slot at least temporarily.

It's the old cost vs. ratings dilemma. Moran candidly admits he's bouncing the live show that he emcees himself in favor of the vidpix because of the steady attrition in ratings. The car merchant states the show has been costing him over $5,000 weekly for time and talent and that the ratings no longer justify the upkeep. So the

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Godfrey & Godfrey CBS Radio Parlay

CBS Radio is parlaying its Godfreys into a back-to-back morning team, with Arthur's sis Kathy stepping into the 11:30-11:45 cross-the-board strip following "Arthur Godfrey Time" on May 21. She replaces "Make Up

AG Gets Hot

CBS pinned down some fat new business on Arthur Godfrey's dual AM-TV morningcasts this week. Inked were five new tv sponsors and seven for radio, the latter category including several who went for a quarter-hour weekly plus a quarter-hour every fourth Friday.

Telesponsors, all doubling into radio, are Norwich Pharmacal, Manhattan Soap, Standard Brands, Bauer & Black and Bristol-Myers, latter adding one segment a week. Radio-only are International Mining & Chemical Corp. (Accent), its first time on CBS, and Chun King Sales (frozen and canned oriental foods), first time on network radio. Most of the deals are effective first week in July.

Your Mind," which has been axed by Consolidated Bakeries.

New show will be an interview segment, with three guests ordinarily appearing on each quarter-hour. One will be a celebrity, another a "We the People" type out

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Best Foods to Bankroll Bob Crosby, Garry Moore

Best Foods is going CBS-TV daytime with a two-ply participation purchase in Bob Crosby and Garry Moore. Deal on both daytimers is for across the board, with the possibility that the sponsor will be bankrolling more than one spot daily.

Deal was handled through Dancer-Fitzgerald, Sample. Agency has Nucoa product set for exposure, and is considering plugging other BF products via Moore and Crosby.

1-Acters Both As B'way, TV Entries Packaged for 35G

Television package involving financing of three-week runs of one-act plays on Broadway and simultaneous one-a-week telecasting of the one-acters has been evolved by V. N. Barrington and Albert Moorehead, who envisage a year-round Broadway effort, with a permanent theatre charging moderate boxoffice prices. Barrington is submitting it to Lennen & Newell for possible consideration by either Old Gold or Colgate.

Top actors would be used in the program of three one-acters running three weeks. Same star would be used in each play. Every week, the house would go dark for one night while one of the plays is done on video. When all three plays have been shown on tv, a new three-week bill of three one-acters with a different cast would

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Hub's 'Voice of Turtle' Ankles WCOP; Howard Exits WBZ for WEEI

Boston, May 15.

Another upheaval in Boston radio manifested itself this week with one disk jock ankling a station, the shifting of the Jerry Howard show from WBZ to WEEI and programming switching all around.

Larry Welch, longtime WCOP disk jock billed as "Voice of the Turtle," resigned from the station which was recently acquired by new owners from the Boston Post. New owners are in a huddle with station management concerning future policy and plans. Welch, who had a popular morning show, reportedly has offers from at least three Boston stations.

One of the policies instituted at WCOP which educated guesses say irked disk jocks was the procedure of having the station management select the disks which the jocks played on the air. Station has had

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SALES DIP CUES THE 'STOP' SIGN

One of the major reasons the tv networks are finding it tough in resolving their programming schedules for next season (and it's generally conceded it's never been this bad before) is the uncertain status of the automotive companies, which are plenty disturbed over the downgrading in sales. That it was bound to seriously affect their tv sponsorship next season was taken for granted months back when the sales decline initially set in. But apparently the picture is even worse than was anticipated.

Buick's willingness to relinquish its sponsorship stake in Jackie Gleason, now that the show is returning to a full-hour live status, probably doesn't come as too great a surprise to those who were cognizant of the fact that, even if Gleason had stayed with the half-hour "Honeymooners" format, Buick had already made overtures to latch on to an alternate-week sponsor.

With the possible exception of Chevrolet, which still appears to be going great guns saleswise (with a resultant hypo in its tv budget via auxillary sponsorship of a Dinah Shore Tuesday 8 to 9 series next season), practically all the automotives are pulling in the reins.

Pontiac has long since served notice of its bowout on the "Playwrights '56" dramatic series on NBC-TV. Plymouth has shaken itself loose from the John Cameron Swayze twice-a-week news show on NBC-TV. Dodge, probably the hardest hit of all the auto companies, is settling for a continued identity with Lawrence Welk but plans dropping "Break the Bank" along with its announced axing of the Danny Thomas "Make Room For Daddy."

The parent Ford Motor Co. (as distinct from the Lincoln-Mercury and Ford Motor Divisions) is ankling the expensive "Producers' Showcase" spec series on NBC-TV. And while the Ford Motor Division, via J. Walter Thompson, is actually increasing its tv web identification from two to three shows, this, too, is a reflection of the times, since the new Tennessee Ernie Ford NBC pitch is being directed toward the more youthful element in a bid to broaden its sales vistas.

While Chrysler stays with "Climax," it has already put in a cancellation on "It's a Great Life."

PONTIAC STILL LIKES THOSE GRID SPECIALS

Though the motor industry is fast tapering off on the tv sponsorship front, some car companies will keep their foot in the door on spot specials. Pontiac, for instance, which is fading off NBC-TV's "Playwrights 56," stays with the network as far as a big grid joust is concerned. Pontiac has earmarked the Dec. 27 (Thurs.) time for the National Pro Football championship out of the Coliseum in L. A.

Pontiac thus moves in on a game that last year embraced a competitive auto (in the same General Motors house) plus regionals. Under the '55 setup, Buick division of GM was the national sponsor for the game's last half, with Atlantic Refining mated to Miller Brewing during the first-half, the former on a New England regional hookup and the brewery taking the rest nationally.

Ingersoll's Time Buy

U.S. Time Corp. (Ingersoll), virtually a new face in television, is primed to take over the Saturday 5:30 p.m. time on NBC-TV next season.

The network has set up a live "Jazz on Saturday Afternoon" half-hour series for the slot. No talent set as yet.

No Matter What Happens With Gleason Show Buick Wants Out; Still Debate Whether to Go Hour

Great Scott!

Unless he can peddle his new half-hour filmed network entry to General Foods, Bernard Schubert may find himself up a $40,000 tree.

That's the cost of the pilot made by Schubert on a new adventure-type series starring Randolph Scott. Upon its completion Scott wanted to know what plans the producer had for the series. Schubert said GF was interested. Scott responded, in effect, "if General Foods doesn't buy it then scrap it. I don't like the idea of being 'offered around'."

Despite the Page 1 coast-to-coast fanfare that attended Buick's switchover from Milton Berle to Jackie Gleason last season and all the noise about the CBS-TV comic's "$11,000,000 deal" with the auto company, the Buick-Gleason alliance has gone up in smoke after one season. (Figure was actually based on escalated costs had Buick stayed with the show for three years under its two-year firm contract plus options on another year's pickup.) As it turned out, the auto firm's investment in its single-season Gleason identity comes to approximately $3,500,000.

CBS-TV, anxious to restore the Gleason show back to its full hour-live status next season in place of the current semester's half-hour filmed "Honeymooners" show, asked Buick if it would agree to a release from its two-year firm deal and the auto company, via the Kudner agency, after weeks of balking, has agreed, pending officialy receipt of a letter from network prexy Jack Van Volkenberg formally releasing Buick from its contract. Yesterday (Tues.) Buick agency reaffrmed that: "no matter what happens, we've washed up on Gleason." CBS had hoped that Buick would continue its identity with Gleason next season under his restored live, 60-minute format as one of three participating sponsors, but Buick wanted no part of any such deal. Last night Gleason and CBS were still deadlocked about what to do.

Like CBS, Gleason, too, was all for returning to a full hour next season. Although his 8 to 8:30 "Honeymooners" has been consistently beating Perry Como, Gleason hasn't been happy over the fact that the Gleason Enterprises-packaged "Stage Show" in the 8:30 to 9 segment has been inviting a wholesale tuneout in favor of the Como showcase on NBC.

When, a few months back, CBS sought to yank "Stage Show" from its Saturday night roster, Gleason yelled "foul" and threatened litigation unless the network forked over $300,000, Gleason maintaining he was on the hook for that figure in connection with the "Stage Show" production. Nothing further developed, though it was no secret that "Stage Show" was headed for the ash heap at the end of the season. Gleason and CBS' cracking of the Buick bottleneck, which now paves the way for the full-hour return if Nestle's 8:30 to 9 mixup can be resolved (for Nestle has bought another show), apparent would square matters all around.

CBS will shoot for a three-way sponsorship deal on the Gleason 60-minute roundelay next season, with Remington Rand already reported in if the hour plan goes through.

Gleason's Live Status 400G Rap To Electronicam

Jackie Gleason's decision to return from a filmed half-hour to a live hour via CBS-TV next fall has deprived DuMont's Electronicam of its sole program production at present. The new-old Gleason-CBS strategy on the Saturday night comedian is depriving DuMont of some $400,000 in total revenue next season, though a two-year contract to lense the network showcasing will force CBS to fork over between $100,000 and $200,000, according to DuMont sources, in order to get out of the agreement.

Though DuMont reports that it is close to inking other stanzas for the Electronicam, a film system using live camera techniques, the Gleason loss is hurting the company plenty. DuMont is using the Adelphi Theatre in Manhattan and a full-complement of technicians, sales and administrative personnel to work the operation, an a company spokesman said that Electronicam would have to gross possibly $20,000 a week before it could realize a profit.

Gleason, who shot 39 films via Electronicam this season, provided a little over $10,000 a week to the DuMont coffers. (Electronicam is a wholly-owned and controlled subsid of DuMont Labs.). A minimal amount has been coming in in spurts via leasing production services to tv commercial producers. Lately Electronicam has done two McCann-Erickson commercials, 11 for C. L. Miller agency and a half-hour documentary for Commercial Investment Trust. On this basis, the subsid has been in and out of the black, week to week.

Only a month ago, DuMont got out of the middle in a tiff between Screen Actors Guild and American Federation of Television & Radio Artists over jurisdiction of the

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ABC In New Two-Year Affiliations With WLS But Mutual Still Wooing

Chicago, May 15.

After some lengthy bargaining, ABC and WLS have reached an agreement on a new two-year affiliation contract. Meanwhile, the 50,000 watt station, jointly owned by ABC and the Prairie Farmer interests, is being wooed by Mutual as a parttime Windy city outlet for some of its shows. Latter web loses WGN as its Chi affiliate Aug. 31.

WLS general manager Glenn Snyder confirmed that Mutual reps have made a pitch but indicated there would be no immediate decision on the network's proposals.

'20th-Fox Hour' In GE Renewal

Hollywood, May 15.

CBS-TV "20th-Fox Hour" got the go-ahead signal for another season from sponsoring General Electric, with 18 new stanzas and eight repeats to alternate with "U. S. Steel Hour," as in past season. Budget will remain at $100,000 a film, with the new season picking up without a break two weeks after the present Sept. 5 termination date. The only format change will be a revamping of the "back stage" segments, in which the studio plugs upcoming releases. Also, a new emcee will be picked to replace Joseph Cotten.

Robert Hussey, series supervisor of Young & Rubicam agency, and Irving Asher, tv production topper for 20th, conducted the negotiations with GE.

Unproduced TV Plays for H'wood With Video Later: New Pattern

It's becoming a lucrative modus operandi to submit television scripts to film companies even before giving networks and ad agencies a crack at the plays, according to Daniel Hollywood, head of the Daniel Hollywood Associates, who has sold a number of unproduced video scripts directly to film producers with concurrent deals for the writers to do the adaptations.

Latest to be peddled to the films is "Father, Oh, Father" by Joseph Stefano which was picked up by Distributors Corp. of America and will be shot in New York. Stefano will also write the screen play.

According to Hollywood, film producers are coming to recognize video as the source of some of the freshest professional writing around, and are now anxious to get first crack at new yarns. For the film producers, a yarn bought after it has been produced in video comes considerably higher in cost than if they take a chance on a new story that is still unproduced.

In the familiar tv-to-pix pattern, Hollywood has sold "The Stake" by George Lefferts, which was first produced on the Kraft show, to Roger Corman, prexy of Palo Alto Productions. Lefferts will also do the screen play. Ernest Kinoy's "I Do" first screened on "Studio One," will be produced by Alex Singer for United Artists with the author doing the adaptation. Hollywood also set the deal for Bob Dozier's "Deal a Blow" being done by RKO with Jamie MacArthur in the lead. Dozier, as a result of writing this story, has been inked to a term deal with CBS.

Another angle being exploited by Hollywood is taking film writers for work in telefilms. For example, Allen Adler, who did the screen story for "Forbidden Planet" (Metro), has been assigned to write a film series based on Robby the Robot, a mechanical character which has the central role in the film. Also set by Hollywood is a pact by which Howard Rodman will write "The City," full length color feature to be done by NBC and The Sloane Foundation.

Despite the increasing number of film deals, television writing pacts still comprise the bulk of business. Among deals set by Hollywood are Kinoy's "The Confidence Man", topped by Hume Cronyn & Jessica Tandy to be seen on Alcoa-Goodyear Playhouse, May 27. Kinoy has also adapted "Dominique," which was originally seen on "Studio One," for Broadway production by Cronyn. Marisa Pavan will do the lead.

George Bellak has sold an original yarn to U. S. Steel, "The Other Side of the Wall," presentation date still to be set; Will Loren's adaptation of "The Boarding House" by James Joyce will also be done by U. S. Steel June 7; Jerry De Bono's "A Winter Affair" will also hit the same sponsor on June 28; Art Wallace's "The Second Family" will be on Circle Theatre June 6.

Rupert "Poot" Pray and Al Hague are working on a 90-minute version of "The Mercer Girls" as a musical spec to be produced by Al McCleery. Story deals with an attempt to bring 500 girls to an early settlement in the state of Washington.

Flynn Dropped In New CBS Spot Sales Shakeup

Shakeup that began in CBS Spot Sales a couple of weeks back with the axing of Wendell Campbell as v.p. in charge and the elimination of the veepee post continued last week with the establishment of an eastern sales managership and the elimination of the general sales manager slot. Henry Flynn, up to now g.s.m., has been dropped and Milton F. Allison is in the new eastern sales slot.

Structure now consists of Gordon F. Hayes, brought into N. Y. from his western (Chi) sales manager post, as bossman under the title of general manager. Allison, who last year was named Flynn's assistant, is in the new eastern slot. As his own successor in the midwest, Hayes appointed Thomas H. Peterson, who's been an account exec in the Chi office since 1951.

Philco to Peg Politico Sponsorship on ABC To New Laundry Equipment

Philco Corp. will use about one-third of its $4,500,000 worth of commercial time involved in its ABC radio-tv political convention-election coverage to introduce its new line of laundry equipment. This was disclosed last night (Tues.) at an ABCstaged closed-circuit telecast beamed at dealers and distributors to showcase the brand-new array of washers and dryers, being put on the market by Philco for the first time.

Addition of the laundry line will up the overall Philco ad budget but won't involve spending of any additional coin in radio-tv other than that already allocated, which means the conventions and the annual Miss America telecast. On a local level, however, it will mean an upbeat in spot radio-tv expenditures by dealers, since Philco has sent out a new library of open-end filmed spots and transcriptions for use by dealers on a co-op basis. Business is being handled through Hutchins agency, which reps all Philco lines.

Cincinnati—Newscaster Tom McCarthy returns to WCPO June 1. He left the Scripps-Howard station in 1942 to join WKRC, from which he signed off April 15 after failing to reach agreement on a new pact.

Razor-Sharp Weekend

A coincidence in scheduling will give Gillette Razors an NBC-TV parlay next month that figures to go beyond the "once over lightly" class. First off, its regular Friday night fights on June 8 "just happens" to bring together Tommy "Hurricane" Jackson and Floyd Patterson in an engagement already being ballied as the key elimination tournament to decide who will take over the heavyweight throne vacated by Rocky Marciano.

Two days later, on Sunday the 10th, Gillette has reserved the time for the final round in the Palm Beach golf tourney at the Wykagyl County Club in New Rochelle. Not in a long while has the razor and Toni products house (now also with the ownership stake in Paper-Mate Pens) had such a "long weekend" pairing to sell its goods.

CBS HITS NEW HIGH 3-MONTH EARNINGS

CBS Inc. hit an alltime earnings high for the first quarter of 1956, with the $4,462,783 consolidated net income figure standing 14.6% higher than the same 1955 figure. Earnings broke down to 60c per share on the outstanding A and B stock, compared with 53c a share for the comparable quarter last year after adjustments for the three-for-one stock split.

Net revenues and sales for the quarter totaled $88,406,663, compared with $77,776,463 in the '55 first quarter. Income before provision for federal income taxes was $9,822,783, as opposed to $8,532,677 in the comparable 1955 period.

Inside Stuff—Radio-TV

One network, three radio stations and one television station, along with six commercial sponsors, won Alfred P. Sloan Awards for public service in promoting traffic safety last night (Tues.) at the eighth annual award dinner at the Waldorf-Astoria, N. Y. Winners were CBS Radio; WTTM, Trenton; KONO, San Antonio; KDPS (educational), Des Moines; WTVJ (TV), Miami; R. J. Reynolds; Standard Oil of Indiana; Chevrolet; Sears Roebuck of Bakersfield, Cal.; Schafer's Bakeries, Detroit; and Auto Specialties Mfg., St. Joseph, Mich.

RCA has been offering its employees (including those in the NBC division) some fancy discounts on its color sets. Quite a number of takers are reported, sufficiently so, at any rate, to persuade the company to extend the "save money" offer to perhaps a more important avenue in getting colorvision "off the ground." The latest to be flirted with by RCA are the ad agency brass.

WMCA producer-director-writer Lillian Okun became the president of the N. Y. C. Chapter of American Women in Radio and Television at the annual meeting Monday (14). Eleanore (Pat) Hurley, WQXR, was elected 1st veep of the largest of the 33 AWRT chapters.

Priscilla Campbell, NBC, was elected 2d veep; Jo-Anne Welch, CBS, treasurer; Viola Becker, V. S. Becker Productions, corresponding secretary; Lucille Mason, Compton Advertising Agency, recording secretary.

Charles Pfizer Co., midwest feed supply company, is pulling a switch by reporting on new developments in animal nutrition not on a closed-circuit tv hookup, but through an on-the-air, open-to-all audience throughout the midwest. Feed company has ordered a 27-station midwestern network for a 30-minute report May 22 on its 4th annual research conference. Program will air 12:30-1 p.m., Central time.

ABC has assigned George Hicks to host the on-the-air session. Deal was set through Leo Burnett agency of Chicago.

Original tapes of the longrunning "It Pays to Be Ignorant" have been acquired by Mal Ritter's Vicmalco Productions, which is peddling the old Tom Howard show to the networks for use as a half-hour or quarter-hour segment. Ritter, a freelance announcer and producer, acquired rights to the tapes, comprising some eight years of weekly broadcasts, in a deal with the Howard estate.

Quizzer starred Howard & Shelton, with Lulu McConnell and Harry McNaughton.

Not generally known that Donald H. McGannon, new prexy of Westinghouse Broadcasting Co., is also a lawyer and Democratic leader in his home town, Norwalk, Conn. Because of the conflict with his new job, McGannon is expected to give up his membership on the Democratic state central committee.

Radio and Television Executive Society fetes 30-year-old "Grand Old Opry" radio program next Monday (21) at the Hotel Roosevelt. To honor the show, carried over WSM and WSM-TV, Nashville, Frank G. Clement, Tennessee governor, will be chief speaker. The meeting will include announcement and installment of new RTES officers.

Arriving by chartered plane on Sunday are "GOO" stars Minnie Pearl, Carl Smith, June Carter, Ferlin Huskey, Chet Atkins. Irving Waugh, commercial manager of the twin station operation in Nashville, and Jack Stapp, program director, are acting as advance men for the hillbilly radio veterans.

Promotion of a permanent "Television Hall of Fame," launched by Philly Inquirer tv columnist Harry Harris, has gained wide support throughout industry. Harris motion has been "seconded" by Robert E. Kintner, president of ABC; Hubbell Robinson, executive v.p. of CBS, and Kenneth W. Bilby, v.p. of NBC.

Interest has been expressed by following groups—Academy of Television Arts and Sciences, American Federation of Television and Radio Artists, American Society of Composers, Authors and Publishers and Broadcast Music, Inc.

Harris plan suggests an "enduring library of tv highlights picked each year by a carefully selected board judges, and a yearly recapitulation of the many things tv can be proud of."

From the Production Centres

Continued from page 26

this week . . . Japanese King Crabmeat inked for big promosh by **Louise Morgan** on her WNAC-TV "Dear Homemaker" show . . . **Hartford N. Gunn Jr.**, named assistant general manager of WGBH-TV and WGBH-FM. He's a member of the Society of Motion Picture and TV engineers, the Harvard Club and the Boston Club . . . **Marion Marlowe** visited with Hub deejays this frame . . . **Priscilla Fortesque**, WEEI's traveling reporter, selected by committee in charge of North Shore Oil Heat Show to take part in opening ceremonies of sixth annual show in Salem Monday (14) . . . **Warren Hull**, emcee of Channel 7's weekday morning show, "Strike It Rich," arrives in the Hub Tuesday (15) in connection with the Colgate-Palmolive fund raising effort for "U. S. Olympic Weeks" and guests on **Louise Morgan's** "Dear Homemaker" Show. Hull will show viewers the Olympic torch carried in 1952 from Greece to London on both the Morgan show and **Duncan MacDonald's** "Yankee Home and Food Show." Hull makes his p.a. as the "Colgate-Olympic Ambassador," and was hosted at a press confab arranged by **Phyl Doherty**, advertising and publicity director WNAC-TV, Tuesday (15) at Hotel Statler.

IN SAN FRANCISCO . . .

KPIX has high hopes for its three-part series, "Decision or Dilemma," coming up late this week. Producer **John C. Highlander**, writer **Carol Levene** and cameraman **Leo Diner** have spent weeks whipping rapid-transit segments into shape for home-screen consumption. **Phil Lasky**, general manager of CBS-Westinghouse outlet, confesses, "Frankly, this is an experiment . . . it is the first time that television in this part of the country has assumed such a role"—that is, come out flatfooted and editorialized . . . New merchandising-advertising director at KRON is John W. Reavis, Jr., who's departed NBC's "Wide Wide World" in New York for the job . . . Among new directors of the Frisco Ad Club is **Lou Simon**, KPIX sales manager . . . ABC director **Sonny Diskin**, in Frisco to scout the Cow Palace prior to the GOP convention there, remarked: "The Cow Palace will not necessarily be the most important part of our telecasts . . . our object is to bring the convention city to the country"

IN DETROIT . . .

Five promotions at WXYZ: **Harold Christian** takes newly-created post of veepee in charge of merchandising for radio and tv; he's succeeded by **Hal Neal** who becomes veepee in charge of radio; **Robert Baldrica** moves up from public relations to become assistant sales manager for radio; **Robert Baker**, a producer five years, is now studio manager, replacing **Phil Brestoff** who's off to L. A. with wife and singer **Dee Parker; Hal Gordon** is station's new musical director . . . **Bill Barber** replaces **Clark Reid** on WJR's all-night disk shift; Reid is the early bird on WJBK now . . . **James Dunbar**, formerly with CKLW, moves over to WXYZ . . . **Peter Stoner**, recently with WWJ now is member of WJBK news staff . . . Detroit's observance of National Radio Week will be featured by "Operation Survival" a joint radio-civil defense project demonstrating the vital role of radio in time of disaster.

IN PHILADELPHIA . . .

Joseph T. Connolly, WCAU veepee and program director, addressed the All-Canada Radio Group, in Hamilton, Ontario (7) on "How to Compete Successfully with Television . . . **Murray Arnold**, program director and assistant general manager of WPEN, has been voted a member of the nominating committee of the Poor Richard Club . . . **Colette C. Haag** for the past 10 years a general reporter on the Loch Haven Express, added to the publicity dept. of WIP . . . WIP Women's Director **Wendy Philips**, who covered the Kelly-Rainier wedding, will make a report on those festivities at a meeting of the GOP Women of Pennsylvania . . . **George Smith**, WFIL-TV music Librarian, has transferred to the station's engineering staff . . . **Pat Bowles** WRCV-TV publicity on a vacation to the Coast visited the Hollywood NBC studios . . . **Lloyd T. Yoder**, NBC v.p. and g.m. of WRCV and WRCV-TV, spoke at a meeting of the 35th Annual Convention of the Public Utilities Advertising Assn. (10) . . . Grady and Hurst Show, WPFH, Wilmington, has been reslotted (5-6:55 p.m.) to allow showing of the station's newly-purchased British pix package "Afternoon Film Festival."

IN MINNEAPOLIS . . .

St. Paul Dispatch columnist **Bill Diehl** in Chicago interviewing tv and radio personalities for his sheet . . . WDGY disk jockey **Herb Oscar Anderson** and the missus celebrating a blessed event, a baby boy's arrival . . . WTCN Radio's Prom Ballroom free party drew estimated 8,000 listeners-invitees with thousands turned away. Entertainers included recording stars **Betty Johnson, Nick Noble, Joe Reynolds, Joe Valino** and **Tommy Leonetti, Gloria Wood, Cathy Carr** and **Archie Blyer** . . . WCCO Radio has cut down on cash giveaways by requiring those whose telephone numbers are called at random to identify a mystery sound to win $1,000 cash. If they're only able to repeat the key word named over the air prior to the call they receive $100. In first 49 days of giveaways station has handed out $15,800 total in cash . . . KEYD-TV, which televises Twin Cities' American Association baseball games, staged two-hour show featuring sports personalities to boost sale of booklets to provide funds to defray installation of 15,000 additional seats at new stadium here.

IN PITTSBURGH . . .

Marty Wolfson and his sketchpad added to daily **Wayne Griffin** show on Channel 2 every Tuesday and Thursday . . . **Chuck Moyer** has left WEDO for tv station WICU in Erie, Pa., and **Roy Lewis** replaces him as program director. Lewis, former deejay at old WPGH, is also taking over Moyer's afternoon platter session; **Jan Andree**, ex-WWSW and WPIT, gets the morning stanza and **Lewis** and **Ruth Young** will team up in an evening spot . . . In addition to his Friday night half-hour on KDKA-TV, **Slim Bryant** has landed a Thursday night program with his Wildcasts on Channel 7 in Wheeling, W. Va. . . . **Stanley G. Brown**, local freelancer and formerly with INS here, has sold his scripts, "An Elephant for Peanuts," to **Robert Montgomery** . . . **Dick Dreyfus**, head of KDKA-TV film department, to New York for a month at Westinghouse headquarters . . . **Grace Proven** has quit her job on the Scripps-Howard Press to join Ketchum, MacLead & Grove ad agency.

Brit. Com'l TV Shifts

London, May 15.

Three top execs are involved in a job switch at Associated-Rediffusion, the London commercial tv weekday programmers.

Leslie Mitchell, head of Talks, moves over to take charge of Presentation. Barry Baker goes from Presentation to head the Children's program division, while Michael Westmore leaves the latter post and takes over as Light Entertainment topper.

Welch Grape Juice In Daytime TV Buy

Welch Grape Juice is joining Brillo and Brown & Williamson in taking segments of the upcoming Ralph Edwards daytime stanza, "It Could Be You," on NBC-TV. Welch is in for the noon to 12:15 slice. Brillo's deal is for a quarter-hour Thursdays and B&W's for a quarter on alternating Fridays.

That makes two-and-a-half pieces sold of the 10 cuts of pie available

Tele Follow-Up Comment

Alcoa Hour

David Davidson's new political drama, "President," scored as an absorbing "Alcoa Hour" stanza on NBC-TV Sunday night (13). Pegged onto this year's Presidential sweepstakes, the script accomplished the difficult task of drawing credible characterizations without being an identifiable portrait of any current contender for the top U.S. job. Most noteworthy was Davidson's honesty in depicting some of the unsavory horsetrading in the President-making process even though the play basically was a strong defense of the two-party system and its necessary compromises.

Claude Rains, as the Supreme Court Justice struggling to win the nomination and then the election, held the play firmly together with an excellent performance. His persuasively drawn portrait corrected any tendency of the script to fall into generalizations about the conflict of ambition and idealism. Rains made the abstractions come alive. In this, he was aided by a topnotch supporting cast headed by Everett Sloane, as the campaign manager; and Larry Gates, as the corrupt midwest politico who wants to trade his votes for favors. Mildred Dunnock was okay in a relatively small part as the candidate's wife while others on the show included Fred Clark, Alfred Ryder, David White and Luis Van Rooten.

The play opened with a highly effective sequence set at a nominating convention. The device of showing some typical video coverage of a political convention within the play underlined the contrast between what's viewed by the public on the floor and what's happening in the hotel rooms where the important deals are made. This was vigorous documentary-type drama. Equally vigorous was the play's handling of the loyalty issue which, in effect, became the central political issue in Davidson's script. It was a straightforward stand on an issue, which even if not as acute today as a couple of years ago, still remains a problem on the U.S. scene.

Herm.

Wide Wide World

For once, the military outdid the civilians. The Armed Forces, celebrating Armed Forces Week, staged a series of demonstrations of "Power for Peace" for NBC's "Wide Wide World" that the television cameras simply couldn't cope with. Much of the way through the program Sunday, all was confusion. But despite the miscues, the literal smokescreens, the lost signals and the sometimes frantic panning for a lost plane, the staggering array of weapons and techniques displayed by the military came through with impact and reassurance.

Presentation was divided into segments for each of the services, commencing with the Ft. Benning Army display of a mock attack, new weapons and a paratroop drop. The televising of the attack was a mess—signal was lost much of the time, camera placements were bad, everything obscured by smoke and no effective narration or landmarks to keep pace with the actual action. New weapons, including rockets, the atomic cannon and radar-guided ack-ack, were impressive; so was the parachute sequence, though a planned camera-drop didn't come off.

On the Navy side, a visit aboard the aircraft carrier Essex had only mixed effectiveness, again because of poor cueing and camerawork. Narration would refer to a jet formation while the cameras would show the flight deck, or the cameras would lose the picture of a fast-moving jet formation and show an empty sky. Nonetheless, they did catch the vastness and mightiness of the carrier at work. Another Navy demonstration, from the submarine Albacore, kept losing its signal, and except for interior shots of the sub, was totally ineffective. Best from the tars was the sequence aboard the Mississippi in a guided missile test, where the missiles sought out and destroyed a drone plane.

Last half of the show, covering the Marines, Coast Guard and Air Force, was easily the best. Marines also staged a mock attack from Quantico, but here each movement was carefully detailed, following a logical sequence and wide-open to the cameras. Each step made sense to the viewer and was far more impressive than the Army's demonstration earlier. Coast Guard, in San Diego, staged a perfectly-coordinated air-sea rescue from a helicopter, after first getting its search planes and cutter fleet out. Air Force had two demonstrations, one from the Strategic Air Command in Eglin Air Force Base in Florida with a bewilderingly impressive array of different types of planes and well-staged bombing attacks; the other, the Continental Air Defense hq in Colorado, showing the tracking and destruction of a hostile plane approaching the U.S. Each service was introduced by its chief of staff, with the commander of each base or installation serving as host for his demonstration. In terms of a pubrelations job, the services couldn't have done better; as a program, the WWW stint was a fascinating outing—too bad it couldn't have done better, though.

Chan.

Shower of Stars

Jack Benny took his last "Shower" of the season last Thursday (10) and sprayed his audience with a stream of laughs that came from a part of his anatomy never before used in tv—his feet. He clowned around with Dame Terpsichore and gave his underpinning the fastest workout since his last trip to the bank. He tip-toed through a ballet and stormed as an Apache for hilarious reaction, but the humor was spotty at other times.

With Marge and Gower Champion as his main props and George Burns as mentor, Benny spun, dipped and performed lifts (with spavined difficulty) for the show's high point. But with Leonard Ross, the 10-year-old stock market whiz, who recently won $100,000 on "Big Surprise," Benny's writers faltered and had him sweating through what could have been the top turn of the evening. As is his wont, Benny let the youngster have the punch lines but they were neither cute nor sharp.

The Champions are just that when they activate their nethers and after a brief medley of steps they were made to more or less stooged for Benny's Havana Adagio bit.

Bob Crosby got off a pair of songs and as many jokes that weren't risibility rousers. In a bit with Babette Bain, a sub-teener, the effect was more popular. She's a delightful singer but an elementary stepper. For a refreshing change Bill Lundigan and Mary Costa were given lines that had nothing to do with the Chrysler line. Ralph Levy, producer-director, hit a happy stride with the Benny buffoonery and the comic's former writers, John Tackaberry, Hugh Wedlock & Howard Snyder, got across a few yocks.

Helm.

U. S. Steel Hour

For the second time in recent months, Ethel Merman was trapped in a dramatic role on video. While her first outing as a tragedienne was only half-hour, she doubled the ante on the "United States Steel Hour" last Wednesday night (9) and lost again. Her latest vehicle, a Mort Thaw script titled "Honest In The Rain," was totally inept. It had little plot and less characterization, but it was overboard on corny sentimentality. The play sometimes teetered on the edge of farce and it might have been better for all concerned if it had fallen over. At least there would have been some laughs.

While the script must bear the major rap, Miss Merman's performance didn't help either. Playing a horse-betting addict on a losing jag, she failed to convey any believeable sense of involvement or desperation. It was a superficial walk-through of a poorly conceived part. The romantic angle was equally weak while the script's popular psychologizing was dismally amateurish. In short, Miss Merman ran out of the money by some slipshod jockeying of an undernourished nag.

Herm.

Ed Sullivan Show

It's of course no new observation that the last outpost of vaudeville is television, particularly the Ed Sullivan Show. However, this Sunday's (13) edition on CBS-TV was more reminiscent of Loew's State than virtually anything he presented previously. Shades of Sidney Piermont, Marvin Schenck, Jake Lubin et al, the layout opened with acrobats, put singers in the deuce, comedy in the trey, and so on down the line. After all these years of progress, the old format is being worked again. Even Sullivan himself was an old hand at Loew's State showcase on Broadway. The net result was entertainment, not bigtime, but still —entertainment.

The next to closing act was the Jose Greco Troupe in an exceedingly abbreviated version. The group had a chance at the bulerias,

(Continued on page 40)

GABBY HAYES SHOW

Producer-director: Joe Clair
30 Mins., Sat.; 5:30 p.m.
JOE LOWE CORP. (POPSICLES)
ABC-TV, from New York

Paris & Peart Inc

What with the "Mickey Mouse Club" trapping a good slice of moppet viewers in the Mon.-Fri. 5 to 6 p.m. slot, ABC-TV is making a bid to retain some of them on the Saturday 5:30 to 6 p.m. segment via "The Gabby Hayes Show." But although the Hayes series, which bowed Saturday (12, evidently was produced with care it represents curious programming since it's preceded by a Hopalong Cassidy western in the 5 to 5:30 p.m. segment.

Ancient Hollywood oaters are no novelty to kids nowadays. Moreover, their repetitious stories were further pointed up by the Hayes inaugural which included scenes of a cattle stampede — almost identical to a stampede seen minutes earlier in the Hopalong show. For the kickoff the Hayes entry had clips from an old Buster Crabbe oater. Subsequent shows will also draw upon Eddie Dean, Tex Ritter, Hoot Gibson and Bob Steele films, among others.

Format has Hayes chinning in familiar fashion with the youngsters. In specially shot new footage, he introes the show with the remark: "This is your ol' pal, Gabby Hayes, comin' at ya with a rip, roarin' western . . . today's story is a real humdinger." Balance of the airer has old clips sandwiched in among the new.

For those juvenile viewers who may be confused by the oaters' lack of continuity, Hayes fills 'em in with a brief narration whilst he whittles away in what passes for a frontier cabin interior. He also tosses in some reminiscences about his relatives when he's not commenting "there's nothing I like better than a cool refreshing Popsicle."

Gilb.

COUNTRY ALMANAC

With George Zeis, Connie Cooke, Pete Grasselli, Don Mettert and the Suburbanites
Producer-director: Jack Carroll
60 Mins., Sat. (5), 7:30 a.m.
WLW-C, Columbus

WLW-C says this show is "a farm show without the rustic trimming often associated with such programs," and it is right. The first telecast did not try to gain popularity among farmers at the expense of any city viewers who might be tuned in.

In fact, master of ceremonies George Zeis (who is farm editor of the Columbus Citizen) made a pitch for greater understanding between the farmer and the city dweller. That's where Connie Cooke enters the picture. A city-reared gal, Miss Cooke knows little about farming but seems willing to learn.

Zeis was a nervous emcee on his first program but nonetheless was able to get various tips across to the farmers. A "remote" from outside the station in which a demonstration of clipping a cow was foremost was effective. Squealing pigs also found their way into the format.

But after 60 minutes of the program, it would appear that the same things could have been accomplished in 30 minutes and perhaps done more forcefully, too.

In addition to special guests, there was a studio audience invited to breakfast. Songs by Miss Cooke, Pete Grasselli, and Don Mettert's Suburbanites were passable.

Conn.

LET'S GO FISHING

With Bill MacDonald, guests
Producer: Pierre Normandin
30 Mins., Tues., 7:30 p.m.
CBOT, Ottawa

Coincident with the arrival of the hook-line-sinker season, Canadian Broadcasting Corp.'s Ottawa station teed a show for the rod-and-reel group titled "Let's Go Fishing." Hosting is Bill MacDonald, former scripter-producer-director of fishing films for the National Film Board, currently fishing editor of Forest & Outdoors magazine. Besides being a born fisherman who has fished streams in every corner of Canada, MacDonald finds his NFB experience (he appeared in most of the films he made) strengthening his television show. Initialer (8) was a stanza that would satisfy anglers and most others, its pace slightly slow but direction okay and production, settings and sound clicko.

Format will evidently stay close to the opener's setup, with MacDonald gabbing, demonstrating and displaying equipment, showing films and interviewing guests. Show caught had as guest J. Campbell McLeod, chief of Ontario's fire prevention service, and the film was "Famous Fish I Have Met," NFB documentary with Gregory Clark, w.k. writer, starring.

Gorm.

THE AMAZING DUNNINGER

With Dunninger, Jimmie Blaine
Producer: Ben Frye
Director: Arthur Rosenblum
30 Mins., Wed., 8:30 p.m.
PALL MALL, PEARSON PHARMACAL
ABC-TV, from New York

(SSC&B, Donahue & Coe)

The ABC-TV and agency programmers are looking at "The Amazing Dunninger's" summer run on the network with an extra careful eye, since there's better than an even chance that the "MGM Parade" replacement could wind up with a permanent post-"Disneyland" slotting in this Wednesday night period for the fall. What they saw on the preem program must have given them the shudders, though, for if ever a show needed a shakedown, this was it.

Dunninger's commercial potential was all but destroyed by some of the most inept direction and cueing seen in many a day. To add to the faulty direction, the mentalist himself must have had a case of jitters, for he stumbled over a half-dozen sentences and of times left his subjects with their mouths agape by passing on to something else. A couple of times, the mental stunts lost their effectiveness because Dunninger asked the contestant whether his description were accurate and then left them before they could answer. Such was the case in the opening stunt, where he described the contents of a letter, asked the gent in the audience if it were true and then switched away before he could answer. In another stunt, a fish was supposed to pull up a card from the bottom of a tank, and the fish came up but Dunninger had to reach in for the card, leaving at least one viewer confused as to what it was all about.

Most of the rest of the program was devoted to a remote to the new aircraft carrier Saratoga in the Brooklyn Navy Yard, and except for Dunninger's verbal lapses, this was the most effective portion of the show. He succeeded in guessing the skipper's thought that the ship had only four feet clearance under the Brooklyn Bridge, and then thought-read the menu for the next day's lunch in the mess room. Wrapup was an at-random subject from the audience, which had the most impact of any portion of the show.

But, oh, that direction! Couple of times, Dunninger continued talking after the camera switched away; similarly, announcer Blaine was left with the camera on him but with nothing to say; at the close, the cameras panned the audience, which suddenly broke into applause on a 30-seconds-too-late cue. Blaine was uncomfortable; Dunninger was obviously more so. As to the overall view of the program's chances, chuck this one out the window as a bad start, assuming that the bugs can be shaken out. On that basis, and crediting the producers with enough imagination to work out a variety of stunts, the mentalist's feats certainly should attract and hold an audience. It figures as a good summer filler and a strong contender for the fall slot.

Chan.

THE TAPP ROOM

With Jimmy Tapp, guests
Producer: Humphrey Hinshelwood
30 Mins., Mon., 11:30 p.m.
CBFT, Montreal

Going into its 42d week, the "Tapp Room" is one of the few English shows originated by the Canadian Broadcasting Corp. from Montreal and is rapidly proving to be one of the most popular on the network. Conceived by Jimmy Tapp, a former station manager for CJAD (radio) and freelance announcer, the show features guest appearances of legit and nitery personalities current in town (on night caught he featured Decca's new thrush Gloria Mann) with Tapp spinning new platters between gabfests. Show is a natural for the recording companies and Tapp is now "showcasing" a first-time-in-Canada waxing on each offering. Spot sales checks on days following the introing of a new record and such gimmicks as writing in for a photo of some particular guest have proved solid viewing audiences of this program. Working with a limited budget because the Tapp Room is still a sustainer, Tapp keeps attention throughout with his easy-going manner and the visual sketches devised to animate the platter being played.

Starting as a Montreal show only, it's now carried by CBC in Toronto and Ottawa and will be added in Halifax May 21 in kinescope form on Saturday nights at 11 p.m.

Newt.

THE MUSIC OF GERSHWIN

With Alfred Drake, Ethel Merman, Tony Bennett, Toni Arden, Cab Calloway, Eugene List, Art Van Damme Quintet, Richard Hayman, Lawrence Winters, First Piano Quartet, Bob Hamilton Trio, Robert Maxwell, Patricia Wilde, Diana Adams, Tanaquil Le Clerq, Camilla Williams, Peter Conlow, Harrison Muller, Charles & Kay.
Producer-Director: Max Liebman
Musical Director: Charles Sanford
Choreography: James Starbuck
90 Mins., Sat. (12), 9 p.m.
OLDSMOBILE
NBC-TV, from New York (color)

(D. P. Brother)

Since first things come first, suffice to say that the wonderful tunes out of the George Gershwin catalog provided Max Liebman's 90-minute all-Gershwin tint spec last Saturday night (12) with a great big solid plus. If it accomplished nothing else, it testified anew (as though such testimony were necessary) to the indestructibility of the music, be it one of the more obscure items such as "The Half Of It Dearie Blues" (out of "Lady Be Good") or "Slap That Bass" from the Fred Astaire "Shall We Dance" pic, or the inevitable "Rhapsody In Blue" finale (although why "Rhapsody" has to be spotted last on everybody's Gershwin concert has become one of those puzzling cliches in routining).

Liebman himself might just as easily have been on vacation, for as a production there were little or no visual adornments or attempts to magnify the spec beyond the "Music By Gershwin" motif. Result was most of it played like a recital. Tune after tune after tune was piled on in swift succession with a gifted array of artists to interpret them, yet even though the intent was to accentuate the music and give Gershwin top billing, certainly a more imaginative visual approach would have enhanced the spec as a whole and given it some much needed movement.

The spec had a peculiar structure to begin with. Liebman broke it down into five portions: first the dance segments, with choreography off the now-familiar James Starbuck twice-terped turns; then the songs, followed by the instrumental variations, into the "Porgy and Bess" portion and finally the "Rhapsody." Unfortunately, it was an unimaginative bit of routining. With such a wealth of material and talent, what was sorely needed was a more stimulating pace and a better integration of the various musical forms.

Musically the spec was a delight and enough to suit practically everyone's tastes. In the vocal department there were Ethel Merman, Alfred Drake, Tony Bennett, Toni Arden and Cab Calloway, among others, as the cream of Gershwiniana from the memorable tune shows and films of the '20's and '30's were paraded forth and given special stylized treatment. The manner in which Miss Merman belted across "Embraceable You" and "I Got Rhythm" along with "But Not For Me" (in a 26-year-after reprise from the "Girl Crazy" musical) certainly provokes admiration. She's still in fine fettle.

A bewhiskered Alfred Drake (who doubled into the intros in tieing the five-part spec together) registered strongly in "Foggy Day" and "Soon," while Miss Arden's "Do-Do-Do," "I've Got A Crush On You" and "Nice Work If You Can Get It" enhanced the vocal package. Best of the Tony Bennett contribs was "Our Love Is Here To Stay."

Charles & Kay's terp variations on "Slap That Bass" and the Hamilton Trio's "I'm Dancing And I Can't Be Bothered Now" (from the Astaire "Damsel In Distress" pic) coupled with "Sweet and Low Down" (from "Tip Toes") by Patricia Wilde, Diana Adams and Tanaquil Le Clerq, and the ensemble's "By Strauss" (Mitzi Mayfair's bit in the '36 "The Show Is On") highlighted the dance sequences.

Instrumental portions featured the First Piano Quartet, Art Van Damme Quintet, an augmented, full-bodied Charles Sanford orch which did a standout job both in the backgrounding and on the virtuosi level: harpist Robert Maxwell and Richard Hayman on the harmonica dug into a big chunk of Gershwin melodies, with the Piano Quartet's "Fascinating Rhythm" done to a fetching turn.

Cab Calloway's Sportin' Life from "Porgy" for a reprise of "There's A Boat Dat's Leavin' Soon For New York" was probably the show's standout item. Calloway gave it the works. Lawrence Winters and Camilla Williams in their "Bess" duet and soloing of "Summertime" and "Plenty of Nothing" made the "Porgy" segment a rich and rewarding one.

Eugene List was soloist on the "Rhapsody." There's no doubt the music "sent" him.

Rose.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

GRAND RAPIDS-KALAMAZOO *Approx. Set Count*—470,000 *Stations*—WKZO (3), WOOD (8)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Mobil Theatre (Dr)	WKZO	ABC	Tues. 8:30-9:00	43.5	73.4	59.4	Martha Raye	WOOD	14.7
2. Death Valley Days (W)	WKZO	McCann-Erickson	Fri. 7:30-8:00	37.1	80.6	46.0	Coke Time	WOOD	8.7
							News Caravan	WOOD	8.3
3. Soldiers of Fortune (Adv)	WKZO	MCA	Thurs. 7:00-7:30	35.5	69.4	51.2	Michigan Outdoors	WOOD	15.3
4. Celebrity Playhouse (Dr)	WKZO	Screen Gems	Tues. 7:00-7:30	35.3	81.5	43.4	Big Idea	WOOD	6.9
5. Annie Oakley (W)	WKZO	CBS	Sat. 6:00-6:30	34.9	85.4	40.9	Explorers	WOOD	5.2
6. Badge 714 (Mys)	WKZO	NBC	Tues. 9:00-9:30	33.3	51.8	64.3	Fireside Theatre	WOOD	29.4
7. Range Rider (W)	WOOD	CBS	Wed. 6:00-6:30	30.4	78.2	38.9	Deadline News	WKZO	8.3
							Weather; Sports	WKZO	7.5
8. Superman (Adv)	WKZO	Flamingo	Fri. 6:30-7:00	28.2	82.5	34.2	Woodland News	WOOD	6.3
							Paul-Ford; Weather	WOOD	5.6
9. Secret Journal (Dr)	WKZO	MCA	Fri. 7:00-7:30	26.6	64.1	41.5	Great Gildersleeve	WOOD	14.7
10. Mayor of the Town (Com)	WOOD	MCA	Sat. 7:00-7:30	24.2	52.2	46.4	Masquerade Party	WKZO	20.6

SCRANTON-WILKES BARRE *Approx. Set Count*—400,000 *Stations*—WARM (16), WGBI (22), WBRE (28,) WILK(34) WNBF (12) Binghamton, N. Y.

1. Highway Patrol (Adv)	WBRE	Ziv	Thurs. 9:00-9:30	34.4	47.1	73.0	Climax	WGBI	20.5
2. Mr. District Attorney (Mys)	WBRE	Ziv	Fri. 7:00-7:30	18.6	44.0	42.3	Range Rider	WNBF	6.0
3. Guy Lombardo (Music)	WBRE	MCA	Tues. 7:00-7:30	17.9	41.8	42.9	News-Weather	WILK	7.0
							News—J. Daly	WILK	9.8
4. Science Fiction Theatre (Adv)	WBRE	Ziv	Wed. 7:00-7:30	17.5	41.1	42.6	Terry Gallagher	WGBI	7.4
							News—J. Daly	WILK	7.0
5. Jet Jackson (Ch)	WBRE	Screen Gems	Sun. 6:00-6:30	15.3	29.6	51.6	Sky King	WILK	26.5
6. Liberace (Music)	WBRE	Guild	Mon. 7:00-7:30	15.1	33.5	45.1	Early Show	WGBI	7.4
6. Wild Bill Hickok (W)	WILK	Flamingo	Tues. 6:00-6:30	15.1	35.1	43.1	CBS News	WGBI	6.5
							Little Rascals	WBRE	12.4
8. Tales of Tomorrow (Adv)	WBRE	Sterling	Sat. 11:00-11:30	14.9	43.6	34.2	Sat. Nite Headlines	WGBI	10.7
							Showtime 22	WGBI	6.5
9. Man Called X (Mys)	WBRE	Ziv	Mon. 10:30-11:00	14.2	31.1	45.6	Studio One	WGBI	15.8
10. Superman (Adv)	WILK	Flamingo	Sat. 5:00-5:30	14.0	58.4	24.0	Mr. Wizard	WBRE	3.3

BIRMINGHAM *Approx. Set Count*—305,000 *Stations*—WBRC (6), WABT (13)

1. Passport to Danger (Adv)	WBRC	ABC	Fri. 9:30-10:00	26.4	64.0	41.3	Cavalcade of Sports	WABT	17.5
							Sports; Red Barber	WABT	12.4
2. Eddy Arnold (Music)	WABT	Schwimmer	Sat. 6:00-6:30	25.8	76.9	33.6	Mr. Twister Time	WBRC	7.8
3. Badge 714 (Mys)	WBRC	NBC	Fri. 10:00-10:30	25.1	89.1	28.2	Patti Page	WABT	3.6
							Coke Time	WABT	2.5
4. Highway Patrol (Adv)	WBRC	Ziv	Tues. 10:00-10:30	23.5	93.0	25.3	Cross Current	WABT	1.8
5. Science Fiction Theatre (Adv)	WABT	Ziv	Thurs. 8:00-8:30	22.0	37.2	59.1	Climax	WBRC	37.1
6. Ramar of the Jungle (Adv)	WBRC	TPA	Sun. 5:30-6:00	21.3	56.0	38.1	Roy Rogers	WABT	16.8
7. City Detective (Mys)	WBRC	MCA	Wed. 10:00-10:30	18.7	82.5	22.7	Screen Directors Playhouse	WABT	4.0
8. Death Valley Days (W)	WABT	McCann-Erickson	Sat. 10:00-10:30	18.5	72.9	25.4	The Pendulum	WBRC	6.9
9. Celebrity Playhouse (Dr)	WBRC	Screen Gems	Thurs. 9:00-9:30	17.3	42.4	40.8	Lux Video Theatre	WABT	23.3
10. Racket Squad (Mys)	WBRC	ABC	Mon. 10:00-10:30	17.1	91.0	18.8	Patti Page	WABT	1.8
							Coke Time	WABT	1.5

ROANOKE *Approx. Set Count*—290,000 *Stations*—WDBJ (7), WSLS (10), WLVA (13) Lynchburg, Va.

1. Highway Patrol (Adv)	WSLS	Ziv	Wed. 9:00-9:30	44.3	67.0	66.1	The Millionaire	WDBJ	15.0
2. Kit Carson (W)	WSLS	MCA	Mon. 7:00-7:30	38.6	86.5	44.6	Irving Sharp; Fashion	WDBJ	3.4
							News Report	WDBJ	5.4
3. Badge 714 (Mys)	WSLS	NBC	Sat. 7:00-7:30	36.1	69.9	51.7	Waterfront	WDBJ	13.9
4. Secret Journal (Dr)	WSLS	MCA	Wed. 7:00-7:30	31.3	77.6	40.4	Irving Sharp	WDBJ	6.1
							News Report	WDBJ	9.5
5. Annie Oakley (W)	WSLS	CBS	Sun. 6:00-6:30	29.1	88.2	33.0	Big Picture	WDBJ	3.6
6. Soldiers of Fortune (Adv)	WSLS	MCA	Wed. 9:30-10:00	28.2	47.1	59.9	I've Got a Secret	WDBJ	28.6
7. Liberace (Music)	WSLS	Guild	Mon. 8:00-8:30	25.9	45.8	56.6	Burns & Allen	WDBJ	29.8
8. Mayor of the Town (Com)	WSLS	MCA	Mon. 8:30-9:00	24.7	40.4	61.2	Godfrey's Talent Scouts	WDBJ	34.9
9. Little Rascals (Ch)	WDBJ	Interstate	Mon.-Fri. 6:15-6:45	20.5	59.0	34.8	Your Esso Reporter	WSLS	9.5
							Looney Tunes	WSLS	17.8
10. Eddie Cantor (Com)	WSLS	Ziv	Sun. 7:30-8:00	19.1	36.9	51.8	Jack Benny	WDBJ	32.0

SHREVEPORT *Approx. Set Count*—70,000 *Stations*—KTBS (3), KSLA (12)

1. Jungle Jim (Adv)	KSLA	Screen Gems	Thurs. 6:30-7:00	47.1	86.5	54.5	Looney Tunes	KTBS	5.9
							News Caravan	KTBS	8.9
2. Soldiers of Fortune (Adv)	KSLA	MCA	Fri. 7:00-7:30	41.5	76.4	54.4	I Led 3 Lives	KTBS	12.9
3. Great Gildersleeve (Com)	KSLA	NBC	Tues. 8:30-9:00	41.3	67.7	61.0	Playwrights 56	KTBS	19.7
4. Superman (Adv)	KSLA	Flamingo	Tues. 6:30-7:00	40.6	81.2	50.0	Man Called X	KTBS	10.9
							News Caravan	KTBS	7.9
5. Racket Squad (Mys)	KSLA	ABC	Fri. 8:00-8:30	40.3	75.8	53.2	Ray Milland	KTBS	12.9
6. Mr. District Attorney (Mys)	KSLA	Ziv	Sun. 8:30-9:00	38.6	65.6	58.9	Television Playhouse	KTBS	20.3
7. Annie Oakley (W)	KSLA	CBS	Sat. 7:00-7:30	38.2	60.9	62.8	Perry Como	KTBS	24.6
8. Waterfront (Adv)	KSLA	MCA	Thurs. 9:00-9:30	38.0	63.0	60.4	Lux Video Theatre	KTBS	22.4
9. Highway Patrol (Adv)	KSLA	Ziv	Fri. 9:30-10:00	37.8	70.3	53.8	Cavalcade of Sports	KTBS	20.8
10. Secret Journal (Dr)	KSLA	MCA	Tues. 9:30-10:00	37.3	83.2	44.8	Sports; Red Barber	KTBS	10.9
							Guy Lombardo	KTBS	7.5

TV FILMS' DIVERSIFICATION ERA

What'll It Be—1 or 2 Codes?

Problem of a code covering telepix producers grew more confused this week as the result of a meeting between NARTB's Television Code Review Board and reps of the Alliance of Television Film Producers in N. Y. NARTB spokesmen said that "assurance of a single code of practice for both five and film television was a step closer to realization" as a result of the meeting. But the Alliance, single code of practice for both live and film television was a step closer to realization" as a result of the meeting. But the Alliance, which reps most of the top Coast producers, is still actively pursuing the idea of a separate code for telefilms with the National Audience Board and other groups on the Coast.

NARTB meeting "at the source," that is with the actual producers of filmed programs, had been promised at the NARTB convention in Chicago last month. Subcommittee meeting with ATFP reps comprised Code Review Board chairman Richard G. Shafto of WIS-TV, Columbia, S. C.; Roger Clipp of WFIL-TV, Philadelphia; Edward Bronson, director of Code affairs; Robert Heald, NARTB chief attorney, and consultant Robert K. Richards. Repping the Alliance were Maurice K. Morton of McCadden Productions; Dean F. Johnson, exec director of the Alliance; A. Frank Reel of Ziv; Herbert Stern of Revue Productions and Richard St. John, Alliance's counsel. Chief proposal was that an affiliate subscription in the Code be extended to the producers and that the Code's staff advisory services be extended to them. Proposals would be acted upon next month by the Alliance, the Code Review Board and the NARTB Television Board.

'Mexico City Is for the Cowboys'

Azcarraga's Word-of-Advice to U. S. Telepixers On Dubbing into Spanish

Emilio Azcarraga, whose many Mexican tv stations use dubbed U. S. vidfilm, has words of advice for English-speaking producers eyeing Spanish-speaking markets. To him, "Madrid is a great place for dubbing a costume picture, but Mexico City is for cowboys."

"The difference between Mexican actors and Spanish (Madrid) actors would compare," he said, "to English American and well-spoken English in England—not that thick Scotch or thick Welsh." The Latin operator felt that for the majority of Latinos "sheriffs and 'Highway Patrol'" would be incongruous in Old World Castilian Spanish, though "anything highbrow—or even jewelry thieves posing as gentlemen"—would click if done in Madrid.

Azcarraga noted that dubbing in Spain might be cheaper as a result of the experience and know-how gained because the Spanish government prevents any pictures from entering unless first dubbed. But for the most part, he believed that Mexico City, with "a neutral Castilian Spanish between South American and Spain," would be the right place to dub North American telepix. Mexico, he pointed out, has innumerable qualified actors; country does between 100 and 125 features yearly, and that gives local thesps plenty of acting background in addition to their many local live tv chores.

"In Latin America, tv is nothing, but it can grow very large, but it seems the money for dubbed pic-

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Guild's $6,279,123 Fiscal Year Gross

In the fiscal year ending Nov., 1955, Guild Films grossed $6,279,123. As disclosed in a prelim report last month, the syndication company earned a net income of only $120,000 (actual figure was $120,161), but because Uncle Sam refunded $62,284 in taxes, the total net was $182,445.

Guild listed $89,782 of the $120,161 net as profit from operations; $30,379 as other income. Of the gross, $4,675,276 was deducted to pay outside producers and participants, to amortize film production and to pay other film and distribution costs.

Guild, which, incidentally, has applied to switch its stock from over-counter listing to the American Stock Exchange board, listed its capital surplus as of Dec. 1 last year at $994,462, and its excess received over par value from issuance of 332,686 shares of common stock

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Malone Nod on 'Web'

Hollywood, May 15.

Hal Malone, formerly associate producer of Goodson-Todman's "I've Got a Secret" show on CBS-TV, has been signed by G-T to produce the company's "The Web" vidpix series at Screen Gems.

Before his "Secret" stint, Malone was a live video writer in N. Y. Production on "The Web" starts in June.

'4-Star' Reruns Fetch $1,750,000 Gross Biz for OF

After only four weeks of concentrated selling, Official Films claims to have hit the $1,750,000 gross sales mark on its 153-pic "Star Performance" package of "Four Star Playhouse" reruns. Films are sold in 38 major markets, 10 of these to Anheuser-Busch on a summer-only regional spread. In all, however, 27 of the 38 stations purchased all 153 pix under long term library arrangements.

In terms of gross contracts written on the show, Official has just about hit the total value of the 685,000 shares it gave Four Star Productions for the negatives, since the market value at that time was about $2.25 a share. This, however, is gross sales (no billings yet), and doesn't include distribution costs, advertising and a particularly heavy print bill. Most of the stations, incidentally, are planning either to strip the shows or play them back-to-back.

Budweiser deal is for a 13-week summer spread using the "an-

(Continued on page 34)

DONLEVY ROLLS ON 'GREAT MOUTHPIECE'

Hollywood, May 15.

Pilot of a new series entitled "The Great Mouthpiece" rolled at Roland Reed Productions yesterday (Mon.) with Brian Donlevy starred.

Title to the Gene Fowler tome was acquired in a package deal set by the William B. White office, but the series will not use the actual material from the book. Guy Thayer will be executive producer on the series with Josef B. Shaftel as producer-director.

Deal has also been made for Gene Fowler Jr. to direct several of the half-hour vidpix in the series.

O.F. LATEST TO SPREAD WINGS

Move by Official Films last week to expand its talent agency activities under exec v.p. Herb Jaffe and v.p. Bobby Sanford points up a growing era of diversification in the tv film industry. While this move towards diversification hardly parallels similar trends in big business (and even the motion picture business, for example) in size or scope, it nonetheless is a significant development in terms of assuring increasing stability to the companies involved. Primarily, it reflects a desire to cushion each facet of a company against the other, to take advantage of natural opportunities growing out of their business and to engage in lucrative possibilities as they occur.

Official provides an interesting example of this sort of diversification. One little-known facet of its business is a home-movie operation which it's owned since it was organized and which year after year has provided enough coin to have kept Official in the black when everyone else was spelling red-ink figures. The talent-packaging agency business is a latter-day affair, started when Hal Hackett moved over ffom MCA to become prez of Official and brought with him Sanford, the latter taking some top clients with him to set up a new division of the company's operations. That's been a one-man operation until now, but still a profit-making one.

Another case in point is Flamingo Films, owned by the Harris Group partnership. Same people own a tv station in Spokane and are involved in a food manufacturing concern, while individual interests of the four partners include another tv station, independent theatrical film production, theatrical distribution stakes and other ventures. In the matter of theatrical distribution of motion pictures, some telefilm distribs also operate such theatrical companies, among them Associated Artists Productions (whose bossman, Eliot Hyman, is also partnered in the theatrical Moulin Prodution), the new C&C Television, National Telefilm Associates via exec v.p. Oliver Unger's theatrical companies and UM&M TV Corp.

Those Commercial Units

The biggest and most logical diversification trend, however, has been in the establishment of commercial-industrial filmaking units by telefilm distributors and producers. More recent converts to the establishment of commercial units have been Ziv (which also has opened its Coast studios to rentals), Guild Films, ABC Film Syndication (which hasn't started yet, but has announced its intention). Producers include Hal Roach Jr. and McCadden Productions (Burns & Allen). Screen Gems has been through the commercial cycle and is now downbeating its department. This manner of diversification is the most logical because when the distribs and producers started shooting programs with

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BOB MAXWELL SIGNS EXCLUSIVE WITH TPA

Indie producer Robert Maxwell has signed an exclusive production deal with Television Programs of America. Maxwell is already represented in the TPA stable with his "Lassie" show, in which TPA has a financial as well as distribution stake, but the new deal requires him to turn over all new shows to TPA.

First project under the contract is the new "Waldo" series, adventures of a chimp and his social anthropologist owner. Gil Stratton is set as the owner, with Emory Parnell and Eleanor Audley featured. Maxwell's "Lassie" production team is handling the "Waldo" project, with Rudy Abel as producer and Sumner Long as associate producer and scripter. Maxwell, as with "Lassie," takes an exec producer credit.

Bonanza For Telepix Scripters On Coast; 60 Writers on SG Payroll

Hollywood, May 15.

Columbia's tv subsid, Screen Gems, has notched up what's believed to be a tv indsutry record for one company—a peak of 60 writers on the payroll working on scripts for 10 telefilm series. It's a bonanza for the tv writers, who have seen their income rise tremendously the past year as production has increased steadily in the vidfilm field.

Writing new Ford Theatre vidscripts for producer Irving Starr are Frederic Brady, Karen DeWolf, William Leicester, Louella MacFarlane, and Dick Stenger. William Barrett, Gerry Day and Merwin Gerard are working on the same series for Joseph Hoffman, and Jack Harvey, Robert Harari, Marianne Mosner, Russell Hughes and David Chandler are turning out Ford scripts for Lou Breslow.

Roswell, Rogers, Paul West and Dorothy Cooper are readying scripts for "Father Knows Best," the Bob Young series.

Other scripters: Douglas Heyes, John O'Dea, Jerry Thomas, Sam Roeca, Buckley Angell, Roy Erwin, Alex Wells, Jennings Cobb, Lee Berg, all on "Adventures of Rin Tin Tin"; Wallace Bosco, Lee Erwin, Victor McLeod, Charles Stewart, Elizabeth Wright, Otis Gaylord, Max Lamb, Seymour Robinson, P. K. Palmer, "Circus Boy."

Robert L. Bellem, Walter Newman, "The Web"; DeWitt Bodeen, Jack Jacobs, Ellis Marcus, Devallon Scott, Marvin Wald, Gene Wang, Halstead Welles, Jerry Gruskin, "Mystery Writers Theatre"; Allison Hall, James Edmiston, Speed Lamkin, Mel Goldberg, Devery Freeman, Paul Monach, Edmond Morris, Marc Brandel, "Playhouse 90."

Roger Clay, Joel Kane, Homer McCoy, Edward Seabrook, Bernard Ederer, Robert White, Jonathan Kohn, Bernard Drew, "Shore Leave" and "The Body, The Face, and the Brain." Scripts have already been written for such series as "You Cant' Take It With You," "Emergency," "Criminal Code" and "Tales of the Bengal Lancers."

Rooney to Produce 'Calamity Jane' Vidpix

Hollywood, May 15.

Mickey Rooney will produce a series of 39 "Calamity Jane" vidpix for Screen Gems in a joint venture with his Mickey Rooney Enterprises.

First film rolls July 1. Rooney is hunting a femme lead.

Vitapix, Roach Set On 'Blondie'; Prep Bellamy & Foran

Hollywood, May 15.

Vitapix-Hal Roach Studio agreement is activated this week, with Vitapix clearing Class A time on some 60 stations across the country for Hal Roach Jr.'s new telefilm series, "Blondie." Pilot film is currently making the N. Y. agency-sponsor rounds.

However, Roach was quick to disclaim ambitions by Vitapix toward becoming a film network. "It's a national operation with local advantages," he stated. "We make spot buys available to advertisers on a custom-tailoring basis, without 'must-buy' provisions. Vitapix isn't interested in mass programming."

In a deal finalized last year, Roach and Vitapix reached a joint working agreement, with the Roach studio getting a Vitapix stock block. According to the terms, Vitapix handles time clearances and merchandizing promotion, while the Roach lot makes the product and does the selling. Roach emphasized that the station list for "Blondie" series can be altered to sponsor requirements.

"Blondie" also marks the first time that King Features and creator Chick Young have licensed the use of the property since 1951, when the last Columbia theatrical pic was released. Roach version toplines Arthur Lake as Dagwood,

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NTA 'Secret Mission' As Summer Sub For ABC 'Ozzie & Harriet'

National Telefilm Associates, which had some pleasant news to report to its first annual stockholders meeting yesterday (Tues.) in the form of its acquisition of UM&M TV Corp. (See separate story), was also able to report on its first network deal, a summer replacement sale to ABC-TV of its just-acquired "Secret Mission" series.

Deal is for 13 weeks (that's the number of pictures in the series), and the show will go into ABC's Friday 8 p.m. slot as a replacement for "Ozzie & Harriet" starting June 29. Following its 13-week run, the

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Emanuel New Story Ed For Warners Telefilm

Hollywood, May 15.

New story editor of Warners telefilm operation is Jack Emanuel, vice Dick Diggs, resigned. Emanuel has a scripting, producing and literary agency background.

Meanwhile, two story readers have exited the Burbank lot, and will be replaced shortly, according to a studio spokesman. Writer Sam Rolf, under WB contract, has taken a six-month vacation and Danny Arnold, who with Rolf wrote "The Yanks Are Here," for producer Richard Whorf, has finished his assignment and exited.

Breweries' Siphon Off Vidpix Coin

In the past few days, Screen Gems had had two bouts with brewery sponsors and lost both. First, Falstaff notified the syndication house recently that it was ankling 46 "Celebrity Playhouse" markets, bought via national spot, when the current contract ends. Two, and a greater blow to the SG coffers, is the cancellation of 164 stations by season's end on "Demon Runyon Theatre" by Budweiser.

The Runyonana half-hours are currently showing in 59 spot markets and on 105. CBS-TV stations Saturdays. (Thirty-five of the network feeds are on a delayed basis.) Regular network time is 10:30 p.m.

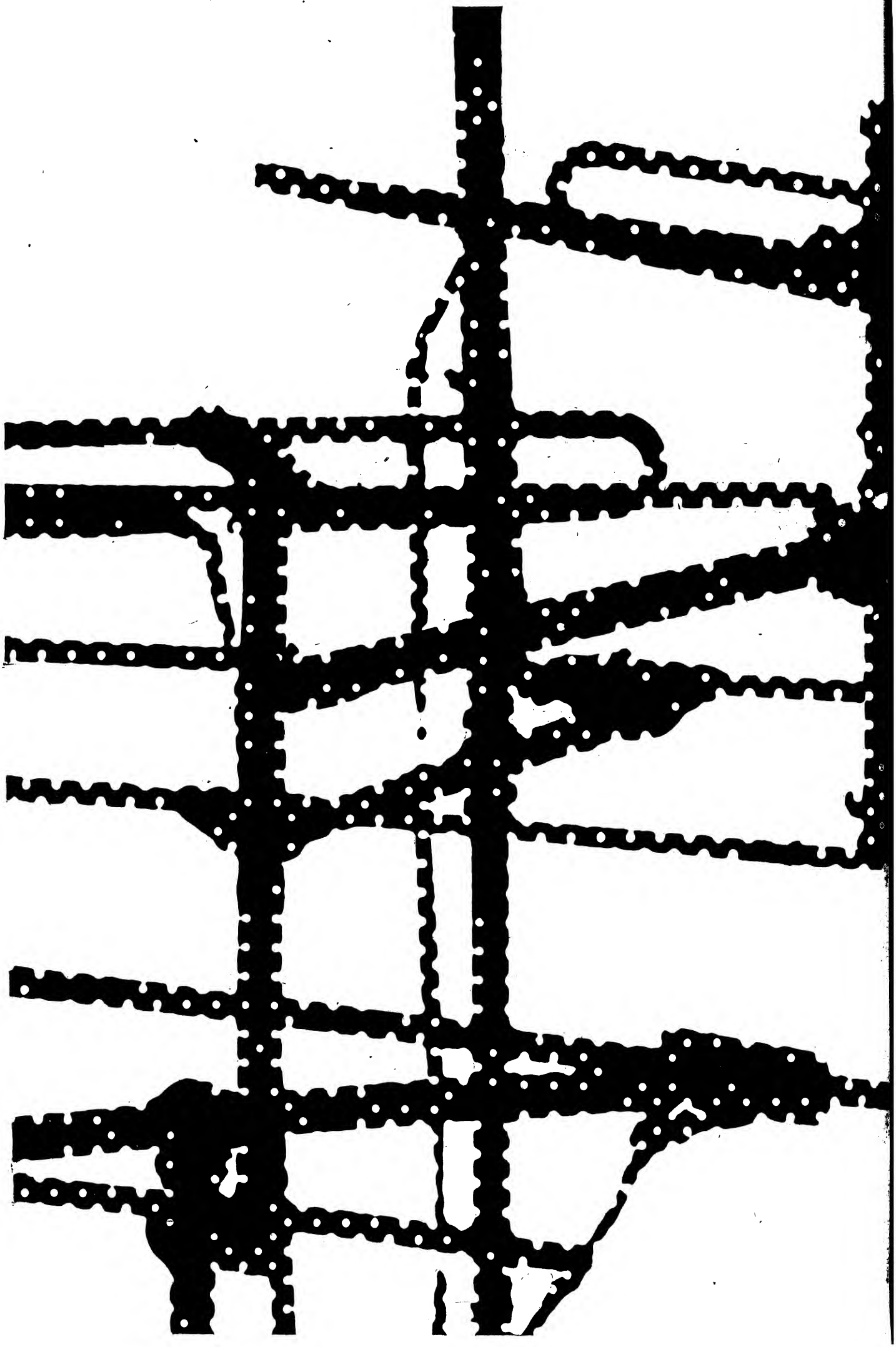
Bud is contemplating a buy-in to RKO Teleradio's top 52 feature film package for next season via Vitapix. Any other plans the sudsmaker might have, it won't talk.

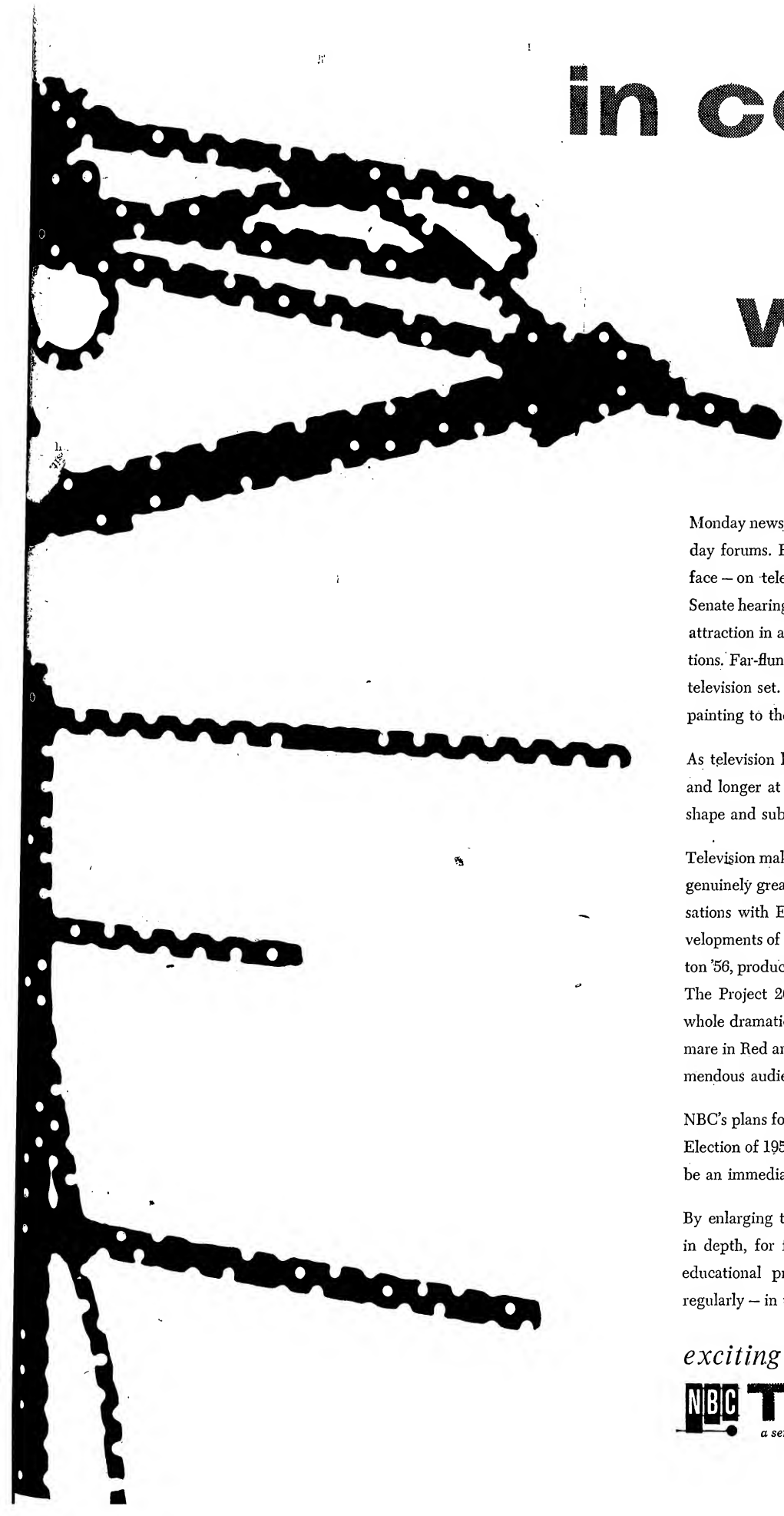
Falstaff signed for 70 markets on the Rod Cameron—"State Trooper" package, an MCA product, when it cancelled on "Celebrity Playhouse." Sponsor, finishing its "City Detective (also Cameron and MCA) this week in all markets, might go as high as 110 markets on "Trooper" by January of next year, at the time the package is ready for exposure.

Guild's Do-Gooder

A telefilm special for the National Arthritis and Rheumatism Foundation will be produced by Guild Films. Charlton Heston will star.

Pic is being produced in color by Guild's commercial division, William Berke (Guild head producer-director) supervising.





in comes the world!

Monday newspaper headlines are made on television's Sunday forums. Every voter can meet his candidates face to face – on television – before he decides how to vote. A Senate hearing on TV achieves the status of No. 1 audience attraction in a nation brimming over with audience attractions. Far-flung places are as accessible as the living room television set. Children experience the world, from finger-painting to the look of an armadillo, by watching TV.

As television has grown, it has aimed its cameras deeper and longer at the people, the places, the ideas, that give shape and substance to our time.

Television makes it possible for viewers to meet the world's genuinely great minds with such a series as NBC's Conversations with Elder Wise Men. The major intellectual developments of the past fifty years are illuminated in Princeton '56, produced in cooperation with Princeton University. The Project 20 Events cover, in documentary form, the whole dramatic sweep of the 20th Century—and with Nightmare in Red and The Twisted Cross demonstrated the tremendous audience response to this kind of programming.

NBC's plans for covering the Presidential Conventions and Election of 1956 will make it possible for a whole nation to be an immediate and intimate witness to political events.

By enlarging television's capacity for pictorial journalism in depth, for forums and debates, for telementaries and educational programs, NBC participates – fully, richly, regularly – in the lives of America's families.

exciting things are happening on

NBC Television

a service of RCA

Radio Reviews

WUNDERBAR
With Bob Sonnenberg
Producer-director: Val Linder
Writer: Linder & Sonnenberg
30 Mins.: Sun., 3:30 p.m.
WCCO, Minneapolis

In that it's the only local airlanes program to be aimed principally at this area's numerous foreign born and those of immediate foreign extraction, particularly the Germans who are in the majority and even outnumber any of the Scandinavian nationalities, and because its appeal is directed at all peoples of conservative musical taste, mainly the middle-aged and elderly, this Sunday afternoon half-hour musical potpourri represents a departure.

It's emceed half and half in German and English by German-born Robert Sonnenberg who introduces the foreign imported disks with an intriguing accent in a dignified but friendly as well as informative manner. In no other radio show here is a foreign tongue employed.

Initial show revealed a neat pattern for a quiet, restful, relaxing, quiet Sunday afternoon musical session for those who wish to escape the current swing and rock and roll rage and the almost ever-present hit parade slambanging without going all the way to the classics. Sonnenberg skillfully chose popular and German and Viennese marches, waltzes, folksongs and operetta numbers of the type seldom or ever heard over the air here and that merited the designation pleasant.

Sonnenberg, a onetime German actor in his native country and in the U. S. and a musical director for a local German singing society, does his commentary chores well. The show should gain a substantial audience of elderly folks. *Rees.*

Radio Followup

It's Time

The sum of $10,500 a week doesn't seem exorbitant as the price of sponsorship for 21 listenable weekend radio capsules. "It's Time," peppered throughout the ABC radio Saturday and Sunday skeds, glides along, borrowing from many lighter Time mag essays, as a pleasantly stylized news featurette.

Picking 'em at random, out of 21 U.S. Royal Tire-backed five-minute segs all told there was the one at 5 p.m., Saturday. Apparently typical, since most of the others heard dwelled on one subject in the four non-commercial minutes, it dabbled in the expansion of American art and music abroad, Anita Ekberg's sally against bosom baring and a Kansas clergyman who posted a "Thou Shalt Not Park" in front of his church when an ordinary "No Parking" sign didn't work. There was another segment, a dogmatized editorial, on how Marilyn Monroe has progressed as a thesp; another seg—on Sunday—about "an official busybody who always has a code in his head" (William Friedman, a government cryptologist who got $100,000 last week from Uncle Sam); and a final piece, among those caught, re Louis Armstrong's European tour.

Westbrook Van Voorhees did an especially nice job narrating the news in the style of his longtime "March of Time" association. Incidental acting voices injected a continuing fresh note into the news feature stuff, though the show had trouble enacting the stars; La Monroe's imitator was too wispy, and the fact that Armstrong's copycatter had a gravel voice didn't mean that he sounded positively like the tooter.

"It's Time," certified by bankroller contract as an object de network until July, is potent Nielsen radio buckshot. *Art.*

Marc Connelly Gives A PhD Aura to a DJ Stint as Kovacs Sub

The disk jockey fraternity is getting classed up these days. Nothing like getting a Pulitzer Prizewinner to add tone to the deejay profesh. (And now if some DJ's—let's not name names—would only scram and peddle their wares some other way, the platter-turning industry might get to amount to more than it does.) So there was Marc Connelly, at a snappy age 65 yocking it up in that shy, sly, low-key way of his in a fortnight's pinchhit job for Ernie Kovacs on WABC, N. Y. (Kovacs left his waxworks to laugh it up in Europe; for his NBC tv'er, he's being kinnied.)

Fact that the WABC factotums managed to sell Connelly on the three-hour (from 6 a.m.) crossboard stint was a coup d'records in itself; Kovacs could have had something to do with the persuading.

The "Green Pastures" (et al.) playwright, wit, raconteur and quondam Prof. of Drama (Yale) is an irreverent character, a citizen who dabbles professionally and professorially in the Queen's English the way she should be spoke, and a laugher-upper who can get quiet yocks just by being himself. Hausfraus and post-dawn peasants may not savvy the Connelly treatment at first, but leave him in there long enough and the average mob will be in his corner.

No ivory tower man at any time in his life, Connelly ran through the 180 minutes with a snappy chinfest splicing the disking and commercials, plussed along by the live music of the Buddy Weed orch. Even his plugs for the multiplicity of clients had a way about them whenever he was called on to handle such blurbs. The playwright-turned-platter-pusher teed off Monday (14) with a couple of running gags, teaching a mouse how to talk (in a switch from his threat to turn the trick with a rat, but discarded as too big and perhaps too offish in sound for the sensitive ears of the distaff variety) and taking off on items re "Eclipse" comic books.

A Marc Connelly is more than welcome to join the deejay lists—proving himself a credit also to Kovacs. *Trau.*

San Diego—New v.p. of Wrather-Alvarez Broadcasting Inc., licensee of KFMB-AM-TV, here, is George Whitney, general manager of the stations. Before joining KFMB, Whitney was v.p. of the Doon Lee Broadcasting System in Hollywood.

Hurst Gets Untermeyer Sales Berth at WCBS

G. E. (Buck) Hurst has been named sales manager of WCBS, N.Y., succeeding Henry Untermeyer, newly-named general manager of KCBS, San Francisco. Appointment of Hurst puts an end to the round-robin cued by the resignation of Irving Fein as v.p. over sales development, advertising and press info for CBS Radio. Jules Dundes had been moved up from KCBS to replace Fein, with Untermeyer replacing Dundes.

Hurst, curiously enough, is another KCBS veteran, having joined the station in 1951 as a national sales rep. He then moved to CBS Radio Spot Sales, where he headed the Los Angeles office for two years, then joined KMOX, the CBS o&o in St. Louis, as national sales manager. Most recently, he was a contact man in the sales department of Spot Sales in N. Y.

GM'S CLOSED-CIRCUIT HOOPLA TO 61 CITIES

Theatre Network Television is handling the closed-circuit facilities for today's (Wed.) General Motors dedication ceremony of its new technical center at Warren, Mich. The event will be seen on big screens in hotels in 61 cities in the U. S. and Canada by some 20,000 GM officials, civic and business leaders.

The program will feature the appearance of President Eisenhower who will be telecast from the White House. The TNT-produced program will include a tv tour of the 330-acre 26-building technical center and talks by GM toppers, including prexy Harlow H. Curtice, Dr. L. R. Hafstad, and Charles F. Kettering.

Closed-tv telecast, third for GM, is the 100th closed-tv event presented by TNT. On April 26, on notification of one week, TNT arranged a 10-city big-screen telecast for McCann-Erickson on behalf of its client, Esso Standard.

Reactivate Eurovision

London, May 15.

BBC-TV is planning to take full advantage of its Eurovision link during the Whitsuntide holidays, starting next Sunday (20), and programs will come to Britain from Amsterdam, Lugano, Westphalia, Berlin and Paris.

On the final day of the Eurovision week on Saturday (26) there will be three programs in the hookup.

Mexico City

Continued from page 31

tures comes from within the U.S.," Azcarraga said. He explained that 19 to 21 U. S. markets with Spanish-speaking stations supply 40% of all the coin expended on dubbed product. These people, he says, "listen better to Mexican Spanish." One reason is that Mexico has conditioned them through the many features it sells here.

He said that there is a fortune in the U. S. Spanish market. In N. Y., for instance, where he suggests some smart operator devote his programming exclusively to Spanish, "there are 700,000 Spaniards—they like to get back to Spain occasionally."

TV Films Diversity

Continued from page 31

star names, the sponsors wanted the stars to appear in the commercials, so the blurbs were made at the same time as the programs by the same producers. To extend this service to other advertisers was only a logical progression.

There's also a "diversification in reverse" factor at work in the telefilm industry, wherein companies have entered the syndication field simply as subsidiaries of older and larger companies which wanted to expand a new field. Immediate cases are the three network subsidiaries and the subsids of the motion picture companies (Screen Gems, Hollywood Television Service, Interstate TV, the defunct United Artists TV). Next in line are motion picture service companies, like National Screen Service, which operates a tv commercials division; United Film Service of Kansas City and Motion Picture Advertisers Service of New Orleans, the two screen commercial houses which combined with Minot TV to form UM&M. There's MCA, which went into telepix as a logical outgrowth of its production-packaging deals.

Finally, there's the instance of C&C Television, the subsid of C&C Super Corp., which under Matty Fox bought up the RKO library. C&C Super, though best known for its soft-drinks-in-cans, is actually a holding company for several business operations. Here's the case of the opportunity to delve into a new business. Similar instance is PRM Inc., the Lou Chesler firm which in collaboration with Associated Artists bought out the Warner Bros. library.

NTA 'Secret Mission'

Continued from page 31

network is preeming the new "Adventures of Jim Bowie" in the time slot. "Mission" is based on World War II stories and was recently acquired for distribution by NTA from Coast producer Jack Skirball.

At the same time, NTA set a deal for reruns of the show following the summer network exposure on WPIX, N.Y. Actually, WPIX had bought the series a week earlier; but with the understanding that if a network deal were set, it would have to hold off till fall on showing it. While this was NTA's first network deal for a series, the company did set a web deal about a year back, for a one-shot "spectacular" showing of the British-made feature. "The Magic Box," NBC-TV paid NTA $75,000 for rights to the pic, but never used it.

Vitapix, Roach

Continued from page 31

Hal Peary as Wooster and Pamela Britton as Blondie.

Besides "Blondie," Roach has two other series in the pilot stages, ready for possible Vitapix use. One, Ralph Bellamy, starring in "Guns of Destiny"; has a pilot containing capsules from six stanzas, combined into one presentation. Other is "Forest Ranger," starring Dick Foran. Both are ready for agency-sponsor viewing.

Roach and Sales topper Ned Koenig are currently showing the "Blondie" and "Gun" pilots in Gotham, on behalf of the Vitapix setup. They will disclose the full list of Vitapix member-stations participating in the "Blondie" deal.

Guild's $6,279,123

Continued from page 31

at $983,805, for a total balance of $1,978,267. Deducting $68,997 (10 cents per share) in cash dividends to stockholders from the net income and 1954 balance of $59,505, the 1955 balance stood at $172,953.

According to the financial report, "the Federal Income Tax Refund results from a difference in treatment for income tax purposes of $401,292 of net film rental income. This amount, which is not reportable as taxable income for the current fiscal year, creates a net operating loss carryback."

As was reported earlier, the current Guild profit pace is moving at four times what it did in 1955. First quarter of 1956 showed the syndicator making approximately $70,000 against the total $120,161 for all of 1955.

Archinard Describes Clubbing of TV Lenser In Tito Demonstration

According to word from Paris last week, police clubbed a tv cameraman and other lensers in a melee revolving around the Yugoslavian Embassy in the French capital. Paul Archinard, representing NBC News in Paris, said that the cameraman was Jean Pierre Lamoine, roughed up in the Passy section of the city near the Embassy where a Catholic delegation had gathered to protest alleged religious oppression in Yugoslavia during Tito's visit there.

According to Archinard, only about 50 Catholics, including two priests, turned up with poster slogans reading, "Justice for all men —Yugoslavia liberate Church." He said that without trouble some demonstrators were loaded aboard trucks by a heavy protective police force. Cameramen present snapped photos of the scene and were immediately attacked by irate police. One still photographer was beaten and another pursued and kicked while down, then hospitalized. About $1,500 worth of cameras were smashed.

Lamoine was clubbed before he could film the scene for tv, resulting in a large lump showing up on his head and welts on arms and shoulders.

Archinard said that "for lack of more dangerous opponents, police have spent much energy manhandling pressmen during Tito's visit. They manhandled about 20 scribes covering the Poujade demonstration near the statue of Clemenceau. Pathe cameraman Serge Ehrler was arrested and his film confiscated; he was released at midnight after covering the Indochina veterans and Poujadists demonstrating at Napoleon's Tomb. A large protest from the entire press has been posted with the police commissioner and Premier Mollet demanding an investigation."

'4-Star' Reruns

Continued from page 31

thology" group, which does not star Dick Powell, David Niven, Charles Boyer or Ida Lupino. This has the effect of leaving Official free to sell those other pix (140 in all) in the same markets held for the summer by Budweiser. These markets are Pittsburgh, Norfolk, Boston, New Orleans, Orlando, St. Louis, New Haven and West Palm Beach, plus two more to be selected. In other single-market deals, Official has sold New York (WPIX, but not all of the films), Chicago, Los Angeles, Philadelphia, San Francisco and Detroit.

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ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

Derr, Ex-CBS, Freelances Into Some NBC-TV Dates

John Derr, who recently vacated from the broadcasting-exec sports sphere of CBS after a longtime association, is freelancing his way into NBC-TV dates. He's been tapped for the Palm Beach golf telecast on the web next month. Derr may also have his hand in the National Golf Open on NBC-TV later that month.

So far, incidentally, there are no takers for the network's Olympic Tryouts, slotted 4 to 6 p.m. Saturday, June 30, out of the Coliseum in L. A. NBC had long ago put a sponsor "donation" price of $25,000 plus the time, the 25G to go to the Olympic Fund. Tryouts, carrying the men's finals in track & field, will be described by H. D. Thoreau, Coast track expert who covered the Landy mile race, and Jim Simpson, working out of Washington, D. C., for the web.

Chi Sponsors

Continued from page 27

Malcolm-Howard ad agency has grabbed off Ziv's "Mr. District Attorney" and MCA-TV's "Federal Men" for firstrun showcasing in the WBKB Friday night at 10 slot. Moran, of course, is keeping his Sunday night 10 o'clock feature film on WGN-TV.

WBBM-TV, Too

For a short time last winter, WBBM-TV was able to boast it was live at 11 six nights a week, what with two bowling shows, the Redd Stewart and Pee Wee King's brace of hayloft jamborees and Miller's two weeknight shows. The kegler stanzas have exited as have Stewart and his country contingent. The status of King's Saturday night production is uncertain. In practically each instance, the periods have been filled with celluloid shows that cost less but do as well or better ratingwise.

With the demise of Miller's Thursday night hour, the Columbia station is adding new muscle to his two-hour Friday night offering. The Caesar Petrillo staff orch and a stepped up talent budget is going into the weekender.

The fact that each of the four Chi stations have a quota of staff musicians to keep at least partially occupied has some impact in the live vs. film equilibrium. WGN-TV recently launched a Wednesday night musical half-hour featuring the Bob Trendler house band, singers Betty Bryan and Kyle Kimbro and hosted by Pat McCaffrie. WNBQ has its early evening "Adults Only" strip with Joseph Gallicchio and his AFM staffers, singers Nancy Wright and Mike Douglas and emcee Tom Mercein. WBKB is keeping its 11:15 to midnight block alive with the Buddy Lester show of which the staff jazz group is an integral cog. Petrillo and his CBS tootlers have a nightly assignment on WBBM-TV's "In Town Tonight" quarter-hour which also features singers Patricia Scot and Len Dresslar and host Jim Conway.

Currently, there's a rather specialized musical-variety idiom in vogue. That's the polka parties that have become this season's fad, much in the same fashion the bowling shows sprouted earlier. First to tip off the "foreign language" interest in the old country dances and tunes was Ron Terry and his gang, now holding down a Saturday morning spot on WGN-TV. Same station also has Frank Yankovic and his Polka crew Wednesday nights. And WBKB recently broke out with its variation Monday nights. Latter dance fest, emceed by Bruno (Junior) Zielinski and featuring Stan Wolowiac's staff recruits, is to get a summer ride on ABC-TV Friday nights at 9 starting in July.

But the era apparently has ended, hereabouts at least, where the sponsors can be induced to go for the four-figure time and talent nut required for a traditional type variety production, complete with guest acts. Too much evidence has been piled up by Nielsen, Pulse, et al, that the filmed attractions have that big cost-per-thousand edge.

San Antonio—FCC has authorized the transfer of control of KTSA and KTSA-FM from O. R. Mitchell, local automobile dealer to the McLendon Investment Corp., of Dallas for $306,000.

'Voice of Turtle'

Continued from page 27

many changes since starting out with formula of country music. Following sale by the Post, Stan Richards was given the 2-7 p. m. show each day; Bill Marlowe, a rock and roll evening show; and Jim Dixon, a deejay show.

Then, Stan Richards ankled the station to return to WORL as program chief. Bob Martin was inked to handle the midnight show. Marlowe was moved to a quieter afternoon show and Jack McDermott was pulled in from WLYN to handle the evening shows. Selling of the station to southern interests was consummated a few weeks back by the Post. More changes are expected at WCOP within the next two frames.

Jerry Howard, whose all night show on WBZ with several fictional down east Maine characters in which Howard does all the voices, made the surprise shift to WEEI Monday (14), handling the 10 p. m. to 1 a. m. show. On Saturdays, he will be on from 8 p. m. to 1 a. m. Howard continues his "Slim Perkins" character on WEEI.

Ankling of Howard from WBZ was seen as a further expansion of station's new disk jock around the clock policy. Station recently inked Alan Dary to bolster its deejay string headed by Norm Prescott.

RCA, ELECTRICAL WORKERS IN PACT

Camden, N.J., May 15.

Radio Corp. of America and the International Union of Electrical Workers (AFL-CIO) reached an agreement over the weekend on a new contract for 14,000 workers. Terms of the pact were unanimously approved by three locals representing 9,100 employes in the South Jersey area.

The locals covered production workers in the Camden and Cherry Hill plants and employes of the Moorestown engineering plant. The remaining 4,900 employes in Cincinnati and Los Angeles will meet this week.

Salary increases ranging from 6 to 10c an hour effective immediately, and hikes of 5 to 8c an hour effective in a year were included in the pact. In addition union members will receive eight holidays annually instead of seven; four week vacations after 25 years, improved hospital and surgical care and three days off in the event of death in the immediate family.

Raleigh, N. C.—Roy J. Johnston becomes director of tv at North Carolina State College, relinquishing his job as production director at WUNC-TV. He succeeds Ralph L. Burgin.

Sullivan Heads TV Acad

Continued from page 24

"Peter Pan" and "Caine Mutiny," both stage plays that have won Emmys as examples of what should be cut.

(2) Another recommendation was ending distinction between live and film shows, on grounds "a drama is a drama regardless of whether filmed or live."

(3) That voters make no distinction between day and nighttime programming or between cheap and expensive programming.

(4) The various categories should be processed by the unions, creative or technical, whose members receive them, e.g., actors awards should be handled by SAG and AFTRA.

Improve Pubrelations

(5) Ed Sullivan suggested Emmy recommendations be sent around the country to various television columnists to improve public relations. The columnists, many of whom are against the Emmys, will be given the chance to express opinions on the nominees. This is to eliminate the belief among reporters and many tradesters that the Academy is "a secret organization." Syd Eiges, veep of NBC, also suggested that the org hire a fulltime flack to ease the bad publicity.

Ten categories each elected four members to the ATAS eastern board of governors. Sullivan, who sparked the formation of the N. Y. chapter, was elected to rep the newscaster-emcee category, along with John Daly, Garry Moore and Charles Collingwood; actors-actresses — Faye Emerson, Carl Reiner, Bud Collyer, Ken Groot; execs—Henry White, Syd Eiges, Robert Lewine, Warren Caro; singers - dancers - specialty acts — Nanette Fabray, Gisele MacKenzie, Bambi, Linn, Rod Alexander; musicians - composers - arrangers — Ray Bloch, Skitch Henderson, Steve Allen, Hank Sylvern; writers—Rod Serling, Jerome Liss, Nat Hiken, Evelyn Burkey; directors-choreographers—Max Liebman, Frank Schaffner, Sid Lumet, Perry Lafferty; producers — Marlo Lewis, Mark Goodson, Tony Miner, Barry Wood; cameramen-film editors-engineers—Robert Dailey, Charles Giriat, Imero Fiorentino, Bob Barry; art directors-scenic designers-costume designers—Otis Riggs, Robert Paddock, Frederick Fox, Carl Vent. (The first two in each category are for two-year terms, the rest one-year.)

BMI

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The true significance of this nation-wide observance lies in the fact that Radio is greater today than it has been at any time in its 34-year history.

BMI *has always been proud that radio stations are numbered among its licensees.*

BMI *has an additional sense of responsibility in serving the radio industry now that*

★ *127 million radio sets are in operation in the United States.*

★ *The average American family listens about 21 hours a week*

As one form of service to the radio industry BMI *is, for the sixth consecutive year, providing through the BMI PROGRAM CLINICS forums where broadcasters may exchange program ideas that contribute to the continuing growth of the industry*

BMI *invites broadcasters to attend the following clinics which form part of our 1956 schedule:*

COLORADO, Estes Park, June 15 (Stanley Hotel)

IDAHO, Caldwell, June 4 (Saratoga Hotel)

MAINE, Portland, May 18 (Eastland Hotel)

MASSACHUSETTS, Boston, May 16 (Somerset Hotel)

MICHIGAN, Grand Rapids, May 23 (Pantlind Hotel)

MINNESOTA, Detroit Lakes, June 8 (Edgewater Beach Hotel)

MISSOURI, Jefferson City, May 16 (Missouri Hotel)

MONTANA, Great Falls, June 6 (Rainbow Hotel)

NEBRASKA, Omaha, May 18 (Blackstone Hotel)

NORTH DAKOTA, Tri-State Clinic, At Detroit Lakes, Minnesota, June 8 (Edgewater Beach Hotel)

OHIO, Columbus, May 21 (Deshler-Hilton Hotel)

SOUTH DAKOTA, Tri-State Clinic At Detroit Lakes, Minnesota, June 8 (Edgewater Beach Hotel)

UTAH, Salt Lake City, June 11, (Utah Hotel)

WISCONSIN, Milwaukee, May 25, (Plankinton Hotel)

WYOMING, Sheridan, June 13 (Bank of Commerce Bldg.)

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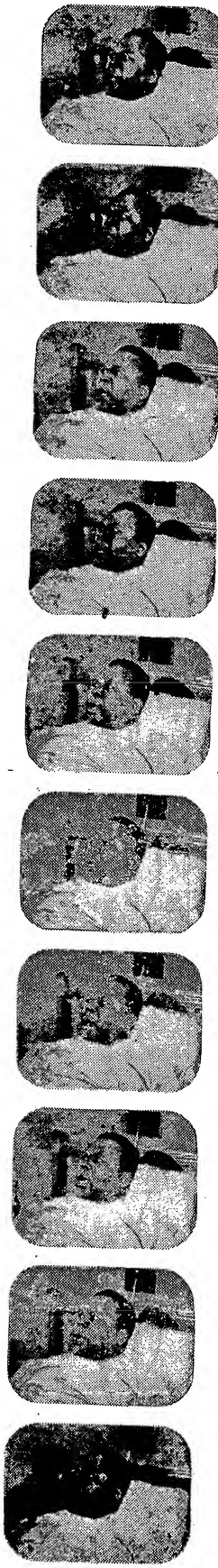


FASTEST-MOVING COMEDY TEAM IN SYNDICATION

Amos 'n' Andy, after 28 years, are still adding new pages to their fabulous history. The fastest-moving comedy team in the syndicated film field, Amos 'n' Andy have appeared in *more than 200 markets* to date...and they're still going strong, growing stronger!

Daytime or nighttime, weekday or weekend, first run or re-run—regardless of market size or program competition—the 78 Amos 'n' Andy half-hours now completed consistently draw top ratings in their time period. Ratings like these: Atlanta 28.4; Detroit 24.6; Toledo 25.6; Washington, D. C. 22.8; Los Angeles 21.7; Providence 27.8; Indianapolis 39.3.*

Naturally such audience favor means a fast-growing list of satisfied sponsors. Food Fair, Sav-on Drugs, Sears Roebuck, Sinclair Dealers, Safeway, Tri-State Motors are just a few of the important local and regional advertisers currently sponsoring Amos 'n' Andy.

For quick sales action in *your* market, join America's most endearing, most enduring comedy team. Call or write the distributors of the fastest-moving films in television...

CBS TELEVISION FILM SALES, INC.
New York, Chicago, Los Angeles, Detroit, San Francisco, Boston, Atlanta, Dallas and St. Louis. Distributor in Canada: S. W. Caldwell, Ltd.

*ARB, latest available reports.

Swezey Answers Buckley, McGrath

Continued from page 23

last Sunday (13), said in part as follows:

"Try as one will, getting in a festive mood about radio is just a little difficult. No amount of promotion can obscure the fact that the erstwhile glamour girl of the communications world is now a rather wan figure. . . . It is no longer much of a national operation but rather many hundreds of local operations. Generally, radio has been pretty well content just to survive. But in doing so its record is hardly impressive. . . . For the sound medium of broadcasting to become a king-sized jukebox reflects only a dismal laziness and lack of faith upon radio's part. More people will listen to radio, but only when there is more reason to do so."

I repeat in substance what I said in Boston, "I think the greatest danger to the future of radio is the likelihood that many of us will sell it out too cheaply," and that too many of us are drifting listlessly into simple routine patterns of news and music without attempting fully to explore the possibilities of providing a broader, more diversified and meaningful service.

And without the slightest trepidation I say to broadcasters individually, and collectively, wherever you are, "if this be treason, make the most of it."

Robert D. Swezey,
WDSU, New Orleans.

I-Acters

Continued from page 27

be installed. Telecasts would use the Broadway cast, but would be studio-originated with additional sets and trimmings.

Cost would run about $35,000, largely because of the theatre rental, but the advantages include the publicity aspect of a "day-date" telecast of a Broadway vehicle; advance planning for sets, costumes, and scripts for both media; shorter rehearsal time for tv because the cast already knows its lines and business; availability of top stars to do both the theatre and tv stints for the same price they'd do television, because of their desire to appear in a limited Broadway engagement; b.o. receipts defraying some costs, plus availability of tickets for the sponsor; and the greater availability of one-act plays than full-lengthers and greater ease of adapting a one-acter to 30 minutes than reducing a full-lengther to an hour.

Barrington has already tested the program locally in Philadelphia, where he did the same thing via WFIL-TV. Moorehead, who's associated with him in the project, is the w.k. syndicated bridge expert. Project, says Barrington, has already been cleared with all unoins concerned, and actors and agents approached have expressed a willingness to go along on the premises set forth.

Red China Captive

Continued from page 25

scopes of the Rigney series available to other stations. Also, if ABC-TV decides against carrying it, the program will be offered to the other two networks.

Father Rigney's pay for the 13 shows will be turned over to the non-Communist creditors of the Fu Jen Catholic University in Peking, of which he was rector. The school owes about $150,000 which was borrowed before Father Rigney was jailed by the Reds on "spy" charges.

Houston — John Paul Goodwin has been elected prez of the newly-formed Radio and Television Executives Association of Houston.

Havens

Continued from page 23

the same time slot. Station action, said Havens, was prompted by 3,000 letters urging continuance of the "Firestone" show.

Havens charged that NBC stalled giving WTVR a rate increase for 15 months despite a $660,000 investment by the station to increase its power and coverage. Then, he said, NBC "left us two months to enjoy the benefits of the increase before the punishment for requesting it became effective." While the "injuries" done to WTVR may seem relatively light, Havens asserted, "They are part of a growing concentration of power over the operation of the nation's tv stations, the production of tv programs, and the right to decide what the American public shall see."

Havens urged that the FCC consider regulations to prevent networks from compelling affiliates to accept all programs offered and from requiring affiliates to accept a gross network station rate lower than the station's national gross rate on spot programs for the same class of time segment. He also recommended outlawing of "must buy" agreements.

TEMPERANCE UNION IN SWIPE AT KEYD-TV

Washington, May 15.

Liquor spot advertising on KEYD-TV, in Minneapolis, is "a clear violation of the NARTB Television Code," the Methodist Board of Temperance has charged in an open letter to Harold E. Fellows, president of the National Association of Radio and Television Broadcasters, yesterday (14).

"Minneapolis area tv sets, tuned to channel 9," said the Temperance Board, "blare 'RAW BEEF' as the words appear on the screen along with the sponsors' name—Skol Liquor Store. The ditty runs: just dial the words 'RAW BEEF' on your telephone for home service from the Skol Liquor Store."

The Methodist Board asserted this was a "clear violation" of the Code—"which Code, you argued before the House Interstate Commerce Committee, makes the proposed legislation unnecessary.

"If this is voluntary control, we vote for legislation as soon as possible."

Inter-Am. B'casters

Continued from page 24

tions and subsequently more set sales. "The States should watch our tv," he said. "America doesn't begin at the Rio Grande River—this is one continent."

As for himself and the other well-off operators in IAAB, he said: "You know how we can build tv in little countries like Salvador is by throwing the kinescopes in their hands. If they only pay $15 or $20 for one of our shows, we will have helped them, and we have nothing to lose.

"They have a fantastic idea in these little countries that they want to go into television—yet television is dangerous. So we'll help and maybe later on pro-rate our charges to increases in the people watching tv."

The Mexican exec recalled, when IAAB started—"before the DC-7" and its ensuing travel advantages—the organization was listless because of "mutual indifference" and the belief that "we had nothing to gain materially" by following through. He remembered the meeting IAAB held in Argentina in 1948, a year after some member station had trouble with Peron. "Goar Mestre (of Cuba) made such a hot speech, he had to get out of the country to Uruguay after his speech." By then, he said, "We were tired of so many dictators ruling the air."

He showed the disadvantages of such rule. "Look at Argetina (which just beat the Peron rap)! It has 50 radio stations. Mexico has 300. They should have 250 to 300 stations there to cover the geographic area. The sale of sets is nothing there, because of the government control. Guatemala was the same. It was right after the communists were broken up by revolt, a committee from IAAB went there to talk to the president and he promised to deliver the government-owned station to private control." That's only one situation; it was IAAB's running around, from Caesar to Caeser, patiently and diplomatically explaining free-enterprise advantages that helped, Azcarraga believes.

Then he ran down a list of countries and the conditions that exist in them: "Little Salvador is going to have tv, but Costa Rica—imagine—the government is trying to run television. It refuses to let tv grow. How civilized is a country in five years from now that doesn't have television?" he asked. Rapidly he asked another question: "How many people are going to buy sets to see what the government has to offer? We're sure not going to give them programs."

Of Columbia, he said the situation is "a little troublesome now," explaining that it has a degree of censorship, and only half of tv is in private hands—"sort of British style, to concessionaires." He was a "little" skeptical of Dominican Republic where Rafael Trujillo reigns.

Panama, he said, is coming along. "Venezuela is good, so is Cuba, Mexico, Peru." Concluding his catalog, he observed that "Brazil is in fairly good shape; they are very progressive but they have a little political trouble there."

"We have to teach the minors in television to be grownup. In 10 years we are doing it," he philosophized in the present tense.

Access road to radio relay station, Rocky Point, Nevada.

A TV CHANNEL IS PART ROAD

The more than 500 radio relay towers of the Bell System are found in all imaginable types of terrain from a Nevada mountaintop to the roof of a New York skyscraper. Yet each must be accessible for maintenance in any season, and under any weather condition.

So the Bell System builds roads which help insure dependable network service for the television industry. In bad weather, jeeps or specially designed snow tractors are needed in some locations.

For a radio relay network is more involved than it might appear. It needs access roads . . . and generators for stand-by emergency power. And it requires a skilled corps of highly trained maintenance experts across the nation, always available when trouble occurs.

Every Bell System relay station is a combination of all these many elements. Together they help insure the best television transmission it is possible to provide across almost 70,000 channel miles.

BELL TELEPHONE SYSTEM

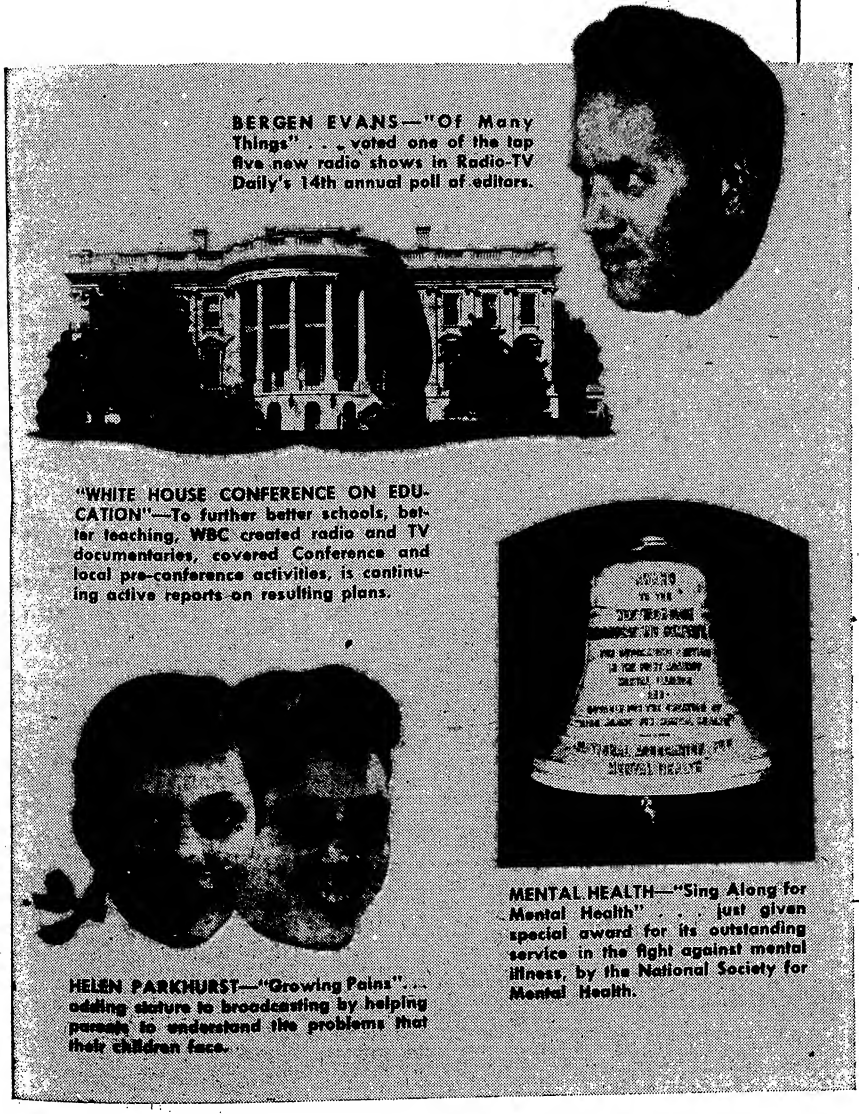
PROVIDING INTERCITY CHANNELS FOR

NETWORK RADIO AND TELEVISION THROUGHOUT THE NATION

VARIETY

the "Bible of Showmanagement"

REPORTS ON WBC PUBLIC SERVICE PROGRAMMING



Westinghouse Way

Westinghouse Broadcasting Co. did itself proud during the past year in the area of educational programming, as it set about developing new patterns for all multiple-station owners and operators, at the same time injecting a high calibre of showmanship into public service broadcasting. It can be proud of its record, to wit: Its Bergen Evans radio series; its unique coverage of the White House Conference on Education in both radio and tv; its pioneering in the field of public education in mental health with its "Sing-Along for Mental Health" campaign; its Helen Parkhurst series.

Evans series was a compelling one, built around WBC conviction that there's a large and growing audience in AM for solid intellectual fare, if brightly and sprightly done. However, the major project on which WBC concentrated was the White House Conference on Education—and to increase the impact of the conference on a town, city and state level, and to create a favorable community climate for the big meeting itself, WBC launched one of the season's impressive series—"The Big R"—based on the six-point conference agenda. WBC as such was fully aware of its responsibility to aid the cause of better schools, better teaching—and went about it the right way.

Reprinted from *Variety*, April 18, 1956

All these programs are prompted by a basic WBC belief: *That broadcasting is most effective on stations that have earned the respect and confidence of the communities they serve.*

WESTINGHOUSE BROADCASTING COMPANY, INC.

WBC

RADIO
BOSTON—WBZ+WBZA
PITTSBURGH—KDKA
CLEVELAND—KYW
FORT WAYNE—WOWO
PORTLAND—KEX

TELEVISION
BOSTON—WBZ-TV
PITTSBURGH—KDKA-TV
CLEVELAND—KYW-TV
SAN FRANCISCO—KPIX

KPIX REPRESENTED BY KATZ INC.
ALL OTHER WBC STATIONS REPRESENTED BY PETERS, GRIFFIN, WOODWARD, INC.

Television Chatter

Fred Bernard rounds out WABD sales roster (**Burt Lambert's** replacement) after stint at Television Programs of America . . . **Signe Hasso** takes week out of legit "Uncle Vanya" to wing Coastward for "Matinee Theatre" Friday (18). . . . **Frank Cooper's** sold **Howard Browne's** novel, "If You Have Tears," to "Climax," with adaptation being wrapped up by **Ben Starr** . . . WCCO-TV research director **Charles H. Smith** to head Television Ad Bureau research committee . . . Regular TvB staffer **William Colvin** now part of client relations, in charge of station services . . . **Jan Murray** back from K.C. where he repped "Dollar a Second" co-sponsor Helene Curtis in Beautyrama Exposition. . . . **Claude Kirchner**, ex-"Super Circus," goes into "Looney Tunes" on WABD Saturdays . . . WATV, the Newark indie, began Israeli "Club Tel Aviv" yesterday — an **Eva Miller**-starrer . . . **Barbara Joyce** out of "Date With Life" and into **Helen Hayes'** "Lovers, Villains and Fools."

Whatever became of **Pat Weaver**? . . . "Flame-Out on T-6," a **George Lowther** original, on CBS-TV "Climax" tomorrow (Thurs.) . . . **Nell and Milburn McCarty**—he's the public relations man—have adopted a one-year-old boy, **Scott.**

Don Morrow, who starts this week on "Four Star" doing commercials for Singer Sewing, has the role in a half-hour documentary film on labor-management relations shot by RKO-Pathe for theatrical release, also aiming at tv hitchhikes. Morrow's the blurb regular on Gleem, F&M Filters, Pepto-Bismol and Nabisco . . . CBS-TV "Person to Person" spotlights **Beatrice Lillie** from Manhattan and vet hoss trainer **"Sunny Jim" Fitzsimmons** from Long Island this week (18) . . . **Joe E. Brown** made honorary Dr. of humane letters by trustees of Iowa Wesleyan, with ritual set for June 4 commencement at Mt. Pleasant, Ia. Meanwhile, he'll be in GE's CBS-TV "Golden Key" May 27.

Ronald Beck moves from CBS-TV promotion department to local flagship WCBS-TV as assistant advertising-promotion manager, replacing **Frank Weiner,** who left for a copywriter's post at Grey Advertising . . . Scripter **Walter Bernstein** organizing a workshop for television writers to be held at his home, "clinic" style . . . **Allen Swift** doing the voice on the animated Nestea commercial for Dancer-Fitzgerald-Sample . . . **Clarence Worden,** director of public affairs for WCBS-TV, to speak on "Public Service Programming on TV" at a television workshop session June 13 at New York U . . . **John K. M. McCaffery's** English bulldog, Porthos, usually a fixture on the set of his RCA-TV "11th Hour News," out in recent weeks with an eye malady . . . **Marilyn Palmer** of the Ray Charles Singers on the Perry Como show, will do a series of six arias May 27 in the final spring concert of the Great Neck (L. I.) Symphony, with **Sylvan Shuman,** first violinist of the Como orch, as conductor . . . **Ed Lethen,** director of network sales development for CBS-TV, talked before the annual convention of the Public Utilities Advertsing Assn. in Philadelphia on Friday (11), then repacked to plane to the Coast to attend the Assn. of National Advertisers meetings at Pebble Beach, Cal . . . Judge Jonah Goldstein, one of the sponsors of the Grand Street Boys Club, squired a group of the youngsters in an appearance on WRCA-TV's "One Is for Sheldon" yesterday (Tues.).

G. Spencer Prankard, formerly with Moloney, Reagen & Schmidt, newspaper reps, joined WABC-TV as an account exec . . . **Helen Gerald** in a featured role on "Valiant Lady" this week.

CBS' **Lester Gottlieb** to Coast tomorrow (Thurs.) to prep new Johnny Carson daytime tv series . . . **Jack Russell,** former "Show of Shows" singer, will do his first straight dramatic role next month, extending the list of singers-turned-actors. He and wife, **Paulette San Marchi,** co-star on June 26 in "Anniversary Waltz," legiter at Theatre-Go-Round, Virginia Beach.

Electronicam

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Electronicam. Arbitration awarded it to SAG, although AFTRA threatens an appeal. The dispute was considered one reason why other program producers were shying from the show. However, in the past few days, Electronicam reports it has begun negotiating with three producers on shows for next season.

A DuMont veep said last week that, even without Gleason, Electronicam was laying plans for the fall season, most of them having little to do with the Adelphi or tv production in N. Y. He explained that since DuMont was largely a research-manufacturing org, it was primarily interested in building, then leasing or renting use of the Electronicam to outside production units, either in tv or in motion pictures. The Adelphi operation, he said, was as much a "Showcase" to show the Electronicam's versatility as much as anything else.

The Coast Electronicam operation, for instance, will not establish studio facilities. Ralph Austrian, in charge of affairs out there, is merely trying to lease the camera for next fall use, though no deals have been consummated yet. He was in N. Y. last week on confabs with Electronicam Division boss Jim Caddigan.

One of the tacks that Caddigan and Austrian were believed considering was integration of the Electronicam with the new Ampex electronic tape method, to eliminate any possible inferior quality film. Company says that the cameras, 15 of which it has available to date, can make the conversion easily.

Cigar Store Operator, 66-Year-Old Show Biz Vet, Mpls. Radio 'Find'

Minneapolis, May 15.

"Talent is where you find it," WCCO radio is pointing out.

Station in question discovered it in the person of its building's cigar store operator, 66-year old Robert Sonnenberg, and immediately signed him up for a show of his own suggestion and is acclaiming him its newest personality.

Sonnenberg started last Sunday with a WCCO half-hour musical show of his own, "Wunderbar," in which, partly in German and partly in English and with a German accent, he introduces European imported disks comprising folk songs and tunes, waltzes, operettas selections, marches and chorals.

When WCCO patrons of the Sonnenberg cigar store drew out of him that he had a long and rich showbusiness experience background and access to the imported recordings, the idea of latching onto him for a show, different from any now produced locally for audio or video, took root.

Born in Berlin, he made his professional debut at the age of 17 as a juvenile comedian in Hamberg, Bavaria. He established himself as a star two years later with a 12-month engagement at Berlin's celebrated Residence Theatre.

Sonnenberg came to the U.S. in 1912 for a Chicago Bush Temple engagement that lasted two years. Before moving to Milwaukee where he starred at the Pabst theatre, he was employed in German theatricals in Cincinnati.

During ensuing years he travelled throughout the midwest with stock companies and then, in 1937, settled in Minneapolis and quit the theatre except for occasional engagements. He's musical director for a German singing society here.

Although he has taken on the WCCO show, Sonnenberg says he'll continue to operate his cigar store.

Tele Followup

Continued from page 29

and thence Greco went into an exciting solo. It's a pity that the group didn't have enough time to give a full account of themselves, and so a lot of this expensive act was wasted.

The comedy was by Jay Marshall, always an affable kid, likeable in his delivery who threw a few fast and subtle lines and then into the surefire ventriloquy bit for excellent mittings. Gene Wesson & Gordon Polk are a new act, but look like a combination that will pan out. They got their quota of laughs.

Singing turns were the Barry Sisters in number two, who gave a spirited rendition of "Wrong Face" and then dripping with Mother's Day sentiment virtually wept out "Yiddishe Mamma." Carlos Ramirez was caught apparently in the time switches and came on only for one number, "Granados" creditably delivered. Novelty was by Ving Merlin and a three-girl violin troupe, who catgutted with novel formations for a good response. The opener and closer were by acrobats. The Merkys are an unusual and excellent contortion act comprising three males possessing apparently boneless bodies. They can hit virtually any visual situation. The Fredonias a risley turn, did only a few tricks before the curtain closed on them.

Sullivan had an imposing list of cuffolas with his telecasting of a portion of The City of Hope Dinner in Hollywood. A batch of film prominents got Mother's Day Awards. Nor too much entertainment here, with its tired sextet of glamorpuss mothers in the awkward position of repeating the same cliches six times over.

The conferencier brought home the suddenness of life and death with his film clip of Louis Calhern, taken only a short time ago in Japan where he died while at work on "Teahouse of the August Moon." *Jose.*

Kraft TV Theatre

"Death Is a Spanish Dancer" might have made the grade as a half-hour play. The Wendell Mayes script on NBC's "Kraft TV Theatre" last week (9) didn't have sufficient substance for an hour's worth, though performances and production were okay. Set mainly in Dallas and in that town's Latino belt, it took off on a Mexican legend themed on "death may take the attractive form of a Spanish dancer," complete with plaintive guitaring and a poetic sort of outlook.

It was an oppressive story of Kim Stanley as a dying cardiac, overpossessive tycoon father Bert Freed and flamenco dancer Luis Olivares as the object of her affections in a final fling ending up in Juarez, to which the terper had scrammed when Fred had the Dallas bistro shuttered. It didn't add up to too much as a story, Miss Stanley, seldom more attractive, played it deadpan, keyed to her downbeat physical status ending in death. Freed was offishly bombastic; Olivares' stomping was first-rate; James Daly as Miss Stanley's medico seemed the only real, down-to-earth character and handled the role to suit. *Trau.*

Godfrey's Toni

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satisfaction of Kenyon & Eckhardt that the claims made by Richard Hudnut's New Quick can be backed to the limit with complete, scientific data. Specifically, we have proof of the fact that unused waving lotion left in the New Quick bottle may be used to give a second, fully-effective wave—and we also have proof that the new lotion, with the new directions for use, will wave a complete head of hair with half the work and half the winding time.

"We know that you are as anxious as we are to support the ethics of our profession. In this instance, it would appear that your client has made patently false statements regarding the product of our client, Richard Hudnut. In the best interests of our profession, and the best interests of the home permanent business generally, we hope that you and your client will desist from making any further statements of the kind here set forth."

Cincinnati — Tom Diskin, in charge of Crosley Broadcasting Corp. national publicity for past three years, exited recently to become assistant publicity director for the State of Kentucky.

MBS BIG AFFIL PUSH ON 'A SERVICE NETWORK'

Beginning in mid-June, six regional meetings for affiliates will be held by Mutual Broadcasting to get okays on its new "service network" plan. When the idea of stressing network news commentary, special events and sports in lieu of regular network programming was exposed at the Chi NARTB conclave last month, only 150 or so MBS affils were on hand for the pitch.

Godfrey & Godfrey

Continued from page 27

of the ordinary Joe class who's achieved prominence via one reason or another, the third a grass-roots interview in which affiliates will participate, with Miss Godfrey interviewing via two-way wire or telephone. Occasionally, the interviews will be backstopped by a "remember when?" memorabilia sequence.

Web is dropping Miss Godfrey's Saturday afternoon show after May 19 to concentrate on the strip. Sales accent is going to be on Miss Godfrey's personal salesmanship, a la the other CBS daytime personalities. Stan Davis will produce, Jay Johnston will script and Karolyn Martin research the new strip.

Wanna Be a No-Prize Contestant?

A packager has taken the unusual step of advertising in the daily press for contestants for an audience-participation show. Frank Cooper Associates inserted boxed ads in the N. Y. Daily News and in Newark and Hartford papers last week which under a caption, "At a Crossroads?" read:

"If you are facing an important personal decision and can't decide which road to take . . . a national television show invites you to appear, and get the opinions of thousands of fellow Americans who may have been in the same boat. Whatever decision you make, we will help you to make your decision a successful one." Ad closed with a box number, identifying neither the advertiser nor the show.

Show is Cooper's "Stand Up and Be Counted," slated to bow on CBS-TV later this month. And there was a good reason for advertising for contestants. They are offered nothing in the way of prizes or rewards but an answer to their problem. Show's format calls for the contestant to relate a personal problem to which he can't find an answer. A studio audience of 300 then votes on an answer; a week later the contesant returns to get a mail consensus by Fisher, head of the Cooper, N. Y. office and producer of the show, said the ads were set to get a sufficient backing of good cases before the show starts and because the contestants are not limited to any income group or classifications. "We want people with real problems and we're not offering them any prizes, so we went out and advertised for them."

STEINMAN STATION
Clair McCollough, Pres.
Channel 8 Multi-City Market
Reading, Lebanon, Pottsville, Hazleton, Shamokin, Mount Carmel, Bloomsburg, Lewisburg, Lewistown, Lock Haven, Hagerstown
Harrisburg, York, Hanover, Gettysburg, Chambersburg, Waynesboro, Frederick, Westminster, Carlisle, Sunbury, Martinsburg
WGAL-TV
LANCASTER, PENNA. NBC and CBS
AMERICA'S 10TH TV MARKET
316,000 WATTS
Representatives: The MEEKER Company, Inc. New York San Francisco Los Angeles Chicago

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!
TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.
PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.
SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.
ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.
CALL US: Huntington, West Virginia, Jackson 5-7661, or our representatives: Edward Petry & Co., Inc.
TV's Channel 13 Basic ABC

at the
• PIANO
• ORGAN
• CELESTE
BILLY NALLE
I REMEMBER MAMA CBS-TV
Radio Registry

COOL, ELEGANTLY FURNISHED
10-ROOM TOWNHOUSE WITH GARDEN
For Summer Sublet—Unusually charming Manhattan brownstone with garden. Air conditioning, spacious high-ceilinged rooms, 2 kitchens, 2 TV sets, Victorian fireplaces. (Interior has been photographed by national magazines). June 1st to October 1st. $500 monthly. PLaza 1-0900, Ext. 21.

ALBUM-OR-BUST DISK RISK

Irving Berlin On His 68th

If you're around long enough, according to the contemporaneous scheme of things, you get some kind of recognition. That's true for the VIPs who are voluntary clay pigeons for fundraising dinners, and it's just as true about the vets whose longevity or impact in some sphere of influence is the cue for some kind of a "testimonial" banquet.

Harassed executives and harried showfolk who are frequently shilled into these sort of testimonials know from somewhat grim experience, that (1) most of these shindigs are as phoney as a $3 bill; and (2), to prove it, there have been instances where professional after-dinner speakers like George Jessel and Harry Hershfield have made the same speech for local nonenity as for a captain of industry, and with equal results. In fact, there is a case history in which these pros got into the wrong banquet hall in a certain Manhattan hotel, spoken glibly about "your guest of honor," extolling his virtues, his domestic fealty and his communal benevolence without knowing, until it was all over, that they were pitching, for free, in the wrong hall but with the same right script.

This is a remote control way of segueing into the nationwide musical tributes to Irving Berlin on his 68th birthday when, last week, over AM and tv, his 45 years of enrichment to the American folk lore was the most convincing raison d'etre for this tribute to America's No. 1 and still champion songsmith.

There are no illusions about these birthday salutes on radio and video, hence no one is blind to the fact that ASCAP and/or Berlin Inc.'s enterprising corps of song exploiteers made sure that the natal date was not forgotten. But there was nothing artificial in the rich cavalcade of Berliniana, as it was reprised time and again, vocally and instrumentally, ever since the singing waiter from that Chinatown ginmill known as Nigger Mike's catapulted on the horizon with "Alexander's Ragtime Band" in 1911. That was exactly 45 years ago. And 45 years from now the Berlin melodies will continue to enrich the nation, and the world, with their perennial appeal.

This is one time being "around long enough" is measured without time but by the yardstick of achievement. *Abel.*

Despite Upheaval on Coast, Petrillo Still Sitting Pretty at AFM Conclave

Although there have been plenty of squawks against AFM prexy James C. Petrillo, mostly from the Coast, the American Federation of Musicians convention set for next month at Atlantic City is already cinched to be another wrap-up for the union leadership. Petrillo already has received expressions of support from most of the locals around the country in his battle with Local 47 in Los Angeles and, under the AFM setup, it's virtually impossible to muster a sizable number of convention delegates to fight the administration.

At this point, it's doubtful whether even Local 47's anti-Petrillo forces will be represented at the convention. Under a recommendation of referee Arthur J. Goldberg last week, the leadership of Local 47's rebellion against Petrillo is more likely to be outside looking in than leading a fight at the convention.

Even New York's Local 802, the largest unit within the AFM and traditionally among the more independent of Petrillo, is expected to support the latter on all basic issues in the Local 47 hassle. On 47's beef against the diversion of tooter coin into the Music Performance Trust Fund, Local 802's

(Continued on page 46)

Plattertudes

Harry Meyerson, MGM Records pop a&r chief and lexicographer of the music business cliche, has compiled a list of alibis for the current slump in disk singles' sales:

1) The kids have stopped buying.

2) *Only the kids are buying, the adults have stopped buying.*

3) **It happens every year.**

4) Everybody's saving money for vacation.

5) *The companies are putting out too many records.*

6) **There's not enough new material.**

7) The publishers are saving their good material for the fall.

Cap's Album Kit For Deejay Spins

In a move to stimulate radio exposure for its heavy album release schedule, Capitol Records has whipped up a special deejay promotion kit of two 12-inch LPs containing selections from 24 of its May-June LP sets. Each excerpt has been pruned down to not more than three minutes running time to aid platter programming.

The deejay kit also includes complete info about the selections such as the albums from which they were culled, the publishers and the running time. Cap feels that a complete album is usually tough to get programmed and hopes that the sampler will solve the problem of getting air spins on album product.

Cong. to Probe Music Fund in L.A. Next Week

Washington, May 15.

A three-man subcommittee of the House education and labor committee will conduct hearings in Los Angeles next Monday and Tuesday (21-22) on the operations of and contributions to the Musicians Trust Fund. Special attention will be given to the effect on rank-and-file members.

Subcommittee will be headed by Phil M. Landrum (D., Ga.). Other members will be James Roosevelt (D., Cal.) and Joe Holt (R., Calif.).

Read Scores Petrillo

Hollywood, May 15.

Cecil F. Read, AFM Local 47 veepee, leader of the insurgents, charged that James C. Petrillo and the AFM refused to consider the possibility of a peaceful solution. He said his faction was always "willing to sit down and work out a solution" of internal problems. "We are not interested in tearing Petrillo apart. We only want to get some help for our people," he said.

PACKAGE CROWD 'RUNNING SCARED'

By MIKE GROSS

Although the current packaged goods boom is rolling at a hot pace, record company execs are cautiously regarding the trend as a nervous hit. There's an undercurrent of fear that the diskeries are pouring out more than the market can take and eventually burst the album bubble.

Yet, none of the companies wants to pull back on its current stepped-up pace. The albums are moving well in the stores and no company wants to let go of a good thing even it it means saturating the market. The record company sales execs also point out that despite the dip of single disk sales, their dollar volume has gone up because of the new consumer interest in LP product.

So far the dealers have been able to take the album barrage in stride. With the spread of new phonograph players and the growing hi-fi kick, it's expected that the album market will continue to expand. However, the diskery execs fear that the album production is running too far ahead and they're worrying when they'll reach the point of diminishing returns.

In a recent industry survey it was estimated that of the 25,000,000 phonograph players in the country today, only 10,000,000 were equipped to handle the album product. Such phonograph manufacturing diskeries as RCA and Columbia are on an allout push for the player lines.

Only squawk coming from dealers, so far, on the increased album production is the sameness of the product. They claim that they're getting too many similar sets in the mood music and jazz fields, particularly. There's even a sameness in the titles and the art work on the album covers, especially those featuring cheesecake models.

The retailers want more albums, but they want the diskery boys to come up with more production ideas and and not just to slap a few tunes together.

European Pubs Make Flock of Deals in U.S.; Scopp Heading O'Seas

Jack Denton, managing director of Publications Francis Day, Paris, which also represents The Big Three (Robbins, Feist and Miller) in France, and does business with a variety of major U. S. music publishers, has been in New York on a periodic buying-selling trip. He returns to France tomorrow (Thurs.).

Cor Smit Jr., head of the Francis, Day & Hunter branch in Amsterdam, which is the Dutch counterpart of Denton's operation, is also in the U. S.

Denton has made two-year deals with Columbia Pictures Music Corp., a Shapiro-Bernstein affiliate, and renewed for a like term with Joy Music. Songs from the Marks, S-B, Mills, Joy and Howie Richmond catalogs have been picked up for France and the Low-land teritories, and in turn, both have placed quite a few French and Dutch songs with U. S. publishers. They bring over local diskings thereof but, in the main, the Continental recordings are of little practical value for any Yank treatment; they serve dominantly as demonstration platters.

Going to Europe for like purpose this weekend is Mickey Scopp, g.m. of the Robbins-Feist-Miller setup, to confer with British, French and German affiliates. Sidenton Verlag, in Cologne, and Francis, Day & Hunter, Frankfurt/Main, are the Big Three's correspondents in Germany.

Put (Rube) Bloom on (Billy) Rose In New Court Test of Renewal Clause

Loot Song

Music publishers George Lee and Duke Niles, who share New York offices in the Buick Bldg. on Broadway, were burglarized last week. Among the missing items were typewriters and tape recorders.

Niles' comment on the looting was, "Why didn't they pick on a firm with a hit?"

Aberbachs Add Another Link To Hillbilly Empire

Jean and Julian Aberbach, head of the Hill & Range combine, have added another link to their publishing setup in the hillbilly field via a new music firm set up in conjunction with Hank Snow. Latter, an RCA Victor artist, has been one of the consistent best-selling artists in the country & western field for the past few years.

The Aberbachs already have similar publishing companies for Elvis Presley, another Victor artist who's the hottest name in the business today; and Ernest Tubb, an important hillbilly name on the Decca label.

The Aberbachs have still another strong base in this market via its tieup with Sun Records via the Hi-Lo Music firm which gives them access to all unpublished material cut on the Sun label. Latter company has emerged recently due to its launching of Presley, whose pact was bought out by Victor, and its current hit of Carl Perkins on "Blue Suede Shoes."

CLEFFER SUIT VS. BMI MAY BE TRIED THIS YR.

The $15,000,000 antitrust suit by 33 songwriters against Broadcast Music Inc. and the broadcast industry may come up for trial in N. Y. Federal Court late this year. Originally launched about two-and-a-half years ago by 33 writer-members of ASCAP, the suit alleges that there has been a conspiracy against ASCAP tunes by the broadcast industry, which owns BMI and, in the case of NBC and CBS, has major disk subsids.

At the present time, John Schulman, attorney for the songwriters, is still putting the defendants through pre-trial examinations. Quiz of the BMI toppers was recently concluded and it's expected that Schulman will next call on the network toppers.

Carolyn Leigh Sues Valando on 'Young' Coin

Lyricist Carolyn Leigh slapped a suit for payment of past royalties against publisher Tommy Valando in N. Y. Municipal Court last week. Miss Leigh is asking for $2,500 royalties due on last year's click "Young At Heart."

It's understood that her collaborator, Johnny Richards, in an independent action recently, asked for an auditing of the books. Tune, which disclicked via Frank Sinatra on the Capitol label, is in Valando's Sunbeam (BMI) firm.

Clinton to Reprise Faves in RCA Album

Larry Clinton, one of the top bandleaders of the swing era, has been inked by RCA Victor. His initial assignment will be to slice a package of his top songs.

Helen Ward, ex-Benny Goodman vocalist, will chirp with Clinton's studio band.

Once again, the important copyright renewal assignment clause in the old publisher-songwriter contracts is being challenged in the courts. With the Billy Rose vs. Bourne Music case on that issue still pending in the courts, songwriter Rube Bloom is now suing Mills Music in N. Y. Federal Court for a declaratory judgment, claiming that he is the copyright owner of four tunes in the Mills catalog. The tunes, written by Bloom in 1926 and 1927 and now in their second copyright term, are "Spring Fever," "Soliloquy," "Sapphire" and "Silhouette."

Lee V. Eastman, attorney for Bloom, is arguing the case solely on the grounds that the copyright renewal assignment in the original contract is not valid. According to Eastman, the Copyright Act intended, in splitting up the 56-year protection into two 28 terms, for the writers to get two cracks in selling his song. Hence, the renewal assignment clause in the old contract, to be valid, must involve a "separate consideration" stemming from negotiations separate and apart from any deal for the first copyright term.

Unlike Billy Rose in his copyright infringement suit against Bourne for return of the copyright to "That Old Gang of Mine" wherein he contends that Bourne failed to exploit the song properly during the first copyright term, Bloom makes no such allegations against Mills in the current suit He is simply challenging the validity of the original contract. Bloom, incidentally, originally gave the four tunes to Triangle Music which subsequently assigned them to Mills. If Bloom gets back the copyrights, he said he would give the tunes to E. H. Morris Music.

The Rose and Bloom actions are of key importance to the music biz since they involve virtually all of the songs written prior to 1933 when the Songwriters Protective Assn. came into being. Under the SPA deal, the writer automatically gets his copyright back after the first term. The copyrights now coming up for renewal now mostly stem from the 1928-32 period, still before the SPA era and hence operating on the old assignment clause.

Joe Carlton Due For New RCA Deal

Joe Carlton, RCA Victor's pop artists & repertoire chief, is expected to wrap up a new pact with the company shortly. Carlton has been working without a contract since his last deal ran out at the end of last month, but it's understood that a new pact has virtually been finalized.

Carlton, who joined Victor three years ago and replaced Dave Kapp as a&r chief, has hit paydirt with a couple of 1,000,000-disk sellers in the last few months. Both Kay Starr's "Rock and Roll Waltz" and Perry Como's "Hot Diggity" were recorded under his aegis this year.

Carlton now has an a&r staff consisting of Hugo Winterhalter and Joe Reisman in the east with Henri Rene heading up the Coast operation. Carlton reports to W. W. (Bill) Bullock, chief of the singles division, and Larry Kanaga, Victor v.p. and general manager the overall topper.

Liberace's 1st Scot Date

Glasgow, May 15.

Liberace is provisionally skedded to play a concert date at the 3,000-seat St. Andrew's Hall Sept. 26. It will be his first visit to Scotland. Seats will range from 80c to $3.

Pianist-singer will start a British tour late September, with dates all over England and Scotland until mid-October.

Jocks, Jukes and Disks

By MIKE GROSS

Al Hibbler: "Never Turn Back"-"Away All Boats" (Decca). Having scored one of his biggest hits with the inspirational "He" several months ago, Al Hibbler is back in a similar groove with "Never Turn Back." It's a moving ballad piece dramatically handled by Hibbler. A natural for big play on all levels. On the back side is the title song from the upcoming Universal pic. Hibbler projects the ballad mood in his usual slick style.

Dorothy Collins: "Treasure of Love"-"He's Got Me Hook, Line and Sinker" (Coral). Although Dorothy Collins' "Treasure of Love" is a cover of Clyde McPhatter's Atlantic etching, she's a solid bet to pick up all the marbles in the pop field. The rhythm & blues overtones are there, of course, but she makes it easy to take. Bottom deck is a brightly paced item which she swings across in an attractive style.

Eddie Fisher: "Sweet Heartaches"-"On The Street Where You Live" (RCA Victor). Brisk uptempo flavor of "Sweet Heartaches" gives Eddie Fisher a shellac winner for the jock and juke trade. Tune is lighthearted and gay and Fisher adds the relish. He's pleasantly romantic on "On The Street Where You Live," but **Vic Damone** (Columbia) staked his claim there a couple of weeks ago.

Lonnie Donegan: "Lost John"-"Stewball" (Mercury). The click of Lonnie Donegan's "Rock Island Line" on the London label will find plenty of friends for "Lost John." It's in the same folksy vein and will attract deejay attention because of Donegan's lively reading. "Stewball" is a yarn about a horse. However, it's not in the money.

Les Paul & Mary Ford: "Cimarron"-"San Antonio Rose" (Capitol). The multiple tracking technique that brought Les Paul and his wife Mary Ford to the fore is again evident on this coupling. Neat blending of Paul's guitar and his frau's pipes make "Cimarron" a payable piece. Paul's guitaring freshens up "San Antonio Rose."

Guy Mitchell: "Give Me A Carriage And Eight White Horses"-"I Used To Yate Ya" (Columbia). There's a good spinning potential in "Give Me A Carriage And Eight White Horses." Good lyric idea and effective melodic beat puts Mitchell in an appealing mood. The lyric in "I Used To Yate Ya" forces him to get cute and it doesn't work.

Sammy Davis Jr.: "Get Out Of The Car"-"Without You I'm Nothing" (Decca). "Get Out of the Car" is a special material bit that Sammy Davis Jr. has been using in his nitery-vaudery repertoire and it comes off okay on wax. It'll probably do better with the Davis diehards than the jocks or the jukes. "Without You I'm Nothing" is a tune out of his click legituner, "Mr. Wonderful," and the ticket buyers should go for it if they don't have the original cast album.

Connie Francis: "Forgetting"-"Send For My Baby" (MGM). Teenage thrush Connie Francis is tied up again with NBC-TV's "Modern Romances" soaper for a push on "Forgetting." It's a better than average ballad offering which she sings with an emotional lilt. The tele exposure should help it along. She switches to an effective blues shouting mood for a big workover of "Send For My Baby."

Richard Hayes: "My Girl and His Girl"-"Blue Bolero" (ABC-Paramount). Richard Hayes packs a lot of punch on this coupling. With "My Girl and His Girl" he gets the opportunity to show off his balladeering style to advantage. On "Blue Bolero," he displays exciting beat with lotsa color and flavor. It's a tossup as to whcih side will win the deejay nod.

Leo Souris: "La Chnouf"-"The Little Lost Dog" (Decca). This is Leo Souris' first try at the U.S. market. He bows via Decca's overseas tie with Deutsche Grammaphon. Coupling gives him a solid sendoff and he should pick up plenty of fans on this side of the ocean. Both are instrumental delights with an ear-arresting quality. "La Chnouf" is in the foxtrot groove while "The Little Lost Dog" is styled along waltz lines. Incidentally, **Eddie Barclay**, too, has a standout instrumental workover of "La Chnouf" on the Mercury label.

Steve Clayton: "Straight From The Shoulder"-"The Man With Seven Wives" (Jubilee). Steve Clayton, who recorded previously as Pat Terry, has a neat ballad to toy with in "Straight From The Shoulder." His wax savvy gets it across. "The Man With Seven Wives" has a cute lyric tag which will help it get some deejay exposure.

Joe Leahy Orch: "Dutch Treat"-"To Love You" (RKO-Unique). There's an infectious lilt to "Dutch Treat" which will appeal to the platter spinners and the jukebox trade. Joe Leahy takes it for a bright instrumental ride. Mood is more somber on the flip, "To Love You," but it's effective, nevertheless. Orch and chorus give it a nice whirl. Tune is from the upcoming Paramount pic, "The Proud and the Profane."

Best Bets

AL HIBBLER ..... **NEVER TURN BACK**
(*Decca*) ..... *Away All Boats*

DOROTHY COLLINS ..... **TREASURE OF LOVE**
(*Coral*) ..... *He's Got Me Hook, Line and Sinker*

EDDIE FISHER ..... **SWEET HEARTACHES**
(*RCA Victor*) ..... *On the Street Where You Live*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
247th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Cap Adds R&R'ers

Hollywood, May 15.

Two new male vocalists in the rock 'n' roll idiom have been signed by Capitol. One is Gene Vincent, a 20-year-old Norfolk, Va., entertainer. Initial platter, "Woman Love" b/w "Be Bop A Lula," is being rushed by the label which is billing him as Gene Vincent and his Blue Caps, latter being a quartet.

Other vocalist signed is Ray Stanley, a tunesmith turned singer, whose style is described as a cross between hillbilly and rock 'n' roll.

Album Reviews

Another Cook's tour on wax is coming from Capitol Records via its Electric & Musical Industries (EMI) tie. Label has packaged for U. S. release a flock of albums recorded abroad that are colorful and flavorsome. In the recent batch: "Sunday In Spain," exciting pasodobles grooved by the **Banda Municipal de Madrid.** Barnaby Conrad's notes adds to the bullring atmosphere. "Santiago," a lively sampling of modern Chilean folk music; "Paris Revisited," offbeat Gallic items warbled by **Yvette Giraud** and **Les Quartre de Paris;** "Neapolitan Songs," romantic Italian ballads vigorously delivered by tenor **Sergio Bruni** with a lush orch backing by **Giuseppe Amapeta;** "Germany Today," blind jazz singer **Wolfgang Sauer** in some vivid ballad readings; "In London In Love," tasty instrumental workover of 12 U.S. standards by **Norrie Paramor's** orch.

George Kirby-Jackie Mabley-Apollo Band of the Year: "A Night At The Apollo" (Vanguard). This set is an effervescent and noisy reproduction of an evening at the Apollo, Harlem (N.Y.) vaudery. Taped at the theatre, album has some acoustical flaws but it does retain the spirit of life at the Apollo for those who care. George Kirby works over his impression routine, Jackie Mabley comes through with some patter yocks and the band (Count Basie) backs with a beat. Also on the wax bill are Coles & Atkins, the Keynoters and some amateurs.

Gogi Grant: "Suddenly There's" (Era). Pop singer Gogi Grant, who clicked in the wax field with "Suddenly There's A Valley," has a strong enough technique to come through as a standard singer. She's got warmth and an authoritative pop styling that gives a special lilt to the newies and oldies she tackles in this set. Buddy Bregman's arranging and orch backing are plusses.

Frankie Laine & The Four Lads: (Columbia). Vocal combo and Laine have teamed up for a religioso outing that makes for exciting listening. In a repertoire of shout songs, gospels and spirituals, Laine and the Lads hit the oldies with a fresh approach.

Among the notable jazz entries: **Mary Lou Williams** does some fancy keyboard doodling on "Messin' 'Round In Montmartre" (Storyville) . . . **Sidney Bechet** takes off on some solid jazz licks with the aid of **Bunk Johnson** and **Sidney De Paris** on "Jazz Classics" (Blue Note) . . . Accordionist **Mat Mathews** has some intersting jazz conceptions on a Brunswick set as well as a Dawn package, in which he's backed by an all-star combo. . . . **Stan Kenton's** vivid musical stylings get a fine showcasing on "Kenton in Hi-Fi" (Capitol).

Gros.

Verve Albumizes Celeste

Hollywood, May 15.

Verve Records has signed Celeste Holm to an exclusive recording contract and she'll teeoff with an album of musicomedy hits. Session under the supervision of label's artists & repertoire chief Buddy Bregman is slated for late this week.

Norman Granz's pop label figures to have the Holm album on sale some time next month—at about the same time Capitol's soundtrack album of "High Society," in which Miss Holm is featured, goes into release.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of May 4-10, 1956

Birds And The Bees—†"Birds And The Bees" ..... Gomalco
Born to Be with You ..... Mayfair
Brazil ..... Southern
Can You Find It In Your Heart ..... Witmark
Graduation Day ..... Sheldon
Heart of Paris ..... Wood
Hot Diggity ..... Roncom
How Little We Know ..... Morris
I Could Have Danced All Night—*"My Fair Lady" ..... Chappell
It Only Hurts for a Little While ..... Advanced
I've Grown Accustomed—*"My Fair Lady" ..... Chappell
Ivory Tower ..... Morris
Joey, Joey, Joey—*"Most Happy Fella" ..... Frank
Lisbon Antigua ..... Southern
Magic Touch ..... Panther
Moonglow—†"Picnic" ..... Mills
Mr. Wonderful—*"Mr. Wonderful" ..... Laurel
On the Street Where You Live—*"My Fair Lady" ..... Chappell
Picnic—†"Picnic" ..... Columbia Pic
Poor People of Paris ..... Connelly
Port-au-Prince ..... Marks
Searchers—†"The Searchers" ..... Witmark
Serenade—†"Serenade" ..... Harms
Somebody, Somewhere—*"Most Happy Fella" ..... Frank
Standing On the Corner—*"Most Happy Fella" ..... Frank
To Love Again—†"Eddy Duchin Story" ..... Columbia Pic
Too Close for Comfort—*"Mr. Wonderful" ..... Laurel
Too Young to Go Steady—*"Strip for Action" ..... Robbins
What a Heavenly Night for Love ..... Tee Kaye
Without You ..... Broadcast

Top 30 Songs on TV

(More In Case of Ties)

Beautiful and the Nervous ..... Flo
Blue Suede Shoes ..... Hi-Lo-H&R
Can You Find It in Your Heart ..... Witmark
Heartbreak Hotel ..... Tree
Hot and Cold Running Tears ..... Maggie
Hot Diggity ..... Roncom
I Could Have Danced All Night—*"My Fair Lady" ..... Chappell
I've Got Love ..... Cragsmoor
Ivory Tower ..... Morris
Lisbon Antigua ..... Southern
Little Leaguers ..... Cassil Airs
Mommy ..... Tee Kaye
Moonglow—†"Picnic" ..... Mills
Moonglow-Picnic Theme—†"Picnic" ..... Mills-Col.
Moritat—"Three Penny Opera" ..... Harms
Mr. Wonderful—*"Mr. Wonderful" ..... Laurel
On the Street Where You Live—*"My Fair Lady" ..... Chappell
Picnic—†"Picnic" ..... Columbia Pic
Poor People of Paris ..... Connelly
Second Greatest Sex—†"Second Greatest Sex" ..... Northern
Standing on the Corner—*"Most Happy Fella" ..... Frank
Te Amo ..... Southern
Tennessee Rock and Roll ..... Broadcast
To You, My Love ..... Leeds
Too Close for Comfort—*"Mr. Wonderful" ..... Laurel
Too Young to Go Steady—*"Strip for Action" ..... Robbins
Walk Hand in Hand ..... Republic
What a Heavenly Night for Love ..... Tee Kaye
Why Do Fools Fall in Love ..... Patricia
You're the Apple of My Eye ..... Shalimar

VARIETY 10 Best Sellers on Coin-Machines

1.	**HEARTBREAK HOTEL (8)**	*Elvis Presley*	*Victor*
2.	**MAGIC TOUCH (5)**	*Platters*	*Mercury*
3.	**IVORY TOWER (4)**	*Cathy Carr*	*Fraternity*
		Otis Williams	*DeLuxe*
		Gale Storm	*Dot*
4.	**BLUE SUEDE SHOES (9)**	*Carl Perkins*	*Sun*
		Elvis Presley	*Victor*
5.	**MOONGLOW-PICNIC THEME (3)**	*Morris Stoloff*	*Decca*
		George Cates	*Coral*
6.	**POOR PEOPLE OF PARIS (13)**	*Les Baxter*	*Capitol*
		Lawrence Welk	*Coral*
7.	**MAN WITH THE GOLDEN ARM (3)**	*Richard Maltby*	*Vik*
		Elmer Bernstein	*Decca*
		Dick Jacobs	*Coral*
8.	**STANDING ON THE CORNER (1)**	*Four Lads*	*Columbia*
9.	**HAPPY WHISTLER (1)**	*Don Robertson*	*Capitol*
10.	**CHURCH BELLS MAY RING (1)**	*Diamonds*	*Mercury*

Second Group

HOT DIGGITY	*Perry Como*	*Victor*
A TEAR FELL	*Teresa Brewer*	*Coral*
WHY DO FOOLS FALL IN LOVE	*Teen-Agers*	*Gee*
	Diamonds	*Mercury*
	Gale Storm	*Dot*
WAYWARD WIND	*Gogi Grant*	*ERA*
LISBON ANTIGUA	*Nelson Riddle*	*Capitol*
	Mitch Miller	*Columbia*
ROCK AND ROLL WALTZ	*Kay Starr*	*Victor*
JUKE BOX BABY	*Perry Como*	*Victor*
CAN YOU FIND IT IN YOUR HEART	*Tony Bennett*	*Columbia*
INNAMORATA	*Dean Martin*	*Capitol*
	Jerry Vale	*Columbia*
EDDIE, MY LOVE	*Fontane Sisters*	*Dot*
	Chordettes	*Cadence*
	Teen Queens	*RPM*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

MGM's Name Set on 'Johnny Johnson' Continues Weill's Posthumous Kick

The romance between MGM Records and the late German composer Kurt Weill is continuing. The diskery, which has already grooved six LP albums of Weill's music, is now prepping a wax reproduction of "Johnny Johnson," a musical play penned by Weill and Paul Green in 1936. Show, incidentally, was Weill's first American venture.

Album, which is being produced by Ed Cole, MGM's classical topper, will use Weill's original arrangements and will feature an all-star cast headed by Burgess Meredith, Lotte Lenya (Weill's widow), Scott Merrill, Hiram Sherman and Bob Shavers. Samuel Matlowsky will conduct the orch.

A new production of "Johnny Johnson" is being prepped for off-Broadway this fall by Stella Adler. A different cast will be used.

The Weill revival picked up steam late last year with the click of his "The Threepenny Opera" at the Theatre de Lys in New York's Greenwich Village and the subsequent pop disclick and Hit Parade slotting of "Moritat," the theme from "Threepenny Opera." MGM put out the original cast album on that show.

'Bridey' Beethoven

Any idea that rock 'n' roll is not a beneficial cultural influence on kids can now be dismissed. The r&r boys are now going on a classical kick with the first two titles in this cycle being "Tell Tchaikowsky The News" and "Roll Over, Beethoven."

Both were written and recorded by Chuck Berry, composer of the recent hit, "Maybelline."

Satchmo-Brubeck Combo For New York's Lewisohn

Louis Armstrong and Dave Brubeck will make their first joint concert appearance at New York's Lewisohn Stadium July 14. Armstrong will appear with his "All Stars" (six sidemen and a vocalist) while Brubeck will head up his quartet.

Stadium's summer season tees off June 18 and will run through July 28.

Johnny Long's Ditto Burn At Somethin' Smith For 'Too Many Copycat Epics'

The question of ethics involved in copying an arrangement and even special lyrics from another artist is again to the fore with bandleader Johnny Long's burn at Somethin' Smith. Long charges Smith, who records for Epic, with carboning such hit disks as "It's A Sin To Tell A Lie" last year and just recently, "In a Shanty In Old Shanty Town."

Long is particularly incensed because Smith, he says, also copped the special added lyrics written by the bandleader's wife, who writes under the name of Patricia Waters, to "It's A Sin To Tell A Lie" and "Shanty," although in the latter tune Smith varied the lyrics somewhat. Johnny O'Connor, Long's manager, contends that it's a substantial facsimile. Both numbers were big hits for Long when he recorded for Decca several years ago. At present, Long cuts for Coral.

The added lyrics can't be copyrighted specifically since they become the property of the tune's original copyright owner. "Lie" is a Bregman-Vocco & Conn tune, while "Shantytown" is published by the Warner Bros. music group.

"Wish I Had Thought of 'R'n'R Waltz'": Berlin Amid 68th Birthday Galas

New Label, Same Voice

Leona Anderson, who has made a career out of singing offbeat songs offkey, has been signed by Unique Records. She formerly sliced for the now-defunct Horrible Records.

Her first album for Unique will be "The Worst of Leona Anderson."

Shep Fields, Others Saved In Texas Auto Wreck

Houston, May 15.

Orch leader Shep Fields was saved from possible death last week (7) when safety straps around his body prevented him from being tossed out of the car in which he was riding when it was wrecked. Fields and two of the members of his Rippling Rhythm orch skidded off highway 75, near Buffalo, Tex., Monday (7).

Trumpeter Bob Podell was driving Fields' car at the time of the mishap. The bespectacled leader was asleep in the back seat.

Irving Berlin's 68th birthday was celebrated in a radio-tv parlay this last week. The tunesmith guested on Johnny Andrews' WRCA Radio (N. Y.) show Friday (11), the Dorsey Bros. saluted him on their CBS-TV "Stage Show" Saturday (12) and he demonstrated his "trick transposing" piano in two separate five-minute segments on NBC's "Monitor" Saturday and Sunday. (Another ranking American tunesmith, George Gershwin, also came up for a tv salute Saturday on Max Liebman's NBC-TV specola.)

It was in the Andrews session, however, that Berlin got a chance to sound off on the music business and his career. The patter byplay was informative and hit a high-point when Andrews pinned the composer on his thoughts on rock 'n' roll. After a hesitant "I don't know" start, Berlin expanded with: "In my time I've seen ragtime—and a lot of the junk died with 'Alexander's Ragtime Band' remembered—jazz, with only Gershwin surviving, and swing." He added, "Music is music and if it's good it will last."

Of the current pops, Berlin cited "Rock and Roll Waltz" for special kudos. "I wish I had thought of it," he said. He then added, "I hope the publisher knows I'm giving him this plug." (Since the show was on tape, the publishing firm, Sheldon Music, had been tipped in advance, and Goldie Goldmark, Sheldon's general man-

(Continued on page 46)

Jerry Lewis, Verve Maestro

Hollywood, May 15.

Jerry Lewis, whose last waxing was for Capitol Records about 18 months ago, has signed a pact with Verve Records prexy Norman Granz and Buddy Bregman, company's artists & repertoire man. Deal, which gives the comedian a percentage on sales, calls for him to conduct a 45-piece orch in albums of standards, to narrate some platters, and for other types of packages. It's a one-year ticket with options for four more.

Lewis recalled that in 1948 he pitched Cap on the idea of him leading a 45-piece orch and said, "they answered the idea of a comedian leading such an orchestra was ridiculous, and turned it down." Yet in 1952 Cap did just that with Jackie Gleason, Lewis added. He said, too, when he first broached Cap on the idea he offered to pay the costs involved.

Lewis said he will begin recording for the company in two or three weeks. Bregman said Lewis will also do vocals on some of the company platters.

RCA DISTRIB MEET SET FOR MIAMI BEACH

RCA's convention for its distributors has been set for June 2-4 at the Eden Roc Hotel in Miami Beach. Some 2,000 distrib execs and salesmen from the RCA network of 60 distribs will represent all RCA products, from airconditioners to disks.

RCA v.p. Manie Sacks and show producer George Hale are heading for Miami Beach at the end of this month to set up the convention entertainment. It's expected that a flock of Victor disk artists will perform, including Dinah Shore, who will then head out for her date at the Riviera in Las Vegas June 6.

Lombardo Into 1-Nighters After Roosevelt Stand

Guy Lombardo winds up his perennial stand at the Roosevelt Hotel, N. Y., this year on May 29 when he will go into a series of one-nighters for two weeks. Following that, Lombardo will start rehearsals for the "Showboat" production which opens at the Jones Beach Marine Theatre June 21. Lombardo's regular orch will be supplemented by 35 other musicians for the show, which has Paul Hartman and Helena Bliss in the star roles.

Eddie Lane orch will go into the Roosevelt Grill for the summer, with Lombardo due to take over again at the same stand come the fall.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. *The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).*

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	**ELVIS PRESLEY** (Victor)	Heartbreak Hotel Blue Suede Shoes I Was the One I Want You, I Need You
2	4	**MORRIS STOLOFF** (Decca)	Moonglow-Picnic Theme
3	2	**PERRY COMO** (Victor)	Hot Diggity Juke Box Baby
4	8	**CATHY CARR** (Fraternity)	Ivory Tower
5	7	**CARL PERKINS** (Sun)	Blue Suede Shoes
6	6	**GEORGE CATES** (Coral)	Moonglow-Picnic Theme
7	5	**PLATTERS** (Mercury)	Magic Touch Great Pretender
8	3	**LES BAXTER** (Capitol)	Poor People of Paris Tango of the Drums
9	..	**FATS DOMINO** (Imperial)	I'm in Love Again My Blue Heaven Bo Weevil
10	10	**FOUR LADS** (Columbia)	Standing on the Corner No, Not Much My Little Angel

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	3	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	1	†HEARTBREAK HOTEL	Tree
3	2	*HOT DIGGITY	Roncom
4	5	*IVORY TOWER	Melrose
5	4	*POOR PEOPLE OF PARIS	Connelly
6	6	†BLUE SUEDE SHOES	Hi-Lo-H&R
7	..	*STANDING ON THE CORNER	Frank
8	9	*MAGIC TOUCH	Panther
9	..	†WAYWARD WIND	Warman
10	..	†WALK HAND IN HAND	Republic

'Spoken Arts' As Cultural Disks

A new showcase for the spoken word on disks, featuring top thesps, authors and educators, has been set up in New York under the label of "Spoken Arts." Alfred Lunt and Lynn Fontanne, Siobhan McKenna; playwrights Arthur Miller, John van Druten and Lillian Hellman; humorist S. J. Perelman and teachers Dr. Frank C. Baxter and Prof. Jacques Barzun are on the roster of the diskery's releases. Westminster Records, indie classical lable, is handling the recording and production for the new label.

Miller's disk will have him reading excerpts from his plays, "The Crucible" and "Death of A Salesman," while Perelman will put some of his short stories on wax. In addition to the spoken word, the new label will have a "Distinguished Composers Series." Initial release in this collection will have Marc Blitzstein's music for the theatre.

Arthur Luce Klein, drama teacher and producer, is heading up Spoken Arts.

'MAYBE' DEFINITELY IN BIG 3 VIA SETTLEMENT

Winding up an action to determine the copyright ownership of the oldie, "Maybe," Robbins Music, of the Big Three Music combine, made a settlement with Frank Madden, one of the tune's writers, in N. Y. Federal Court last week under which it acquired the renewal rights to the tune. Robbins had originally bought the tune from Rialto Music in 1940, but Madden claimed he owned the renewal rights and hence disputed Robbins' right to publish the number.

Madden wrote "Maybe," originally known as "Maybe Dear," with Allan Flynn.

RCA Gold-Plates LP For Melachrino Sales

George Melachrino, British bandleader currently in the U. S. to set up a concert tour, was given a gold longplay disk by RCA Victor execs yesterday (Tues.) for selling 1,000,000 albums in the U. S. Melachrino is an HMV artist distributed in the U. S. by Victor under a deal that runs out next year.

Presentation was made at a cocktail party at Leone's restaurant in N. Y.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Peter Tripp—WMGM—New York	George E. LeZotte—WAVZ—New Haven	Jackson Lowe—WUST—Washington	Hugh Wanke—WCAO—Baltimore	Truman Taylor—WBOS—Boston	Johnny Towne—WLYN—Lynn	Gordie Baker—WSPR—Springfield	John Woods—WTAG—Worcester	Tom Durand—WTTM—Trenton	Bob Wells—WEBR—Buffalo	Bob E. Lloyd—WHEC—Rochester	Danny Fusco—WRUN—Rome-Utica	SOUTH: Frank Tucker—WCOV—Montgomery	Bob Clayton—WPIN—St. Petersburg	Bob Watson—WQXI—Atlanta	Larry Wilson—WTIX—New Orleans	Don Wallace—KTUL—Tulsa	John Wrisley—WIS—Columbia	Dick Covington—WHBQ—Memphis	Mike Woloson—WNOR—Norfolk	MIDWEST: Buddy Black—WKN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Frosty Mitchell—KWWL—Waterloo	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Art Blaske—KANO—Anoka	Johnny Morris—KSTP—St. Paul-Mpls.	Wayne Stitt—WHB—Kansas City	Will Lenay—WSAI—Cincinnati	Wes Hopkins—KYW—Cleveland	Bill Mertz—WVKO—Columbus	John Michaels—WOKY—Milwaukee	FAR WEST: Dick Gilbert—KTYL—Phoenix	Al Radka—KFRE—Fresno	Ira Cook—KMPC—Los Angeles	Russ Coglin—KROW—Oakland	Jerry Nesler—KDAB—San Diego	Ray Perkins—KIMN—Denver	Glorien Wineriter—KALL—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	2	11	Elvis Presley	Victor	†Heartbreak Hotel	1	..	3	..	3	1	2	..	..	1	..	2	..	..	..	..	1	1	..	..	..	1	..	4	1	2	2	7	2	2	..	..	..	..	1	3	..	..	1	5	..	*185
2	5	11	Perry Como	Victor	*Hot Diggity	2	8	7	2	..	..	1	..	10	3	..	1	..	2	4	6	..	3	..	..	..	..	..	3	..	8	..	8	..	..	9	8	10	4	6	2	1	..	2	9	..	147
3	1	7	Morris Stoloff	Decca	*Moonglow-Picnic Theme	4	1	..	..	9	3	6	..	2	2	..	..	3	1	3	7	5	..	1	..	..	..	..	..	1	..	..	1	..	1	..	..	1	..	..	4	..	..	..	1	..	143
4A	6	5	Four Lads	Columia	*Standing on the Corner	..	4	..	9	7	4	5	3	..	5	..	..	..	4	..	..	..	..	..	..	5	10	1	5	9	..	4	..	9	..	..	5	..	2	10	..	..	..	3	8	108
4B	4	8	Cathy Carr	Fraternity	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	6	..	..	10	5	..	5	1	..	2	..	2	..	..	3	4	..	6	10	..	4	3	..	3	..	2	..	..	2	..	108
6	12	16	Les Baxter	Capitol	*Poor People of Paris	3	..	..	3	..	..	..	3	..	..	3	4	1	..	..	..	4	..	..	..	..	..	..	..	..	3	..	..	3	..	..	3	..	4	3	..	6	..	7	104
7	8	5	Gogi Grant	Era	†Wayward Wind	..	..	..	..	1	..	..	..	..	..	3	..	..	..	..	..	..	..	..	3	3	1	..	..	..	..	5	..	..	..	2	5	..	7	6	5	4	..	3	95
8	3	7	George Cates	Coral	*Moonglow-Picnic Theme	..	..	..	10	..	..	..	..	6	..	..	..	6	..	..	..	..	..	..	..	2	5	9	3	..	..	1	..	1	..	..	..	1	..	1	10	..	5	..	4	90
9	7	8	Platters	Mercury	*Magic Touch	7	..	..	..	5	10	..	..	..	4	..	6	..	6	..	2	4	..	5	..	..	..	..	..	..	..	..	3	..	..	..	..	7	5	..	..	1	7	..	..	82
10	9	12	Carl Perkins	Sun	†Blue Suede Shoes	5	..	1	..	..	..	..	..	..	..	..	?4	..	..	..	..	3	..	6	..	..	8	8	..	7	9	..	7	..	..	..	..	..	9	..	..	..	10	..	..	55
11	10	7	Tony Bennett	Columbia	*Can You Find It in Heart	..	..	..	6	..	..	..	..	2	8	..	..	7	..	..	4	..	..	..	6	..	10	..	9	10	..	..	..	..	5	..	..	..	..	..	4	..	..	..	..	50
12	18	4	Gale Storm	Dot	*Ivory Tower	..	..	..	..	..	..	1	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	2	..	..	..	2	..	..	6	49
13	20	8	Nelson Riddle	Capitol	†Port-au-Prince	..	3	..	..	..	..	2	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	10	..	..	..	1	..	..	..	..	..	..	4	..	44
14	15	5	Don Robertson	Capitol	†Happy Whistler	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	9	6	7	..	..	..	..	..	..	10	..	..	..	..	5	..	..	..	2	39
15	15	12	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	..	9	1	..	10	7	..	..	..	..	9	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	8	..	3	9	..	..	38
16	29	7	Vic Damone	Columbia	*On Street Where You Live	..	..	..	..	..	..	..	..	..	7	..	..	..	2	10	..	..	..	..	4	9	..	10	..	..	..	..	3	..	..	..	..	10	..	..	..	..	..	..	..	33
17	..	2	Diamonds	Mercury	†Church Bells May Ring	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	4	..	..	9	4	..	..	..	..	..	..	..	..	..	1	32
18	39	14	Teen-Agers	Gee	†Why Do Fools Fallin Love	6	..	2	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	30
19	22	3	Four Lads	Columbia	*My Little Angel	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	4	..	7	..	..	..	2	..	..	9	..	..	..	..	..	..	..	29
20	23	2	Sylvia Sims	Decca	*I Could Have Danced	..	..	..	..	..	..	..	..	..	7	..	..	..	3	8	..	..	..	..	..	..	..	..	..	..	..	..	..	1	9	..	..	..	..	..	..	..	..	..	..	27
21A	11	9	Lonnie Donegan	London	†Rock Island Line	..	..	..	..	..	..	..	..	..	9	..	9	..	..	..	..	..	..	..	..	3	..	..	..	6	3	..	..	..	..	..	10	..	..	..	..	..	..	..	..	26
21B	30	2	Rover Boys	ABC-Par	†Graduation Day	..	..	..	..	6	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	26
23	..	8	Gale Storm	Dot	†Why Do Fools Fall in Love	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	1	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	4	..	..	..	..	..	24
24	14	9	Dick Jacobs	Coral	*Man With the Golden Arm	10	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	23
25	17	8	Eddie Fisher	Victor	†Without You	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	6	7	..	..	8	..	22
26	..	1	McGuire Sisters	Coral	*Picnic	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	8	3	8	..	..	..	..	..	..	..	..	21
27A	13	5	Nat (King) Cole	Capitol	*Too Young to Go Steady	..	..	..	..	..	..	..	10	..	4	..	..	..	..	..	..	..	..	..	..	4	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27B	45	3	Four Aces	Decca	*To Love Again	..	..	..	..	..	..	7	..	..	..	..	..	3	..	..	..	..	..	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27C	..	1	Fats Domino	Imperial	†I'm in Love Again	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	19
27D	..	5	Otis Williams	DeLuxe	*Ivory Tower	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	19
31	..	1	Georgia Gibbs	Mercury	†Kiss Me Another	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	7	..	..	..	..	..	..	..	..	..	..	18
32	19	3	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	7	..	..	..	5	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	17
33	..	3	Kay Thompson	Cadence	*Eloise	..	..	..	1	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
34	27	23	Nelson Riddle	Capitol	*Lisbon Antigua	9	..	9	..	..	..	..	8	..	10	10	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	15
35A	32	4	Pat Boone	Dot	†Long, Tall Sally	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	9	..	..	..	..	14
35B	25	4	Joni James	MGM	*I Woke Up Crying	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	9	..	..	..	14
35C	..	3	Teen-Agers	Gee	†I Want You to Be My Girl	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	14
38A	41	2	Joe (Fingers) Carr	Capitol	*Portuguese Washerwomen	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	5	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
38B	..	16	Dick Hyman Trio	MGM	*Moritat	..	..	6	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	13
38C	..	7	Billy Williams Four	Coral	†Crazy Little Palace	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	7	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	13
41A	..	13	Pat Boone	Dot	†I'll Be Home	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	8	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	12
41B	35	2	Rosemary Clooney	Columbia	*I Could Have Danced	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
41C	27	4	Little Richard	Specialty	†Long, Tall Sally	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
41D	35	6	Elvis Presley	Victor	†I Was the One	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
45	..	1	Gordon MacRae	Capitol	*Accustomed to Your Face	..	..	..	7	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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Razor's Etching, Gillette Style

Gillette Razors may now have to add "How are you fixed for disks?" to its add campaign repertoire. Gillette is tieing in with Columbia Records to peddle its Super Speed Razor for a Father's Day promotion next month.

The razor company will give away a seven-inch 33⅓ rpm disk with every Super Speed bought at $1. The disk, prepped by Col's transcription division, contains excerpts from the label's 12-inch LP album, "Great Moments in Sports." Disk includes tapings of the top athletes of our time.

To kickoff its razor-disk promotion, Gillette ordered close to 1,250,000 seven-inch platters from Col. Initial tv plug was aired on the Gillette-sponsored boxing bouts this Friday (18).

New Glenn Miller Orch (McKinley)

A new Glenn Miller orchestra will get underway next month. Mrs. Helen Miller, widow of the bandleader who died during World War II, and Ray McKinley have reformed the orch with the original Miller library. New tunes arranged in the Miller manner will be added to the book.

Band will be billed as "The Glenn Miller Orchestra under the direction and featuring Ray McKinley." McKinley, incidentally, picked up the baton for Miller's Air Force Band when the maestro was lost at sea. New orch will be made up of 18 sidemen.

The Willard Alexander office has already set a one-niter tour for the orch through August. First date is set for the U. of Maine, at Orono, June 8.

No record deal for the band has been set yet, but it's reported that RCA Victor has the inside track because of its previous affiliation with Miller.

Trudi to Cap

Thrush Trudi Richards will now record under the Capitol Records' banner. In the past few years Miss Richards has been put into the groove by Coral, Decca and Derby.

Since the fold of Derby last year, warbler has been cutting demo records for publishers.

Benny Goodman Pulls 8G In 2, But U. of Detroit Raps Him for 'Interludes'

Detroit, May 15.

Benny Goodman orch drew 8,500 dancers in two nights at the U. of Detroit Spring Carnival for a gross $8,000. But, he was roundly criticized in an editorial in the Varsity News, university publication.

The editorial said in part: "Benny Goodman, a man of tremendous ability and a great drawing power, was hired to play at this year's Carnival. When the people entered the dance area they were pleasantly greeted by the strains of Benny's 'licorice stick' floating above the heads of the crowd that had gathered around the bandstand.

"This, they thought, was fine. Here was Benny and his aggregation giving dancers a few minutes to rest while the band did a few instrumental gymnastics. The would-be dancers soon found that this 'interlude' was in reality the dance music that was to be offered for the rest of the evening. Then, at midnight, the name who had drawn such a big crowd suddenly disappeared. What the latercomer didn't know was that Goodman had not shown up at the dance until

(Continued on page 46)

AFM Huddles on Vegas Pact to Study 8% Wage Hike, 3-Hour Tuneup Pay

Las Vegas, May 15.

A special meeting of the general body of the AFM Local here today (Tues.) is expected to produce a settlement of the lengthy hassle between Vegas musicians and resort hotelmen over the windjammers' demand for a wage boost. Meeting will see the union's membership voting on the latest proposal by the hotelmen that would grant the musicians an 8% pay hike, three-hour rehearsal pay per show and a two-year contract.

Saturday (12), the general body voted down the proposal, 96 to 80, but because the rejection failed to get a two-thirds majority support it will have to be reballoted again today. The original bid, which was worked out in a meeting Thursday (10) between AFM rep Bob Calkins, Beldon Katleman, El Rancho Vegas owner, and Marty Hicks and Cliff Jones, Thunderbird execs, sought to give the musickers a 7½% raise, the rehearsal pay and a guarantee that Vegas hotels would employ no less than 70% resident musicians.

But Resort Hotel Assn. prexy Jack Entratter beat down the offer during Saturday's conference when he told the general body that he, for one, would be unable to guarantee the 70% employment because the restriction would hamper him in future show purchases. Immediate renegotiation saw the second proposal drafted, motioned and voted upon.

Double "A" sidemen, who make up the Vegas house orchs, have been adamant in a demand for a 20% wage boost, repeatedly thumbing down a 5% wage increase. On the other hand, the hotelmen have been equally adamant in their nay stand, going as far as to hold up

(Continued on page 46)

'Hit Parade' Lineup

(On May 12 NBC-TV Show)

1. Poor People Paris ..Connelly
2. Suede Shoes...Hi-Lo-H&R
3. Hot Diggity.....Roncom
4. Heartbreak Hotel.....Tree
5. Moonglow .....Mills
6. Picnic .....Col Picts.
7. Ivory Tower .....Morris

Hitchcock Asks Col To Rush Film Platter

Hollywood, May 15.

At the specific request of producer-director Alfred Hitchcock, Columbia Records is rushing a release of Doris Day's plattering of "Que Sera," from the film "The Man Who Knew Too Much."

Tune originally was to have been released a few weeks ago, but through an error at the Columbia plant it was sidestepped. It was to have been coupled with "We'll Love Again." Instead, plattery paired that with "Somebody Somewhere."

Capitol Digs 'Em Most; 'Phantom' New Poltergeist

There are a lot of ghosts on Capitol Records' roster. Release of a new disk by someone tagged The Phantom again points up Cap's penchant for hiding its talent under a nom-de-disk.

The hidden name bit began with the diskery's first release in 1941 when Billie Holiday in a cutting with the Paul Whiteman orch of "I Found A New Baby" and "The General Jumped at Dawn" was billed simply as Lady Day. A few years later Jo Stafford appeared under the guise of Carlotta B. Stump for the clicko waxing of "Tim-tayshun."

In recent years, Harry Stewart has been using such disk aliases as Yogi Yorgensen, Harry Kari and Klaus Hammerschmidt. And then there's Lou Busch, who records under his square handle and that of Joe (Fingers) Carr.

Cap, so far, is keeping the identity of The Phantom under wraps. Only clue is that the disk was cut in Mexico.

Mum On 'Who He?'

Hollywood, May 15.

Capitol's publicity department has a problem on its hands in publicizing the newest artist acquired through the label's International Program tieup with EMI affiliates around the world. He's a Mexican pianist known only as "The Phantom"—and he seems to be just that.

Cap artists & repertoire exec Dave Dexter picked up tapes of The Phantom in Mexico and brought them to the U.S. for release. Mexican recording execs insist, however, that the identity of the pianist is unknown, that they have no pictures of him and can't provide any information. At first, Coast label's accounting department raised a howl, demanding, "How can you pay royalties to a Phantom?" Dexter eased their worries by informing them that the across-the-border deal provides only that payments go to the Mexican diskery, which makes its own ararngements with The Phantom. But he still hasn't been able to placate the publicity department.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 22 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Washington—(Super Enterprise)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Mus.)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	ELVIS PRESLEY (Victor) "Heartbreak Hotel"	1	3	4	2	1	7	1	1	9	8	..	1	1	..	1	2	4	9	8	1	1	1	154
2	2	MORRIS STOLOFF (Decca) "Moonglow-Picnic Theme"	3	1	2	1	3	3	..	2	..	1	1	3	..	1	5	1	2	..	..	..	..	..	125
3	3	PERRY COMO (Victor) "Hot Diggity"	2	2	5	7	2	2	4	4	..	..	..	2	4	..	7	..	10	..	..	2	2	5	105
4	5	GEORGE CATES (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	3	..	..	..	..	..	2	..	3	..	1	1	1	8	5	2	73
5	10	CATHY CARR (Fraternity) "Ivory Tower"	..	9	..	6	5	..	7	3	..	..	2	6	..	2	6	5	7	2	..	..	..	..	72
6	6	CARL PERKINS (Sun) "Blue Suede Shoes"	4	..	..	..	9	8	..	7	..	5	..	4	5	..	4	9	9	..	10	..	..	4	54
7	7	FATS DOMINO (Imperial) "I'm in Love Again"	..	..	1	..	..	..	2	10	1	2	..	10	..	..	..	4	..	..	..	9	..	..	49
8	4	LES BAXTER (Capitol) "Poor People of Paris"	5	..	..	..	7	1	..	6	..	..	..	5	..	..	..	..	..	..	6	..	8	3	47
9	17	GOGI GRANT (Era) "Wayward Wind"	..	8	..	..	6	..	..	8	..	..	3	..	3	8	..	6	..	..	2	..	..	10	45
10	8	LITTLE RICHARD (Specialty) "Long, Tall Sally"	..	..	3	..	..	9	..	5	3	7	..	8	..	..	..	8	..	..	..	3	..	..	42
11	9	LONNIE DONEGAN (London) "Rock Island Line"	10	5	9	..	..	..	..	..	..	..	..	7	7	..	2	..	3	..	..	5	..	..	40
12	19	FOUR LADS (Columbia) "Standing on the Corner"	..	4	..	3	..	..	..	..	8	..	7	..	8	9	9	..	..	..	9	..	6	9	38
13	20	DON ROBERTSON (Capitol) "Happy Whistler"	..	..	7	4	..	..	..	9	..	..	8	..	..	4	..	..	5	..	..	..	9	..	31
14	12	PLATTERS (Mercury) "Magic Touch"	7	..	10	9	4	..	..	..	..	6	..	9	..	..	..	3	..	..	..	..	..	..	29
15	21	TEEN-AGERS (Gee) "I Want You to Be My Girl"	..	10	6	..	..	..	5	..	..	..	..	..	..	..	..	..	..	3	..	6	..	..	25
16	...	McGUIRE SISTERS (Coral) "Picnic"	..	6	..	8	..	..	..	..	..	..	..	..	..	7	..	..	..	5	..	..	..	..	18
17	...	FATS DOMINO (Imperial) "My Blue Heaven"	..	..	..	10	..	..	..	..	..	..	4	..	..	..	..	..	..	10	3	..	..	..	17
18	..	AMES BROS. (Victor) "Only Hurts for Little While"	..	..	..	..	..	..	6	..	2	..	10	..	..	..	10	..	..	..	..	..	..	..	16
19	18	JOE TURNER (Atlantic) "Corine, Corina"	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	4	..	..	..	..	15
20A	15	RICHARD MALTBY (Vik) "Man With the Golden Arm"	8	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	8	11
20B	..	TONY MARTIN (Victor) "Walk Hand in Hand"	..	..	..	..	..	6	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	11
20C	13	NELSON RIDDLE (Capitol) "Lisbon Antigua"	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	11
23A	11	TEEN-AGERS (Gee) "Why Do Fools Fall in Love"	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	7	10
23B	..	DON CHERRY (Columbia) "Wild Cherry"	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	7	..	..	..	..	..	..	10
25	..	DREAM WEAVERS (Decca) "Little Love Can Go Long Way"	..	..	..	10	..	10	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7

1	2	3	4	5	6	7	8	9	10
ELVIS PRESLEY	MUSIC FOR SWINGING LOVERS	MY FAIR LADY	PICNIC	MAN WITH THE GOLDEN ARM	CAROUSEL	HARRY BELAFONTE	SERENADE	MR. WONDERFUL	OKLAHOMA!
Elvis Presley	Frank Sinatra	Broadway Cast	Film Soundtrack	Film Soundtrack	Film Soundtrack	Harry Belafonte	Mario Lanza	B'way Cast	Film Soundtrack
Victor	Capitol	Columbia	Decca	Decca	Capitol	Victor	Victor	Decca	Capitol
LPM 1254	W 653	OL 5090	DL 8320 ED 846	DL 8257 ED 2335-6-7	W 694 EDM 694	LPM 1150	LM 1996	DL 9032	SOA 595 FDM 1, 2-595

Irving Berlin On His 68th

Continued from page 43

ager wired Berlin a "thank you" acknowledgment after the broadcast.)

On the future of the music biz, Berlin said that it will be basically the same with fads such as the country is experiencing now. "Good music will always come out on top," he said, "and 20 years from now we'll be laughing at most of the rock 'n' roll, but some of it will last."

Speaking of songwriting, Berlin said that it comes easy now. He said that he's developed through three stages, 1) working at the piano, 2) working simultaneously with words and music, 3) working on ideas. He's currently busy on the score for "Sentimental Guy," a musicomedy about the almost legendary Wilson Mizner, wit and raconteur.

In an off-the-uff rundown of the 10 favorite songs of his own, Berlin named "Alexander's Ragtime Band," "A Pretty Girl Is Like a Melody," "Always," "Easter Parade," "Blue Skies," "Oh, How I Hate To Get Up in the Morning," "How Deep Is the Ocean?", "God Bless America," "The Girl That I Marry" and "All Alone."

On the Dorsey Bros. stanza Berlin was forced to share his birthday cake with several other cleffers. Although they were all top-notch, it turned out to be a confusing mishmash since the show was billed as a "Salute To Irving Berlin." The ringers were brought in by the guest artists primarily to plug their current waxings. For instance, host Dick Haymes sang "Come Rain or Come Shine" (Johnny Mercer-Harold Arlen) and Roberta Sherwood chirped "Lazy River" (Hoagy Carmichael-Sidney Arodin). Even the Colgate U. Glee Club, with no disks to promote, strayed from the Berlin format with "Great Day" (Vincent Youmans-William Rose-Edward Eliscu) and "September Song" (Kurt Weill-Maxwell Anderson).

The rest, however, was pure Berlin, and good, too. The Dorseys did a medley of "Blue Skies," "Remember" and "Alexander's Ragtime Band," Miss Sherwood belted "All Alone" and "Always" in fine style and Haymes had a breezy workover of "Isn't This A Lovely Day?"

The "Monitor" segment Sunday showcased Berlin doodling on his keyboard and answering a couple of queries. When asked for a songwriting formula, he replied, "First, have the talent to work with. Then it's a question of getting the right opportunity." *Gros.*

In London Too

London, May 15.

A special birthday tribute to Irving Berlin, who was 68 last Friday (11), is to be featured on BBC radio next Friday (18). The program, scripted by John Watt and Brian Rust, will cover 50 years of Berlin in the songwriting world.

Among the disks to be aired will be "That Mesmerising Mendelssohn Tune," the first song by Berlin ever recorded in 1910. The record was picked up recently in a junkshop.

AFM Conclave

Continued from page 41

leadership has already indicated that it favored Petrillo's stand.

A total of 354 AFM locals located in 24 states and Alaska have already officially pledged support to Petrillo in opposing Local 47. These locals, many of them from small towns, are the chief recipients of the Trust Fund benefits, and hence are the bulwark of Petrillo in the union. The Fund, supported by royalty payments from the disk and vidfilm industries, underwrites free concerts in parks, hospitals, etc., and thus provides employment for musicians. The resolutions of the small locals in Petrillo's behalf point out that it's the AFM members who create the mechanized music who are, in the main, opposed to the Fund "for their own selfish gain."

The setup of the convention delegates guarantees Petrillo's continued dominance. New York's convention delegation of three, representing some 30,000 musicians, has the same number of convention votes as a local representing 1,000 members. Hence, even if there were a coalition of big city locals (of which there is not the faintest sign this year), the weighted vote in favor of the small locals would make it impossible to unseat Petrillo.

Another peculiarity of the AFM setup is that neither the New York nor Hollywood local, the two largest in the country, is represented on the union's international exec board. New York once had an exec board rep, but not in the last couple of years.

Benny Goodman

Continued from page 45

10 p.m., an hour after he was scheduled to appear.

"Two hours each night for $6,000. Not a bad way to make a living. The dance committee did its part in bringing a top name to play at the Carnival. They cannot be blamed if the one that they hire refuses to cooperate.

"We are quite certain, however, that Goodman will not be asked again to play for a U-D function."

BG In Pottstown

The Benny Goodman orch walked off with a $5,800 take for a one night gig at the Sunnybrook Ballroom, Pottsdown, Pa., last Saturday (12). Terpery pulled in close to $12,000 for the BG stand.

Orch was booked in on a $3,500 guarantee and added $2,300 on the percentage deal. The BG tootlers swing into Ohio U., Athens, next Saturday (19) and the following night are set for a date at the Elms Ballroom, Idora Park, Youngstown, O.

Pubs Sue 'Yankees' For 'Ball Game' Interpolation Previously Heaved Out

The use of "Take Me Out to the Ball Game," in the legituner click, "Damn Yankees," has stirred up a legal fuss by Jerry Vogel Music and Broadway Music against the show's producers. Vogel and Broadway, co-owners of the renewal rights to "Ball Game," filed an infringement suit in N. Y. Federal Court last week naming Frederick Brisson, Harold Prince, Robert E. Griffith and Albert B. Taylor as defendants.

Suit asked for an injunction, damages sustained and an accounting of profits for alleged infringement of their copyright by giving public performance for profit in the show. A few bars of the tune were used in "Yankees," for which an original score was written by Dick Adler and the late Jerry Ross.

According to the Edward Colton office, attorney for the producers, the "Ball Game" insertion was taken out a few months ago when Vogel and Broadway first expressed objection to its use. The attorney is denying any legal liability.

Brit. Decca Pulls A 'Rock' on Lonnie, So Mercury Rises

British Decca apparently doesn't know a good thing when it has it. Diskery had first crack at Lonnie Donegan, Irish hillbilly who scored in the U. S. with "Rock Island Line" on its affiliate London label, but didn't bother to wrap him up exclusively and he was grabbed by Nixa, another British outfit.

Donegan will now be released in the U. S. under the Mercury banner because of its tieup with Nixa. First coupling on the Merc label is "Lost John" and "Slewfoot."

Click of "Rock Island Line" here is bringing Donegan to the U. S. for the first time. He arrives from England today (Wed.) for a shot on Perry Como's NBC-TV show Saturday (19) and a guest stint on Bill Randle's tv-er out of Cleveland the following night. He's also set to open at Brooklyn's Town & Country nitery May 22. He's managed in the U. S. by Mannie Greenfield and booked through the William Morris office. His British reps are Lynn Dutton and Dennis Preston.

Mills, Col Picts. Music Both Touche in Duel On 'Moonglow'-'Picnic'

Mills Music and Columbia Pictures Music are riding tandem with separate copyrights on a pop single disclick. Unusual occurrence came about via use of the Mills' oldie "Moonglow" and the insertion of a title theme in the Columbia film, "Picnic." Col Music publishes the theme, which was cleffed by George Dunning.

Morris Stoloff (Decca) and George Cates (Coral) recorded both tunes the way they're done in the pic and both platters are now riding the bestseller lists. The numbers made NBC-TV's "Hit Parade" for the first time last week, but were presented as a single offering under the overall "Moonglow-Picnic" tag. On the following Saturday (12), tunes were split and given a five and six slotting.

Both publishers are claiming strong separate sheet sales (there's no combined copy version). The "Picnic" theme was recently given a lyric by Steve Allen and the McGuire Sisters cut it without "Moonglow" for Coral. "Moonglow" was cleffed in 1934 by Will Hudson, Eddie DeLange and Irving Mills. Columbia Pictures Music is an affiliate of Shapiro-Bernstein.

Fast Plugs & Sudden Death

New York.

Editor, VARIETY:

Most recent trend in the music biz is the shortening of time between a disk release and the hit-flop answer, now a matter of three or four weeks. Many question the wisdom of this form of merchandising of a commodity which all experts agree must be strongly exposed, and for a length of time, before buyers can be expected to react. The 50-per-week release of new sides, since the indie labels have demonstrated equal potency to the majors (that's approximately 2,500 per year, with another 1,000 accounted for by the sometime schedules of the once-in-awhile diskeries), brings into focus the fact that only about 50 etchings a year rack up the real hit-money, although many others also come out ahead or manage to break even.

The current rate of production of demos of new songs by both BMI and ASCAP writers, young and old, in New York alone is close to 100 per day, accounting for some 35,000 tunes a year offered to record companies. Putting aside all claims of favoritism, the a&r man who has to render snap judgment on the vast flood of new material must by the nature of things be tossing off a series of daily guesses comparable to who will win the daily double.

The fact that less than 2% of the professionally prepared masters which are processed for public exposure each year result in the big moola brings the situation down to a vast waste of meritorious material. No answer is apparent inasmuch as no a&r man wants to cut down his releases and hence his law-of-averages chance of producing a smash. The real shame is the short, hit-or-miss exposure this condition brings about, completely wasteful of valuable tunes, talent and wax.

Not long ago a sixmonth campaign on a song was no oddity, then a six-week drive became the vogue, now an exploiter, whether originating from the payroll of the record company, the artist, or the publisher, can't get much excitement from any major disk jockey if the record hasn't shown, with one or two playings, that magic and unexplainable enthusiasm from the listeners who call and write and dash to the nearest record store. Hence, the group most likely to show an immediate reaction—the highschool kids with their 89c ready to spend—has become the bellweather of the biz and the group to shoot at for quick sales-appeal.

This is of course one-sided. The emotional reaction of a bunch of kids is vastly different from the considered judgment of millions of better-educated adults, also with 89c to spend. Add to this the hinterland trend of pushing only the No. 1 song on the Hit Parade, shrugging off the other six that make the Lucky Strike tabulation, and the boom-bust psychology is greatly strengthened.

The bigtime music men all agree that what made their present strong catalogs was the firm and lasting belief they had in the value of their songs, and they never let up or let go in promoting them. Today, with a release that doesn't show up pronto, the trend is to forget the song and go on to the next release.

Nobody can say that this new method of merchandising has produced a better overall quality of songs, hence the firms with the solid standards seem more and more secure as against the some 800 new pubberies which are playing for the big No. 1 hit and that alone. While the situation can rightfully be termed a view-with-alarm condition there seems to be nobody who, in fairness, can be accused of creating this winner-take-all psychology. It smacks of the hectic and thoughtless accumulation of paper profits in the late '20s when quality was forgotten and the quick buck was head man—an idol that turned out to be a headless horseman.

A Songwriter.

AFM-Vegas

Continued from page 45

negotiations for future shows and even threatening to curtail the town's entertainment policy completely.

Chain Reaction

Were the 20% granted, it would see the musicians' base stipends going up from $125 to $150. One hotel exec explained that it isn't the $25 scale hike that is so important, rather it's the way other unions might react if the AFM'ers were granted a wage representing a 20% boost. Recently, the hotels upped culinary and teamster unioneers 5%. The hotels, then, fear that a 20% increase to the musicians would see the other unions seeking similar demands which could lead to an inundation of the hotels by new contract demands.

The point has been raised by several orch leaders that their men are presently receiving salaries well above scale, some tooters with longevity considerations getting as high as $145. With the threat from hotels of no shows—no jobs—those musicians have indicated they'll go along with the new boost just to settle the dispute.

Notices had been passed out to house orchs at the Riviera, Sahara, El Rancho and Thunderbird. Latter two hotels—who are not members of the Hotel Assn.—were granted a 60 day cooling off period because the new contract demand had been delivered by the AFM to the association, while no formal notification of the negotiation had been made to the nonmember pair of resorts. Riviera withdrew notices and reinstated its house orch for 30 days, until June 3, as did the Sahara. All four notices were due to have become effective between May 7 and 10.

Hotels tried to force another wedge, the threat of firing local musickers and hiring travelers. But James C. Petrillo advised the Vegas local to continue its negotiations with the assurance that if the balance of employed musicians favored the out-of-towners, he would order all musicians off of the bandstands.

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On The Upbeat

New York

Jack Dunn, exited his disk promotion post at Coral Records to join **Dick Gersh's** publicity office. **Marty Hoffman** replaces at Coral . . . **Teddy Reno** back to Italy for a film assignment. He'll return to the U.S. in about two months . . . **Lucille Fisterer,** secretary to **Joe Mathews** at Capitol Records, married **Jay Bolinger,** Saturday (12) . . . **John Scott,** deejay at Boston's WCOP, shuttling to Gotham for a WABD show under the name of **Mark Scott** . . . **Eddie Layton,** organist at Park Sheraton for the past four years, cut an album for the Wing label . . . **Harry Belafonte** holding a one-man concert at Birdland Sunday afternoon, June 10, for the benefit of National Urban League . . . **Dell-Tones** begin a four-week engagement at new Basin Street Club, Miami, tonight (Wed.) . . . **Mello-Larks** set for two frames at Riverside, Reno, starting June 7.

Bobby Scott, ABC-Paramount pactee, set for Seven Seas, Omaha, for two weeks beginning Friday (18) . . . Colony Club, Dallas, gets **Four Voices** for two weeks starting May 28 . . . **Ray Ellis** supplied the arrangements for **Four Coins'** new act . . . Thrush **Cathy Carr** set for **Eddy Arnold's** tv show May 31 . . . **Joe Lustig** handling New York promotion for Jazz Festival at Newport, July 5-7 . . . **Murray Bloom,** vet music man, recuperating at Burkes Foundation, White Plains, after major surgery . . . **Tommy (Dr. Jive) Smalls** elected new honorary mayor of Harlem. Inauguration ceremonies take place at Smalls' Paradise nitery tonight (Wed.) . . . **Lecuona Boys** orch into Laurels Country Club, Monticello, for summer season beginning May 30 . . . **Hal Graham's** orch held over at Golden Slipper, Glen Cove, L. I. . . . **Buddy Basch** back in town after stage managing show at MOA conclave in Chi last week . . . **Paul Martell's** orch opens at Roseland Ballroom May 25 . . . Czech composer **Josef Stelibsky** placed three polkas with E. B. Marks Music. He's now managed by **John Predari** . . . MGM Records tieing in with the Warner Bros. pic, "The Searchers," via special sleeves for its disking of the title tune by **Danny Knight** .

Hollywood

Yma Sumac's conductor-arranger-husband **Moises Vivanco** has completed a series of arrangements based on the authentic music of the Jivaros, South American savages, for an upcoming Capitol album . . . **Rusty Draper** will do a "Salute to Hoagy Carmichael" Mercury album . . . Capitol's **Dave Cavanaugh** in N.Y. to cut an album with **Woody Herman's** orch and one with **Pee Wee Hunt** in Chicago . . . **George Shearing** gets his citizenship papers in N. Y. late this month . . . **Walt McGuire,** national sales manager for London Records, departed after a few days here . . . **Harry James** has decided to bring his big band into the Palladium, instead of his eight strings . . . **Dave Gordon** of Gordon Music took off on a two-month business trip to Europe.

Chicago

Ray Pearl ends a nine-month run at O'Henry Ballroom, July 1 and checks into the Peabody Hotel, Memphis, July 30 for two frames. . . . **Helen Scott** bowed at Cork Club of Shamrock Hotel, Houston, last night (Tues.) after a nine week stand at Hotel Phillips, Kaycee, ending Saturday (12) . . . **Don Terry** orch signed to a five-year pact by Associated Booking . . . Preview Lounge op **Ralph Mitchell** looking for a name for his new progressive jazz room, set to bow Friday (18) . . . Regis Records, new Chi-based indie diskery, launching its first platter, "Backfire," b/w "Take Me Back"; **Betsy Gay** thrushs with the **Sid Nierman** orch. . . . **Ann Gilbert** recently inked by Groove Records; she's cutting an album with **Elliott Lawrence** orch.

Pittsburgh

Flairs and **Blockbusters** both into Rock 'n' Roll Room, formerly the Carnival, for a week . . . **Paul Bley,** pianist, and his quartet from Montreal back in Midway Lounge . . . **Somethin' Smith** and **Redheads** set for three weeks at Ankara beginning June 11 and **Miami Beachcombers** come in July 16 . . . **John Marino,** trumpet player, has joined **Joe Lescesak** combo at Almono Club . . . **Ted Lewis** opens at Horizon Room May 28 for a fortnight . . . **Doreen Faust** unit has switched from White Elephant's cocktailery into main room, replacing **Phil Cavezza** orch . . . **Four Aces** play Twin Coaches for a week opening June 11 following three-week stand at Cocoanut Grove in L.A.

Kansas City

Don Roth Trio currently in Kansas City Club and looks to stay till July . . . **Charles Drake** combo pulls out of Drum Room of Hotel President May 19 after a winter-long stay, and shifts to Riverside Club, Casper, Wyo., opening May 28 . . . **Bea Vera** orch out of the Riverside moving south to Texas Hotel, Fort Worth, May 28 . . . **Nick Lucas** follows his Hotel Muehlebach fortnight, currently effective, with personals in California, then hies to Baker Hotel, Dallas, to open June 12. Later in the summer he does time at the Wort Hotel, Jackson, Wyo. . . . **Ruwe, Louis & Sunshine** set for Vic's Club, Wichita, for a fortnight early in July; details worked out by **Dave Bender** of McConkey office here . . . **Lenny Colyer** into Eddys' last Friday (11), replacing **Ruwe, Louis & Sunshine,** who could fill only one week at the spot because of previous commitments . . . **Tex Beneke** orch one-nightered at Pla-Mor Ballroom Saturday (12).

Scotland

Sid Phillips band into Green's Playhouse, Glasgow . . . Scot jazz fans taking part in "Riverboat Shuffle" trip down Firth of Clyde . . . **Joe Rankin,** xylophone player, making first British appearance on **Bill Kenny** layout at Empire, Glasgow . . . **Winifred Atwell's** waxing of "Poor People of Paris" topping Scot bestselling disks, with **Kay Starr** in second position with HMV recording of "Rock and Roll Waltz" . . . **Ruby Murray,** Irish singing star, to Empire, Edinburgh.

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PROGRAM TO-DAY

YESTERDAY'S

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RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1A	1	*People of Paris (Connelly)	2	7	7	3	9	2	2	4	1	1	6	1	6	92
1B	2	*Hot Diggity (Roncom)	4	4	9	1	4	5	3	..	2	2	2	2	2	92
3	5	*Ivory Tower (Morris)	1	..	6	6	1	7	5	9	5	4	..	..	4	63
4	3	*Mr. Wonderful (Laurel)	..	3	1	2	..	3	1	..	8	..	..	6	..	53
5	10	†Walk Hand in Hand (Rep.)	3	8	2	..	6	10	..	3	..	9	10	..	1	47
6	14	*Standing on Corner (Frank)	5	1	..	..	5	1	..	..	..	8	3	..	..	43
7	7	†Rock & Roll Waltz (Sheldon)	..	..	..	9	..	..	..	2	4	5	1	3	..	42
8	4	†Suede Shoes (Hi-Lo-H&R)	9	..	3	5	10	8	4	..	3	..	..	..	7	39
9	9	†Heartbreak Hotel (Tree)	8	..	..	7	3	..	..	8	9	3	7	8	..	35
10	11	*Moonglow (Mills)	6	..	..	..	2	..	7	..	..	6	4	..	10	31
11A	11	*Picnic Theme (Col. Pics.)	7	..	..	..	8	6	7	-5	..	7	..	..	..	26
11B	12	*Danced All Night (Chappell)	10	2	5	..	..	4	8	..	..	..	..	..	..	26
13	8	*Moritat (Harms)	..	6	..	10	..	..	6	..	7	..	8	5	..	24
14	6	*Lisbon Antigua (Southern)	..	..	8	8	..	9	10	10	-6	..	9	7	9	23
15	..	*To You, My Love (Leeds)	..	..	..	..	..	..	..	1	..	..	..	..	8	13

Inside Stuff—Music

Referee's report recommending expulsion for leaders of the Los Angeles AFM Local 47 revolt apparently won't produce any quiet atmosphere within the group. Plans already are being made for a stormy membership meeting May 28 at which time delegates to the convention will be instructed. Delegates, elected two years ago, are John te Groen and Maury Paul, removed as prexy and veepee of the local, respectively, at successive membership meetings, and Phil Fischer, international studio rep.

Also shaping up is a major election battle if the AFM follows through on the referee's report recommending expulsion of Local veepee Cecil F. Read, insurgent leader, and 10 of his followers. Read and seven of the others are Local 47 board members. If they are expelled, it's expected the insurgents will present an entire slate of candidates for election to the board to succeed them.

Another case of inter-diskery cooperation on artists is Shorty Long, an RCA Victor pactee featured in the Frank Loesser musical, "The Most Happy Fella," who was okayed to appear in the Columbia Records' original cast album. Not only did Victor agree to Long's performance for Col, but the diskery also consented not to record Long on the tunes which he does in the show, "Standing on the Corner" and "Big D."

Perhaps the standout example of diskery non-cooperation involved Ethel Merman in the "Call Me Madam" show. RCA Victor had the cast album rights, but Decca had Miss Merman, so Victor's "cast" album was done without the star.

Hudson Music Corp. of N. Y. wants the U. S. District Court in Los Angeles to take a look-see at a hillbilly tune, "Looking Back to See," published in 1954, in a copyright infringement suit filed in L. A. against 16 defendants. Among those named were Decca, RCA Victor and MGM Records, as well as Broadcast Music Inc. and Dandelion Music, local publishers. Through attorney Arthur Katz, Hudson is asking an injunction prohibiting further use of the tune by the defendants and an accounting of profits. Additionally Hudson is seeking $50,000 damages for breach of confidence and unfair competition.

The House of Handy, publishing firm of W. C. Handy, the 82-year-old writer of "St. Louis Blues" and other classics, has compiled an eight-page brochure consisting of photostatic reprints of press tributes to the "father of the blues." Included in the clippings is Jim Walsh's story on the alltime 10 top pops in the Golden Jubilee edition of VARIETY, published Jan. 4 of this year. Walsh said that "'St. Louis Blues' probably shares with 'Stardust' the distinction of being one of the most recorded tunes of the past generation or so."

Rock 'n' roll may sell records but it doesn't sell washing machines. White goods sponsors are finding that the r&b platter programs aren't hitting the desired buying market. They've been beefing to station managers that the rock 'n' roll audience is made up primarily of teenagers and not the adult segment that purchases the heavy goods. In line with this, a Detroit disk jockey was bounced recently because of his limited r&b appeal.

It's a situation where high ratings add up to low buying.

Settlement of the Hill & Range suit against Bosworth Ltd., British publishing firm, over "The Happy Wanderer" doesn't affect Sam Fox Music's U. S. ownership to the tune. Fox acquired the U. S. rights from Bosworth last year and H&R brought suit against the British firm claiming that it had made a previous firm deal. Bosworth settled for the payment of attorneys' fees to H&R in New York county clerk's office and not for the $105,980 judgment, as erratumed.

Decca Records has made a tie-in with the New York Convention & Visitors Bureau to plug its new album, "Holiday in New York." In conjunction with the release to the disk jockeys, Decca has enclosed a recorded interview with Mayor Robert F. Wagner with a suggested script for deejay use. The plugs are designed to give the forthcoming "Summer Festival" in Gotham a boost.

Payola comes high, especially when a motion picture company wants a disk tieup. A film studio recently shelled out $12,500 to get a plug tune from an upcoming pic cut by a top name combo. Loot was divvied up between the combo, the manager and the diskery artists & repertoire chief. On the studio's ledger, it's all chalked up to advertising.

Songstress Wynne Miller, niece of the late bandleader Glenn Miller, is currently making a bid in show business under the management of Johnny O'Connor. She's a mezzo-soprano.

IN ROCK 'N' ROLL IT'S RCA 2 TO 1

RCA Victor apparently is playing footsie with rock 'n' roll. Of the dozen rock 'n' roll-titled songs released in recent weeks, Victor led the field with eight. They are "Rock 'n' Roll Express" (Vaughn Monroe), "Honolulu Rock 'n' Roll" (Eartha Kitt), "Tennessee Rock 'n' Roll" (Billy Eckstine), "Rock 'n' Roll Ruby" (Dave Burton), "Rock 'n' Roll Rhapsody" (Joe Reisman), "Rock Hearted Mama" (Dick Williams), "Cuban Rock" (Perez Prado) and the clicko "Rock 'n' Roll Waltz" (Kay Starr).

In a similarly titled groover is Joe Ward's "Rock 'n' Roll Merry Go-Round," on King; Ink Spots' "Rock 'n Roll Rag," on Grand Award; Steve Gibson's "Rock 'n' Roll Stomp," on ABC-Paramount, and Gloria Wood's "The Rock and The Roll," on Diamond.

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THE ROSY LOOK OF THE ROAD

Vegas' Lady Luck Gambling Lounges As Payoff Vs. Names; Fairway, Too

The Lady Luck Hotel, Las Vegas, which is expected to preem in July, will eschew name talent in favor of a cocktail lounge policy exclusively. A large dining room will be devoted to banquet and convention biz. By this means, the inn hopes to be able to get away from entering the name talent sweepstakes with the other Strip hotels.

Lady Luck is one of the three hotels currently under construction, and is expected to be the first of them to open for business. Other inns are the Tropicana, which isn't likely to spring before July, and the Stardust, on which work is proceeding slowly.

In addition, Lady Luck is building an 18-hole golf course, the second on the Strip. Other fairway is adjacent to the Desert Inn.

Of late, hotels have gotten around to the belief that the lounge is becoming an increasingly important factor in luring trade. Potency of lounge entertainment is responsible for a lot of added business, and sometimes the ops indicate that cocktail entertainment means even more to the inn than the headliners in the main nitery rooms.

Importance of the lounge first made itself evident when Louis Prima went into the Sahara a couple of years ago. Since then, many bandleaders have pared down their organizations for a try at the casino foyers.

M&L for N. Y. Copa

Dean Martin & Jerry Lewis have been signed for the Copacabana, N. Y., for two weeks starting July 12. The comedy duo have worked this spot previously during the summer and have done SRO biz.

British Circus to Moscow

London, May 15.

A British circus is being invited to Moscow this summer under a reciprocity deal. The Moscow circus, which has been touring Europe, opens here next Monday (21) for a three-week run.

Clem Butson, of the Tom Arnold Organization, is now lining up the acts for the British company to tour the Soviet Union.

Chi Inns Push Posh Cafe Yen

Chicago hotels are in for a reactivation of their nitery bookings next season.

Lee Schoenbrunn, managing director of the Drake, wants to pattern the revitalized Camillia House, a once distinguished class boite, after the St. Regis', Maisonette Room in New York, and in fact shuttle its personalities like Julie Wilson, Connie Moore, Monique van Vooren, Fernanda Montel, et al., between both key cities.

Ernest Byfield Jr., whose ad agency handles the Sheraton Hotels, is in the anomalous position of hypoing the Sheraton-Blackstone into a competitive situation with the Hotel Ambassador East's Pump Room, a landmark pioneered by his late father.

Other Chi hotels have similar plans for the new season.

SKYSCRAPER COIN IN SMALL TOWNS

By JOE COHEN

Showmen are finding that the money for big shows is coming from the comparatively smaller towns. This is proving true in many cases—not only on the basis of per capita population but in actual takes.

Entrepreneurs have compiled a dossier of cities in which dates are a generally good bet. List includes such outposts as Raleigh and Winston-Salem, N. C.; Lafayette, La.; Birmingham; Rochester and Syracuse, N. Y., and a few others that arent' being readily divulged by the producers.

Of course, the secret lists of hot towns are constantly subject to revision because of conditions that arise from time to time. Until a few years ago, for example, Milwaukee was considered one of the hottest show towns in the U. S. Then, showmen complain, they had to go and get a major league ballclub and the town went so baseball crazy that amusement became a secondary consideration. As a matter of fact, the big shows that generally cleaned up in that area have found the pickings very lean of late. A city like Detroit or most towns in the Michigan area are good only when the auto industry is at full swing. At the present time, because of layoffs at the auto works, Detroit is on the "must shun" list for most displays.

A good town generally is Pittsburgh, which has a wide range of industry. Another burg that has been rewarding the shows is Birmingham, when the steel and coal industry is in high gear. Mont-

(Continued on page 52)

AGVA Day-&-Dating Ringling in Hub; Yank Beatty's Coast Acts in 15G Rap

Boston, May 15.

The American Guild of Variety Artists made good its challenge to John Ringling North on bringing in another circus to the Hub to play in opposition to Ringling Bros., Barnum & Bailey if North refused to ink contracts. The union brought in the Frank Wirth Circus at the Arena opening yesterday (Mon.). Ringling Bros. opens today (Tues.) at the Boston Garden.

Ringling, in for six days in the 13,909-seat Garden, faces its first opposition in Boston for the date. AGVA opened with Wirth unit circus a day before Ringling came in, is admitting all children under 12 free when accompanied by a parent and scaled all seats at $1.50, tax included, in the 7,200-seat Arena.

Billed as the "AGVA Variety Circus," under sponsorship of that union and the International Brotherhood of Teamsters, the opposition circus looks to cut the standard Ringling gross for the Garden stand. Standard gross for the Ringling show in Boston Garden is $250,000 for six days. Last year, it did slightly over this figure due to extra matinees.

Profits to Mayor's Fund

All profits from the AGVA circus will go to Mayor John B. Hynes' Charity Fund, Smiley Hart, AGVA local rep, said. He said AGVA has already guaranteed $2,000 to charity.

A test of labor is seen with the two opposing circuses. All labor unions in the Hub are expected to extend the "no crossing of picket lines" to families, children, and friends and the moppet business of "I wanna see the circus"

(Continued on page 50)

Myron's M. B. Multiple

Miami Beach, May 15.

Longterm bookings for Miami Beach hotels have already started. First multiple deal for next season has been inked between the Sans Souci Hotel and Myron Cohen. Pact calls for three dates. First will start Dec. 21, second will be Feb. 1 or 8 and the third commences April 5 or 12.

The multiple term deals have been used by several hotels to insure a spread of headliners throughout the season. Cohen, among others, had three-part contract last season.

Borge 9G Busts Canton 1-Nite Peg

Canton, O., May 15.

Victor Borge set a boxoffice record for a one-nighter Wednesday (9) at 6,000-seat Memorial Auditorium, grossing $9,000 on a 75-25 split with sponsoring LCL Presentations. Advance mail order was biggest in house's five-year history.

Scale of $2.20 to $4.40 was one of highest of any attraction since civic house opened with "Holiday on Ice," still its top grosser, in October, 1951.

Record one-night gate though, for two performances, was Bill Haley & Comets with Joe Turner and the Platters, preceding Saturday. More than 7,500 paid $12,000 for 7:30 to 10 p. m. shows, also via LCL.

SUE CARSON

"The entertainment quotient for Mocambo patrons these nights, while Sue Carson is pixilating on stage, is about as close to 100 percent as any entertainer can get. If the Morrison clan plan doesn't mint a fortune from this booking, they should turn the entire place into an aviary."

LEO GUILD:
Hollywood Reporter

"SUE CARSON is one of the greatest singing comediennes it has been my pleasure to watch perform."

Producer BERT FRIEDLOB

"In my 35 years in show business I've seen all the top comediennes and to me SUE CARSON is tops."

Writer EDDIE WELCH

"We have watched and laughed at SUE CARSON for the past five years. She is one of the greatest comediennes in our profession today."

RITZ BROTHERS

"SUE CARSON is the best comedienne I have ever seen."

Songwriter NED WASHINGTON

"Mocambo's a-rockin' and a rollin'—SUE CARSON, that fresh new talent I was telling you about a couple of weeks ago, had the swanky audience rocking with rhythm and rolling with laughs at her comedy antics and lyrics . . . Sue clicked in a great great big way."

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MOCAMBO

HOLLYWOOD, CALIF.

Personal Representative—Lou Irwin Agency Press Relations—Norman Millen

AGVA Day & Dating Ringling

Continued from page 49

is expected to be counteracted by the "union" circus.

Situation poses a pretty problem for the new legit pressagents, members of the Assn. of Theatrical Press Agents and Managers union. With strong newspaper unions here — American Newspaper Guild, typo, press and carrier unions—situation could be strained.

For the Ringling circus, it marks their first challenge in the date. For years, no circus has dared play opposite Ringling. Smaller circuses used to skim in ahead of Ringling, but in recent years none have tried it.

Indications from Jack Bright, AGVA national administrative secretary, in to line up union strength and arrange the opposition circus, are that similar action will be taken here and there along the Ringling route. Ringling Bros. goes to Baltimore from Boston, then Washington.

As headliner for the AGVA circus Bright nabbed Captain Midnight for kiddie draw. (For other acts see accompanying story.) He said no money will go out of Boston and the one-ring show will serve as an alternative to the kids through union picket lines.

Acts Switch to KTLA

Hollywood, May 15.

Two unskedded performers stopped the Clyde Beatty Circus from going on in Burbank last week—American Guild of Variety Artists' reps James L. Kelly and Larry Rio. On orders from AGVA Coast topper Irvin P. Mazzei, all the union's acts were yanked because Beatty allegedly failed to meet some $15,000 in salary obligations.

According to Mazzei, the Beatty big top, which opened here March 23, has reached the end of the line until all AGVA members are paid in full, and a bond posted with the union against future payrolls. Duncan Renaldo, tv's "Cisco Kid," headlines Beatty's show.

Last Thursday (10), after the AGVA action, KTLA (TV) topper Klaus Landsberg booked six of the Beatty acts into his weekly "Circus" show about three hours before air time. Among those reporting to the KTLA tent show were head-swinger Tiny Gallagher; the Boginos Risley turn; The Webbers wire act, heel-swinger Jerry Soules and the Fredsons.

Alan Gale As A Roadshowman For B'nai B'rith

Show bizites, long used to attract funds into various charities and organizations, have been hitting a bigtime status in that area. Latest to be retained to build up treasuries for philanthropic purposes is Alan Gale, who will take a unit on the road to appear before B'nai B'rith meetings throughout the country starting in the fall.

So far, Gale is scheduled to appear in 80 cities, and hence do some dates out of the country. Schedule hasn't yet been made up, but is expected to be completed shortly after a canvass of the BB lodges throughout the country.

Gale for the last few years has been an entertainer-boniface having operated Celebrity Clubs in Miami Beach and New York and for the past winter was at the Versailles Hotel, Miami Beach.

Show biz troupes have long been an adjunct of various charity drives, but few are on a bigtime scale such as Gale's junket promises. For example, in the Catskill mountain belt in New York, there are occasional units that ply the area giving free shows at various hotels for the privilege of taking up collections. The revenue is generally heavy enough to support the touring mimes and at the same time return a few bob to the charity involved.

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Circus' Freedman, Doll Fined $200 by ATPAM For Hiring Non-Unionists

Zac Freedman, general press-agent for the Ringling Bros., Barnum & Bailey Circus, and Bill Doll, special New York press-rep for the show, were fined $200 each last week by the Assn. of Theatrical Press Agents & Managers. The official charge was "using non-union persons in union jurisdiction."

In Freedman's case, he was charged with using a non-ATPAM member as publicity contact for television and radio. Doll was accused of using non-union help for running errands and performing minor assignments.

It was also claimed that Freedman had failed to notify the union that his salary from the circus was several weeks in arrears, and that his assistants, Harry Davies and Lorella Val Mery, were also unpaid.

Post 'Unfair' Tag Vs. Circus in Hub

Jackie Bright said charges of unfair labor practices are being filed against Ringling Bros., Barnum & Bailey Circus before the Massachusetts Labor Relations Committee. Bright is national administrative secretary of American Guild of Variety Artists.

John Ringling North, prexy of Ringling, charged that AGVA and Local 447 of the International Brotherhood of Teamsters do not represent a majority of the circus workers. "Both unions have refused to show that they represent the required majority of our employees," he said.

"It is our long standing policy to sit down and negotiate with any union representing our employees. But we will not hand over any of our employees to any union against the employees' wishes. To do so would not only be completely unfair to our circus employees but is contrary to recognized collective bargaining practices."

J. R. North Cuts Across Ed Sullivan on Acts, Raps AGVA Status as Circus Op

John Ringling North, as president of the Ringling Bros.-Barnum & Bailey Circus, which opened its Hub stand yesterday (Tues.) at the Boston Garden, served notice on Ed Sullivan's tv'er that the Fredonas were under contract to him. The emcee of the CBS vaudeo in his Monday (14) column in the N. Y. Daily News accented Ringling circus' off-business since its hassle with the American Guild of Variety Artists.

AGVA debuted a one-ring circus in the Boston Arena a day before the RB-B&B advent, with a reported light Monday matinee trade of about 100 and with children under 12 free. Ringling claimed a $82,000 advance for the Boston stand.

On the report of business in New York being less than last year's, Ringling says once every five years the calendar is such that the traditional Gotham debut of the circus only gets a fraction of the usual Easter business; this year only three days of Easter redounded to the b.o. benefit of the Big Top.

North issued a statement over the weekend inviting AGVA, if it is the bargaining agent for the majority of the circus performers, to so represent itself, but since the majority of the personnel is working in the Ringling show, obviously AGVA hasn't that right. Former U. S. cabinet aide Anna Rosenberg is handling North's labor relations. North says only nine AGVAns have been called out so far.

North adds that he was always under the impression that a labor guild or union was forfended from going into business for itself, in competition with established businesses; in short, AGVA's putting on a circus, in opposition to the Ringlings, is deemed by him to be a violation, or at least "most unusual."

North doesn't dispute the fact Emmett Kelly is only getting $160 as reported by Sullivan, but since Kelly knew what he was doing when he signed the contract—"and it has two more years to go"—he doesn't see how it concerns AGVA.

Arnold Eisen Joins Walker Agcy. in Fla.

Boston, May 15.

Harry Walker talent agency, booking vaude, concert and lecturers, set an expansion movement this week with the signing of Arnold Eisen, vet B&Q picture executive, to manage a new office on Lincoln Rd. in Miami, to open July 1.

Move is first in a series of expansions which will ultimately give the Boston agency offices in New York, Los Angeles, Chicago and Pittsburgh. Eisen resigned yesterday (Mon.) as general manager of B&Q Associates. He will head operations out of Miami as general manager of the Walker office. Larry Lapedis of New Jersey takes over the booking and buying part of Eisen's former position, and another man will be appointed later to carry on the balance of duties.

Eisen, in the film biz since 1928, has been affiliated with the Jake Fabian circuit, Warner Bros. Theatres, and most recently with B&Q, which operates 12 theatres in the Boston area.

AGVA, Teamsters Pour $50,000 Into Hub 'Circus War'

The American Guild of Variety Artists, together with the International Brotherhood of Teamsters, are investing around $50,000 in their attempt in Boston to make the Ringling Bros. and Barnum & Bailey Circus come to terms. Both unions are staging a combined circus at the Boston Arena, opening Monday (14), while the Ringling outfit opened yesterday (Tues.) at Boston Garden.

The unions are shelling out approximately $25,000 for a show, while a similar sum was allocated toward arena rental, program printing, laying the tanbark, setting up, etc. The unions will share in the concessions.

Frank Wirth, vet circus producer and agent, is producing the unions' show. If this venture comes out ahead financially, Jackie Bright, national administrative secretary of AGVA, says that the same tactic will be applied just ahead of many of the key stands that the Ringling circus will make. They'll rent highschool stadiums, ballparks or auditoriums wherever possible just to bedevil the Big Show.

AGVA and the teamsters union had picketed Madison Square Garden, N. Y., since the circus opened there April 4. Both unions are seeking a pact to unionize the circus. No profit in Boston is anticipated, but if a surplus does turn up, it will be left in Boston for the benefit of various children's charities.

Lined up for the AGVA circus are Capt. Midnight, Goetchi Bros., Cole's Elephants, Frank Cook, Florida Trio, Bob Emory, Tubby Reeves, Flying Valentines, Joan Valentine, Evelyn's Dogs and Ponies, Torelli's Liberty Horses, Craig's Chimps, as well as the acts and clowns that walked out of the Ringling circus at AGVA's behest. These include Billie Mahoney, Felix Adler, Otto Griebling, Amelia Adler, Preston Lambert, Fredonias, Lynn Brant, and Mation Seifert. Emmett Kelly, also out of the Ringling Circus, is on other dates.

RED NICHOLS BOWS FRISCO NAME FLING

San Francisco, May 15.

Red Nichols & his Five Pennies is the leadoff band in a revival of Sheraton-Palace Hotel's name band policy. Nichols combo was set for opening at the Palace Corner last night (Tues.), will play through June 23 and is offering special Dixieland sessions twice nightly.

The Corner is informal drink-and-dancing room in old hotel, acquired 18 months ago by Sheraton chain. New policy may presage big band return to Rose Room, hostelry's main supper room which in recent years has been used exclusively for special banquets.

Rap Cedar Pt., O., Sale; Set Quiz

Sandusky, O., May 15.

Last week announcement was made that Cedar Point, summer resort of the Great Lakes with one of the largest amusement areas and public beaches along Lake Erie, had been sold to an outside syndicate which proposed to convert it into a 1,000-home, Fort Lauderdale type development. This week, protests against the sale are being voiced by some of the beneficiaries of the trust which controls 51% of the voting stock of the resort corporation. George A. Roose of Toledo, head of the purchasing syndicate, had announced that his group had purchased control from the Central National Bank of Cleveland as trustee for about 80 beneficiaries. Price for the shares involved was said to be $287,960, but some of the heirs now claim that an offer of $1,000,000 had been turned down several years ago. As the local common pleas court must grant permission for the sale to be consummated, it looks like plenty of opposition at a hearing on June 9.

The purchasing syndicate sees no future in the resort business and plans to make the area entirely residential, creating further protests. Local merchants don't like the idea nor do some patrons of the resort. A suggestion that the State of Ohio purchase the site for a public park has been noted in a Cleveland newspaper.

Meanwhile, the present lessee of the 400-acre resort plans to open in a few weeks for the 1956 season, and as his lease has four more years to run, no immediate changes will be noted regardless of the court's decision. Last season, the ballroom featured name bands on weekends, but no bookings have been announced for this year.

Eddie Sherman From Agent to Mgt. and TV

Hollywood, May 15.

Eddie Sherman is bowing out of the agency field in favor of concentrating on personal management and tele packaging. His clients have been turned over to the William Morris Agency for booking. They include Abbott & Costello and Debra Paget.

Sherman was originally a theatre booker with offices in New York and Philadelphia before coming to the Coast. At one time he was the largest indie theatre talent buyer in the business and had owned several houses in association with Sam Stiefel.

While in the booking business, he took over the management of Abbott & Costello when they were in burlesque and piloted them to a top b.o. attraction several years later. He left the booking office in charge of Larry Golde in order to concentrate on Coast bookings.

The booking office closed several years ago and Golde retired to Florida.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

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It's the Old Cafe Story—Soph's Gotta Take It Easy; Delays LQ Date

Late shows are again becoming a factor in the buying of names. Situation came into focus by the switch of Sophie Tucker from a Nov. 8 stand at the Latin Quarter, N. Y., to a new spot still to be decided upon. She's stepping out of that assignment and George Jessel has been signed instead to start Nov. 1 for three weeks.

Miss Tucker begged out of that date because of the large number of late shows that would be required around that time. In addition to working weekends for three times nightly, there would be a late show probably for Armistice Day and during the Thanksgiving holidays. Miss Tucker is begging out of ayem work as much as possible.

Of late, some performers are stipulating the number or 2 a.m. sessions to be done. Ordinarily, the cafes had been assuming that late shows would be performed on weekends and holidays. Bonifaces feel that it's the extra coin that falls on those days that makes it worthwhile to spend kingsize sums on top performers. Of late, some headliners have been rebelling at the extra performances, and frequently negotiations have been called off on that score.

The situation erupted some years ago when there was competition between the now defunct Riviera, Ft. Lee, N. J., which had a two-show policy nightly except on weekends, as against the Copacabana, N. Y., which worked on a three-shows-nightly basis. Riviera was able to lure several of the Copa names to its banner and as result, the Copa had to go along. Since then, the question of a third bill has been moot except during some weekends, but contracts have been so worded as to permit a late display when enough customers congregate.

Dallas' 36-Hr. R 'n' R

Dallas, May 15.

Live rock 'n' roll music alternated with soundtrack rhythms in a 36-hour musical marathon which started Friday (11) at the Majestic Theatre here.

Johnny Carroll of Decca Records headed the stage battalion. Between times and throughout this week the film features "Rock Around the Clock" with Bill Haley & Comets.

Haley group is also scheduled to make a personal appearance in a rock 'n' roll show here tomorrow (Wed.).

Pitt Gardens Just a Memory

Pittsburgh, May 15.

Last hope of saving the Gardens, the town's long-standing arena, disappeared last week when owners asked for razing bids and prepared to build a deluxe apartment house on the site. This means Pittsburgh will no longer be able to play any of the big ice shows, rodeos, top auditorium attractions, etc. Furthermore, John H. Harris, veteran Pitt showman and producer of "Ice Capades," who has held the lease on the Gardens, will have to transfer his franchise in the American Hockey League; indie collegiate basketball, Globe Trotters and barnstorming pro teams will have to look elsewhere for exposure, too.

Projected Auditorium, a civic project, will not only house top sports events, ice shows and Civic Light Opera Assn., which now runs its summer shows outdoors at Pitt Stadium, won't be completed before 1959 at the earliest.

Britain's Isle of Man Turns Angel, Subsidizes Revue for 3 Extra Wks.

Isle of Man, Eng., May 15.

The Manx (Isle of Man) Government has gone into show biz. It will guarantee, through the island's tourist board, the Palace Theatre company at Douglas against all loss for an extra three weeks' run of a revue starring comedians Albert Burdon and Harry Bailey.

Show will now open two weeks earlier, on June 16, and close a week later, thus making a total run of 13 instead of 10 weeks. Titled "Toast of the Town," it will also feature Penny Nichols, blonde chirper-comedienne, and the Musical Elliotts. Ronnie Aldrich and the Squadronaires are also pacted to play at the Palace for vacationers from July 2. Leading vaude names will be featured in Sunday night celebrity concerts.

Island, fave resort with British holidaymakers, gets Hollywood pix on early release. Isle of Man has its own history, parliament, laws, licensing hours and coin.

Alvin Burlesque, Mpls., In Clear But Ops Fined

Minneapolis, May 15.

City council license committee decided not to suspend or revoke the license of the Alvin, local burlesque theatre, because of its tangle with the law, although its offense made it liable for a severe penalty.

Edward Ross and Alfred Krikorian of Kansas City, the theatre's lessee and house manager, had been fined $100 each in municipal court for permitting an indecent show.

Previously three strippers had been fined similarly for indecent performances. All were among those arrested March 5 when the police morals squad raided the theatre. Immediately after the raid, performances were resumed and there has been no further police interference.

St. Paul Would Slice Cafe License Fee to $100 to Spur More Niteries

St. Paul, May 15.

In the belief that a low license fee would encourage more niteries and theatre bars to use live music and entertainment, an ordinance has been introduced in the city council to reduce the present tariff substantially.

Present license fee for such establishments employing live performers ranges from $250 to $500. The proposed ordinance, which has the St. Paul musicians union backing, would lower it to $100, regardless of the number of musicians or performers.

Commissioner Robert Peterson, the measure's sponsor, said that while the amount of the fees would be cut, there'd be so many more licenses issued that the city would not lose. Bistro owners would be encouraged to employ musicians and entertainers, thus providing more work, he predicted.

Edward Ringius, musicians' union business agent, declared a reduction in license fees not only would create more jobs for musicians and performers, but also "for cooks, waiters, busboys and a lot of others."

At present a $200 license allows its holder to provide instrumental music only. The $500 permit allows vocalists, other entertainers and dancing. The new single $100 type of license would cover everything.

Tornado Rocks Elvis

Minneapolis, May 14.

Rain and tornado warnings in southern Minnesota are ascribed as the reasons for the Elvis Presley egg-laying in the Twin Cities. Presley's show is estimated to have done a meagre $10,000 for a St. Paul matinee and an evening semester in Minneapolis on Sunday (13).

Local promoters are said to have guaranteed $15,000 to Presley for the two sessions.

$1,500,000 Rides On Disneyland

Hollywood, May 15.

To boost its capacity by better than 50%, an additional $1,500,000 is being poured into Disneyland Park for the construction of new rides. Program is expected to be completed in time for the summer trade.

Coin is being made available by project's three owners, in proportion to their original investments. Walt Disney Productions is doling out approximately two-thirds and AB-PT one-third, with Western Printing & Lithographing Co., in for between 5% and 8%, supplying balance.

Additions in rides will be made in four major attractions. These include a new mine ride, tagged Rainbow Cavern, and development of the Tom Sawyer Island, both in Frontierland. Another is Storybookland, and a Skyway Ride, joining Fantasyland and Tomorrowland by cable.

New devices will give park a theoretical capacity of more than 300,000 rides daily. Present theoretical figure is around 180,000.

Dutch Nitery Star to N.Y.

Amsterdam, May 8.

Giving the final performance with this season's "House, Garden And Kitchen" April 30, Dutch cabaretier Wim Sonneveld, producer and star of show, sailed May 4 for N. Y. He plans doing film and tv in U. S.

Before he left Holland he cut a record with eight songs, which was released this month. Sonneveld's song "Daar Is De Orgelman," last year's hit, will be sung in an English version, titled "Watching The World Go By," by Dean Martin for Capitol.

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FORUM THEATRE, Liege.....(Belgium)
*PALACE THEATRE, Liege.....(Belgium)
ARENA THEATRE, Amsterdam.....(Holland)
CHINA VARIETE, Stockholm.....(Sweden)
TIVOLI THEATRE, Barcelona.....(Spain)
ZARZUELA THEATRE, Madrid.....(Spain)
WINTER GARTEN, Berlin.....(Germany)
*PLAZA THEATER, Berlin.....(Germany)
*KRISTALL PALACE, Leipzig.....(Germany)
DEUTCHES THEATER, Munchen.....(Germany)
*HANSA THEATRE, Hamburg.....(Germany)
*U.F.A. THEATRE, Hamburg.....(Germany)
*APOLLO THEATER, Dusseldorf.....(Germany)
*APOLLO THEATER, Nurnberg.....(Germany)
CASINA DELLE ROSE, Roma.....(Italy)
TEATRO SISTINA, Roma.....(Italy)
*FOLLIE ESTIVE, Florence.....(Italy)
*POLITEAMA GENOVESE, Genova.....(Italy)
*PRINCE OF WALES, Revue, London.....(England)
*EMPIRE THEATRE, London.....(England)
JUDY GARLAND SHOW—On Tour.....(England)
*CASINO CHARBONNIERES, Lyon.....(France)
*CASINO PALM BEACH, Cannes.....(France)
CASINO SAN REMO.....(Italy)
CASINO MUNICIPAL, Campione.....(Switzerland)
GRAND HOTEL, Gstaad.....(Switzerland)
TABARIS CABARET, Lausanne.....(Switzerland)
LIDO CABARET, Paris.....(France)

ADRIA CABARET, Warshau.....(Poland)
CARABUSCH CABARET, Bucharest.....(Rumania)
ATHINEOS CABARET, Alexandria.....(Egypt)
BRASSERIE DE PIRAMID, Cairo.....(Egypt)
DON RODRIGUEZ CABARET, Milano.....(Italy)
RADIO CITY MUSIC HALL, New York.....(U.S.A.)
†PALACE THEATRE, New York.....(U.S.A.)
CIVIC LIGHT OPERA, Pittsburgh.....(U.S.A.)
(Babes in Toyland Show)
ORIENTAL THEATRE, Chicago.....(U.S.A.)
AQUA FOLLIES, Minneapolis.....(U.S.A.)
KODAK AUDITORIUM, Rochester, N. Y.....(U.S.A.)

CABARET AND NIGHT CLUBS

SAVOY HOTEL, London.....(England)
*MOULIN ROUGE, Paris.....(France)
LATIN QUARTER, New York.....(U.S.A.)
VILLAROSA CABARET, Madrid.....(Spain)
*BOEUF SUR LE TOIT, Bruxelles.....(Belgium)
LATIN CASINO, Philadelpiha.....(U.S.A.)
LOOKOUT HOUSE, Cincinnati.....(U.S.A.)
LATIN CASINO, Cincinnati.....(U.S.A.)
BELLEVUE CASINO, Montreal.....(Canada)

TELEVISION SHOWS

*RADIODIFFUSION & TELEVISION FRANCAISE, Paris.....(France)
*BELGISCHE TELEVISIE, Bruxelles.....(Belgium)
*B.B.C. BRITHIS BROADCASTING CORP., London.....(England)
*TOAST OF THE TOWN TV, Ed Sullivan, New York.....(U.S.A.)
PARADE OF STARS TV SHOW, New York.....(U.S.A.)
CAVALCADE OF BANDS.....(U.S.A.)
ARTHUR GODFREY SHOW.....(U.S.A.)
OLSEN AND JOHNSON.....(U.S.A.)
*BIG TOP, Philadelphia.....(U.S.A.)
GARRY MOORE, New York.....(U.S.A.)
*SUPER CIRCUS, Chicago and New York.....(U.S.A.)
PINKY LEE, Hollywood.....(U.S.A.)

PARKS AND FAIRS

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*GEO. HAMID'S PARKS & FAIRS TOURS.....(U.S.A.)
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CIRCUS SARRASANI, Dresden.....(Germany)
CIRCUS STRASSBURGER, Hilversum.....(Holland)
*CIRCUS SCHUMANN, Kopenhagen.....(Danemark)
AMAR FRERES, Paris.....(France)
*CIRCUS RANCY, Paris.....(France)
*CIRCUS MEDRANO, Paris.....(France)
MADISON SQUARE GARDEN, Shrine Circus, New York (U.S.A.)
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Vaude, Cafe Dates

New York

Jan Murray pacted for Flamingo, Las Vegas, June 7 for for three weeks. His "Dollar a Second" tv show will be seen via kinescope during that period . . . **Horace MacMahon** set for Palace Theatre on the May 18 bill. He'll do a skit written by **James Davis**, a N.Y. Daily News staffer . . . **Terry Haven** down for the Vagabonds, Miami, May 24 . . . **Jonathan Winters** to the Chase Hotel St. Louis, tomorrow (Thurs.) . . . **Gali Gali** inked for the Henry Grady, Atlanta, June 7, and Shamrock, Houston, June 21.

Chandra Kaly, now doing a single, has been pacted for the Statler, Los Angeles, June 7 . . . **Vic Damone** goes into the Fairmont, San Francisco, June 12 . . . **Shirley Jones** has been signed by the William Morris Agency . . . **Katherine Dunham** plotting a tour of Australia lasting a year and a half.

Gena & Gerardo set for the Savoy, London, June 18 . . . **Robert Clary** down for the Fontainebleau, Miami Beach, June 5 . . . **Frank Parker** to work Ciro's, Miami Beach, June 26 . . . **Sol Shapiro** of the William Morris Agency planed out to England Sunday (13) to pave the way for **Esther Williams'** engagements in London.

Chicago

Somethin' Smith & The Redheads into Wildwood Lakes, Kaycee, May 29-June 3 . . . **Four Lads** play Lakeside Park ballroom, Denver, in June . . . **Gloria Van** set for Safari Room, New Orleans, May 24 for a couple of frames . . . Chi agent **Sid Page** signed as booker for Bradley Alumni Assn. of Bradley U., Peoria, for two years . . . **Jimmy Ames** into Ranch Inn, Elko, Nev., July 9 for a single frame . . . **Bobby Clark** into El Cortez, Las Vegas, July 26 . . . **Dr. Arthur Ellen** into Thunderbird, Las Vegas, July 12 for five frames. . . . **Spike Jones** plays Howard County Fair, Cresco, Ia., opening Aug. 24.

Hollywood

Four Lads' current booking at the Palladium marks the first time this terpalace has subordinated a band to an act. **Jerry Gray** orch in on the bill with the quartet . . . **Mischa Novy** orch, recently at the BevHilton, will open Herman Hover's new Pavillion Room a Ciro's Sunday . . . **Four Aces** open at Cocoanut Grove today (Wed.) . . . **Bobby Short** opens at the Castle June 15 . . . **Roberta Linn** opens with **Danny Thomas** at the Sands May 30.

Atlanta

Christine Jorgensen opened Monday (14) at Joe Cotton's Steak Ranch, topping bill which includes **Cappella & Patricia**, dance team, with **Jack Lester** as emcee and **Ken Harris** orch, which has been playing in New York's Roseland . . . **Bob McFadden**, singer and mime, heads new show at Henry Grady Hotel's Paradise Room. Rounding out bill are **Tina & Coco**, **Jack Parker**, **George Trudea** orch and **Paradise Dancers** . . . **Evelyn (Treasure Chest) West** bowed out at Gypsy Room and was succeeded by **Roberta**, another exotic. She shares top billing with **Gene Cory**, comedy emcee, who gave up a longhair fiddling career for the club wheel although he does play his expensive 14th century violin in his act. **Faye McKey**, singing impersonator, is in her 29th week at this spot . . . **Bleeka Bartley** and **William Flynn** alternate light classics and pop tunes in their headline spot at Biltmore Hotel's Empire Room. They opened on same bill with **Doris & Lee Storm**, terp team . . . **Camille**, Latin exotic, and comedy m.c. **Freddie Bernard** are holdovers at Imperial Hotel's Domino Lounge . . . Pianist **Unpredictable Lil** continues at Howell House's Zebra Lounge.

Dallas

The Sportsmen and **Rima Rudina** open tomorrow (Thurs.) at Statler-Hilton for two frames. **Carmen Cavallaro** due May 31 and **Connie Towers** set for July . . . **Four Voices** open May 28 at Colony Club, with **Carmen McRea** due June 15 and **Anita O'Day** dated for July 9 . . . **Julius LaRosa**, currently at Baker Hotel, will be followed by **Lilo & Co.** May 21-June 2. **Pat Boone** set for June 4-16 . . . **Bill Haley's Comets** headline "Biggest Rock 'n' Roll Show of 1956" tonight (Wed.) at Sportitorium, backed by **Laverne Baker**, **Joe Turner**, **Teenagers**, **Teen Queens**, **Bo-Diddley**, **Drifters**, **Flamingos**, **Colts** and **Red Prysock's** orch.

Saranac Lake

By Happy Benway

Saranac Lake, May 15.

Jack Norton, standard vaudeville and nitery entertainer and an oldtimer, is the first patient to occupy a room on the third floor of this institution where only cardiac cases will be admitted. He is now getting treatment from our heart specialist, Dr. D. M. Brumfiel.

Lindsay Mac Harrie, author and producer, hit the jackpot and drew a top clinic that upped him to the ambulatory gang with limited priviliges.

The Robert Louis Stevenson Society of Saranac Lake is planning to build a Treasure Island attraction on the land near the Stevenson Cottage here. Project is the idea of Phil Falise and the committee hopes to get William Morris Jr. to take a hand in the planning of the attraction.

Eldridge V. Weaver, Oklahoma theatre owner, shot into the general hospital for the second stage of the thoracoplasty operation and now back at the Will Rogers resting in solid comfort.

Gang here sure felt elated over the greetings received from a gang of real oldtimers from Los Angeles, among them Ned (Clothes) Norton, Leon Alton Harmon, Patsy Moran, John Swor, Red Pearson and George Sterling.

Thomas Scotti, staffer with Metro's Gotham office, emergencied into the general hospital for a spinal ailment and now back at the Will Rogers in a plaster cast.

Louise (RKO) Zolner was grounded following the bronchial operation but back in circulation enjoying mild privileges including biweekly pictures.

Audrey Lumpkin, daughter of James Brennan, 1st v.p. of IATSE and who graduated here, in to mitt the gang and spread a little sunshine. Ditto Sam Smith, Stewart-Everett circuit, Charlotte, N.C., who greeted the gang with ice cream and cake.

Write to those who are ill.

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DIR: IRVIN ARTHUR ASSOCIATES

Latest ABC-PAR Record

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CAB CALLOWAY

The New York Times (Jack Gould) gloriously praised Cab's contribution to the MAX LIEBMAN color spec "THE MUSIC OF GERSHWIN"

Mgt. BILL MITTLER, 1619 Broadway, New York

Friars Buy Bldg. in N. Y. For Enlarged Clubhouse; All Officers Reelected

The Friars will go eastside in mid-1957. Theatrical organization has purchased a five-story building for $325,000 at 57 E. 55th St., N. Y. The club will expand its activities greatly when it occupies the new edifice in the middle of 1957. On the agenda is the installation of a health club, steam baths, private meeting rooms, enlarged dining facilities and enough activities to compete with the card room.

The building is now occupied by the American Institute of Physics in a mansion originally built for the Edman family and contains marble imported from Italy and a stained glass window described as being four stories high. With alterations, the cost of moving in for the Friars will be in the neighborhood of $450,000. The structure will enable the club to have ladies' nights a couple of times weekly and maybe admit femmes in the public rooms of the first two floors. With the acquisition of the enlarged quarters, it's likely that the Friars will admit some new members to add sufficient revenue to make the new quarters pay off.

Meanwhile, the present Friar building is on the market. Currently, there is a $110,000 bid from the National Showmen's Assn., an outdoor theatrical group. The American Guild of Variety Artists had put in a $100,000 bid on the property several months ago, when the Friars first started looking for new quarters.

The organization held elections last week with incumbent officers renewed. Joe E. Lewis is abbott; Milton Berle, abbot emeritus; Phil Silvers, prior; Harry Delf, dean; Dr. S. C. Meylackson, treasurer; Red Buttons, secretary; Jack Benny, proctor; Benny Fields, historian. Abbot emeritus and proctor are honorary positions.

Named to the board of governors for a two-year term are Paul Ash, Irving Caesar, Bert Frohman, Harold Goldblatt, Louis Scheinfield, Dr. G. H. Solomon, Jack Cannon and Jules Marks.

Rosy Look

Continued from page 49

gomery too is considered a safe bet in that area. During its recent run, "Holiday on Ice" came out well despite the boycott of the transportation facilities by Negro populations.

"Holiday on Ice" is doing excellently on a tour which comprised mainly of towns passed up by other shows. This layout carries its own refrigeration equipment and thus can hit areas that other icers cannot play.

Philly Yes & No

On the other hand, showmen regard Philadelphia as a hit-or-miss proposition. Attractions in New York have to fight it out on their own merits; there's no such thing as spending fairly respectable sums just to go out. The competition is keen and only top hits have any reason to expect profitable returns.

A difference in receptivity to shows is illustrated by the Martin & Lewis gross last season. This layout did $23,000 in Syracuse and less than $10,000 in Boston.

One of the facets making the smaller cities a better gamble for most showmen lies in the fact that most will try for the big money and thus bypass the lesser populated centres. Thus there are generally fewer of them competing for the coin in that town. An advance man in a smallie is a comparative rarity, and hence is very welcome at newspapers and radio-tv stations, especially when flashing a lot of free passes. Publicity is considerably easier to get and virtually everybody in town is usually aware of the show.

Also an important consideration is the lower advertising rates in newspapers, radio and tele stations. For what is spent in ads and publicity for a small campaign in a large city, the same amount can inundate an entire area and rate a draw from greater distances. Traffic and parking problems are reduced in the smallies.

Some showmen have long contended that the bucks in the tanks are generally easier to come by, but the sole drawback for many lies in the fact that they have to get around faster. So it could be that some are better off staying put in the same spot for longer periods.

Inside Stuff—Vaudeville

Eartha Kitt is another show bizite investing surplus funds. She has gone into a dress shop, Roxanne Inc., located on St. Nicholas Ave. in New York's Harlem district. Miss Kitt is to be a limited partner investing $10,000 in the enterprise. Store will have as its general partner Roxie Foster. Incorporation papers stipulate that Miss Kitt, being the limited partner, shall receive annually a share of the net profits equal to 90% of the cash contribution. Upon dissolution of the partnership, contribution of the limited partner is to be returned.

Although only 14, Jimmy Naples of Laconia, N. H., is gaining considerable recognition as a magician, including a prediction from Harry Blackstone that "you'll make the grade." Young Jimmy is a protege of Frank Lynch, himself a former showman and member of the International Brotherhood of Magicians. The kid has been putting on his own half-hour shows for the past three years and already has a repertoire of about 50 tricks.

The "Bridey Murphy" book started something. Now magician Harry Albacker claims that through experiments in "regression" he has proved conclusively that he is the ghost of P. T. Barnum and the rightful heir to the Barnum estate. Phineas T. died in 1891. The Amazing Maurice, who claims to have created hypnesia, a form of anasthesia for the physician and dentist, will conduct the experiments for anyone who asks.

Albacker has written the sponsors of the Barnum Festival at Bridgeport offering his services for July 4 for free. Only requirement is that a medico by kept close at hand when he "regresses" to being ole P. T. "This regression stuff," he writes, "plays hell with the heart."

Maria Neglia, the violinist, is back where she started from. Violinist came from Europe several years ago with nothing but "her fiddle and her talent." Even the problem of remaining in the U. S. came with considerable difficulty. Arthur Godfrey went to bat for her, and Sen. Smathers of Florida introduced a bill to let her remain in this country. Last week, while she was working at the Brown Hotel, Louisville, a fire destroyed the bulk of her wardrobe.

Unit Review

Five-Past Eight

Glasgow, May 8.

Stewart Cruikshank presentation of "Five-Past Eight" revue. Stars Jack Radcliffe, Jimmy Logan; features Joy Saxon, Kennneth Sandford, Joanna Rigby, Katharine Feather, Helen Norman, Billy Dick, Igor & Mimi, Five-Past Eight Girls (10); *producer, Michael Mills; dance director, Lionel Blair; scenery, Reg Allen; costumes, Irene Segalla; musical arrangements under direction of Geraldo; at the organ, Bobby Pagan. At Alhambra Theatre, Glasgow, May* 7, '56; $1.30 *top.*

Here's a revue with unusual linking of sophisticated sparkle and earthy Auld Lang Syne comedy. It zooms along at a brisk pace, and owes much to imaginative ideas of producer Michael Mills, aided by choreography of dancer Lionel Blair, who also appears.

On the comedy side, fodder is amply supplied by Jack Radcliffe, vet character comedian, who has achieved a new lease of professional life in past four years, and by Jimmy Logan, leading exponent of new school of Scot comedy and a nephew of Ella Logan. Teaming of this twosome is successful, contrasting in both age and styles.

Radcliffe scores with his classic sketch as an ancient bellringer from the Highlands. Logan raises strong yocks with a cameo as an enthusiastic Scot athlete. Both join forces for an amusing scene in which they pose as stagehands and gab re themselves.

On musical side, there is strong vocalizing by Australian chirp Joy Saxon and English singer Kenneth Sandford. Pair are best in "Carmen 1956," distaffer as Carmen and Sandford as Escamillo, with Lionel Blair supporting as Jose.

Joanna Rigby, tall and shapely, has improved much since her last appearance here, and impresses in both song scenes and sketches. Katherine Feather, attractive and smallish, has s.a. in sketches and terping. Helen Norman and Billy Dick, longtime stooges to Radcliffe, aid in comedy bits.

Igor & Mimi offer exciting adagio dance spot. The Five-Past Eight girls, led by Diana Taylor, are attractive glamor dancers, under slick routining of Lionel Blair.

Geraldo, name English conductor, wielded the orch stick on opening show caught, with Owen Walters the regular batoneer. Bobby Pagan is at the Compton organ and also musical associate. The Reg Allen scenery and Ire Segalla costumes are all out of the top drawer, with no coin spread.

Show takes its title from starting time of 8:05, running nightly at that time, with two shows Saturday. It is one of classiest summertime revues in Britain, and merits attention of U. S. producers for both talent and ideas. Impresario Stewart Cruikshank spares no funds to make it a clicko production. *Gord.*

JUDY GARLAND TO BOW NEW TROPICANA, VEGAS

Las Vegas, May 15.

Monte Proser, who's booking the new Tropicana, currently slated for a July opening, has been signing names. He has set Judy Garland for the preem show, Marlene Dietrich for a December stand and Caterina Valente in November. He also has Eddie Fisher on his prospectus, but no deal has been signed as yet.

Proser's bookings indicates that he's going after the top names even unto outbidding some of the old established hotels.

Tentative opening date for the Tropicana is July 2, but it's understood that Miss Garland's contract gives the spot a couple of weeks' leeway. Whether the Tropicana will be open in time depends on the rapidity with which some terrazzo floors can be completed.

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GIRL DANCER

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St. Regis, New York

Julie Wilson, with Frank Barry; Milt Shaw and Ray Bari Orchs; $1.50 and $2.50 couvert.

Julie Wilson and the St. Regis' Maisonette go together like Lea & Perrins which is why she influenced the Pierre Bultinck management into a once-a-night policy, in light of the svelte brunet's doubling from "Pajama Game." The hotel is going back to the former dinner and supper shows next season but apparently thought so much of its seven-time returner that it was willing to sacrifice the dinner draw. It was inevitable that the overall business would suffer in light of that sizeable hiatus between 10 and midnight, whereas "lift" given the proceedings, because of a dinner show, tended to accelerate the gross in several respects.

This is Miss Wilson's second return this season (here this past winter) and her current four-week stand is the seasonal blowoff. The Viennese Roof reopens with the same slick Milt Shaw dansapation alternating with Ray Bari's equally compelling brand of "society" terp tunestering.

It's also a return and a turn for the better for Miss Wilson's boite belting; when she was at the Plaza's Persian Room she essayed a pretentiousness that never came off.

Somehow in a rarified environment like the Plaza or the St. Regis it's unnecessary to remind the class trade how much one missed America; how big the songstress was in Britain; or even stress "graduation" from the saloons to the legitimate.

Back into the bistro aura the lissome Miss Wilson sells her s.a. and songs with slick suavity and sleek aplomb. And if, as happened opening night at the Maisonette, the mike was off, the outfronters didn't need the lyrics to dig the double-entendres.

Her repertoire is more to the manner of the room, in short, she's back on the beam in a larger manner. Rep includes the usual assortment of specials and lesser known production items—excavating obscure Rodgers & Hart, Porter, Berlin and Gershwiniana is getting to be a popular fad with the offbeat chirpers.

In sequence she opens with "Love Isn't Born, It's Made" followed by Porter's "Mr. and Mrs. Fish." "Necessary Evil," "I'm Through With Love," "Naive" (with an ad lib about Irving Lazar, which is a switch, considering that Barron Polan is her longtime manager), "It's All Right With Me," "Unathletic Me," "There's So Much More" (from Rodgers & Hart's "America's Sweetheart"), "A Man Could Be" and "Bad Bad Woman" are other samples of her repertoire.

"Unathletic Me" is distinguished by the fact that CBS p.r. expert Helen Souissat wrote it. "Bad Woman," which Miss Wilson purchased from vaude vet Dora Maugham, who now writes special material for other "single" woman, is also distinguished by the fact that (1), it's not by Miss Maugham; she merely owns it, because (2) when "Bad Bad Woman" was her vaude billing a distinguished librettist like Rowland Leigh and a distinguished British composer, Richard Addinsall ("Warsaw Concerto") wrote this little tidbit for her.

Miss Wilson has expert Steinwaying accomp in Frank Barry and tiptop bandstopping by Milt Shaw's ensemble, with the maestro's violining and generally professional assistance always making him the entertainer's musical delight. Ray Bari's ensemble is likewise proficient as the alternate combo. Incidentally, Miss Wilson is readying an album for Dolphin (Doubleday), with Phil Moore making the arrangements. *Abel.*

Riviera, Las Vegas

Las Vegas, May 14.

Phil Silvers, with Maurice Gosfield, Billy Sands, Allan Melvin, Harvey Faye & Richmond Gale; Mello-Larks (4), Double-Daters (4), Joyce Roberts, Eddie Krieg, Bill Woods, Ray Sinatra Orch (10); $2 minimum.

There will be long, long lines forming before the Riviera's Clover Room velvet ropes for a gander at the Phil Silvers opus. He is in for a fortnight, with perhaps another week's stretch if possible.

An ovation lasting many minutes greeted Silvers upon his opening-night entrance. His billing as "Sgt. Bilko" is carried through to initial appearance from the wings, wearing the uniform of the vid character. He is preceded by members of the w.k. "platoon," Pvt. Doberman, Maurice Gosfield; Pvt. Paparelli, Billy Sands; Cpl. Henshaw, Allan Melvin, and Cpl. Fender, Harvey Faye. The scene not only takes in a "mistaken identity" plot where the platoon is supposed to be in Las Vegas, New Mexico, but through machinations of Silvers gets around to some excerpting from "Top Banana" for a zippy beginning. Silvers then bows off for a while to return after a colorful production number for his accustomed nitery act in mufti.

This encompasses the hilarious "Stardust" routine with the clarinet, embossed by dialog with his accomper Richmond Gale; a satire on singers winding up with the baritone auditioning "Old Man River." The Mello-Larks join Silvers for more song-satire in "Manhattan" putting a nifty period to the 90 minutes.

Mello-Larks, three guys and a sumptuously curved little brunet, take high honors earlier in prime slot via some sock tunes chanted with plenty verve. Dorothy Dorben Dancers are smartly routined in the festive "Mardi Gras" and the "Rains Came Down," midway Sadie Thompson miming. Joyce Roberts and Eddie Krieg are well partnered in these, with warbler Bill Woods, and versatile Double-Daters adding sharp touches to the "Rains" number. Ray Sinatra conducts the orch smartly in all backgrounds. *Will.*

Boulevard, Queens, N.Y.

Ethel Waters, Albrights (2), Al Antonio, Ned Harvey Band, Harvito Rhumba Band; $5 minimum.

This Queens Blvd. biggery is a stronghold for pop disk names, which makes the booking of vet songstress Ethel Waters an offbeat affair. Fact that Miss Waters was able to hold the room's banquet tablers in her grip is a credit to her showmanly savvy. It's not easy to keep a couple of bowling club partygoers and a table celebrating a sweet-16 birthday quiet and attentive.

Miss Waters has been putting on a lot of poundage—she refers to her size several times during her 25-minute stint, but it has not affected her vocal quality. Pipes are still rich and pure making for arresting listening. She sticks to the tunes that have become standards in her repertoire and they come over with a bang. Miss Waters apparently wasn't sure of the Boulevard crowd and inserted an explanatory note for "the youngsters" that she introduced all the tunes and that she's been at the singing game for more than 40 years. The bit worked, however, because she pulled mitt approval at the opening bars of such faves as "Stormy Weather," "Am I Blue?" "Cabin in the Sky," "Taking a Chance on Love" and "Happiness Is a Thing Called Joe." It's a songbag that's hard to top. Gerald Cook gives her fine backing at the ivories.

Surrounding bill includes the Albrights, a dance duo reviewed in New Acts, and comedian Al Antonio. Latter fights his way through some mediocre material and scores best when he localizes his yocks to the rollicking bowlers or the birthday partying teeners.

Ned Harvey and the Harvito orchs lay down the straight and Latino beat, respectively. *Gros.*

Gatineau, Ottawa

Ottawa, May 12.

"Guys & Dolls Revue," with Haller & Hayden, Ruth Rogers, Pat Morgan, Lindsay-Daye Dancers (6), Champ Champagne Orch (8); $1 admission.

Gatineau Club impresario Joe Saxe has come up with a slick, class, finely-knit revue this week, blending three acts and a line into a "Guys & Dolls" musical o.o. that rouses the tablesitters to great mitting. Besides working solo stanzas, acts are integrated into a production that uses the best of the G&D tunes, overall impact indicating plenty work on the stint. Lindsay-Daye Dancers are big in their three appearances;—top lookers, dancers, dressers with remarkably okay pipes in unison warbling.

Pat Morgan, a Canadian chanter, has one of the finest set of pipes to be heard in this area and nice ways of using them, but his bit could use more production and staging. An okay southland medley ("Sleepy Time Down South," "Birth of the Blues," others) and a lineup of Irish tunes get biggest returns.

Haller & Hayden (New Acts) are w.k. in this room but have a considerable amount of new material which, despite the duo's neck-breaking hard work, just misses being top comedy. Pert canary Ruth Rogers works a socko session solo and gives good handling to the "Take Back Your Mink" number with the line. Miss Rogers (also New Acts) is a seasoned performer and shows top savvy.

Champ Champagne band provides clicko showbacking with a difficult score. *Gorm.*

Chez Paree, Chi

Chicago, May 10.

Nat King Cole, Jean Carroll, Chez Paree Adarables, (6) with Jimmy Lee, Brian Farnon Orch; $1.50 cover, $3.75 minimum.

This five-weeker should keep the house packed, since it adds the talents of a sophisticated and funny comedienne to the nonpareil song stylings of Nat King Cole.

Working with incomparable ease before a crowd responding to his every nuance and phrase, Cole comes back to the Chez after a year's absence to prove again why the King wears the crown. Opening jauntily and smoothly with "Breezing Along," he soon repairs to the velvety ballads that are the most appropriate medium for his pipes.

Cole does his latest waxings, "Too Young to Go Steady" and "Nothing Ever Changes My Love For You," as well as a medley of the clicks of other years. And the roster is impressive. With the solid backing of his bass, drum, and guitar, trio Cole roams the field from old to new with free-wheeling ease, pausing occasionally to bang out a few licks on the 88, his original springboard. The customers are enthralled, and even after the third encore, they won't let him get off. He bows off like a champ.

Comedy chores are handled by distaffer Jean Carroll, who fits this room very nicely. Miss Carroll, a shapely looker with lots on the ball in the way of material and delivery, brings some of the Miami and Las Vegas flavor to the Chez. Occasionally risque, but without engendering resentment, she does a neat job of projecting the attitudes of the sophisticated femme resort habitue. Miss Carroll parlays sex, racetracks, domineering children and family tales into a neat comedy payoff delivered in rapid-fire style. She manages to get and keep the interest of a crowd hungering for the headliner; their yocks punctuate the turn and the customers send her off with a big mitt.

The Chez Paree Adorables open the layout with a "Cotton Carnival" production number, well choreographed but not too impressive in conception or costuming, and space the show with a seasonal "In the Spring" number more in the Chez style of leggy display. Jimmy Lee provides the usual gallantries and pleasant vocal backing.

Brian Farnon Orch does a musicianly job of showbacking. *Gabe.*

Chase Club, St. Louis

St. Louis, May 8.

Frankie Laine, Paul Neighbors Orch (12); $1-$1.50 cover.

After three previous clicks in this west end room, Frankie Laine has lost none of his b.o. appeal and is scoring solidly in his eight-night stand. Even though his stint is a single in keeping with Harold Koplar's recently installed policy, Laine keeps the check-grabbers in rapt attention throughout his minutes and cops resounding okays.

Sans tux and tails, Laine has discovered that his faves of former years continue to be ditto with the customers and he received the nearest thing to a standing ovation at conclusion of session caught.

Laine continues to ooze smart showmanship, quipping with ringsiders and showing a smart change of pace that keeps em howling for more. His opening ditty, "Lucky Old Sun," is the signal for a swell mitt and is the tipoff to what follows. His "I Believe" cops the heaviest score while he fronts the tooters. Sandwiched in are "Cry Of The Wild Goose," "That's My Desire," "Jezebel" and "That Old Feeling," among others.

Al Leonard at the 88 and the Paul Neighbors tooters do a neat job backing up. *Sahu.*

Cameo, N. Y.

Sylvia Syms, Billy Taylor Trio, Roger Steele Trio; $4 minimum.

Sylvia Syms, who's been a longtime regular on the intimate nitery circuit, is entering a new phase in her career. She's broken through as a click pop platter performer via her Decca etching of "I Could Have Danced All Night," from the Broadway musical, "My Fair Lady." Until now, her specialty has been vintage tunes, which she dishes out in slick fashion. She's still playing up the oldies in her current Cameo stand.

Miss Syms' song-selling savvy is evidenced by her delivery of such tunes as "It Never Entered My Mind," "Let Me Love You," "Taking a Chance on Love," "I Am the Girl," "My Ship" and "Danced." She tends, though, to be a little too cute and/or tricky on some numbers such as "Mountain Greenery" and "Tea for Two." The singer's turn runs about a half-hour for overall winning results.

Instrumentalizing at the club is provided by the Roger Steele and Billy Taylor trios. Both groups dish out a nice brand of music, with the Taylor unit working in a progressive vein. Miss Syms, incidentally, is ably backed by two members of the Steele combo, plus Ronnie Selby, her own keyboard accompanist. *Jess.*

Sahara, Las Vegas

Las Vegas, May 14.

Ray Bolger, Tina Louise, Ashtons (7), Marvellos (3), Maurice Kelly, Saharem Dancers (12), Cee Davidson Orch (10); $2 minimum.

Ray Bolger returns for a month's cavort in a revue titled "Spring Fever," amply filled with sock entertainment values. No question about it, the Congo Room is due for capacity crowds.

The epitome of artfully careless grace, Bolger plies his footwork with delightful ease to illustrate songs or brief sketch patterns. He smoothly integrates the acts in the flowing revue, with his terping to set off the theme after the Saharem Dancers' "Spring" opening. The Bolger art is vividly essayed in "Old Soft Shoe," succession of flashbacks into "Charleston," "Blackbottom," tango and jitterbug all larded with comedy. The w.k. striptease routine is a riot, and the classic "Once in Love With Amy' and "Sad Sack" are the climax. A surprise entrance with expert hoofer Maurice Kelly in the Saharem Dancers' flagwaving, baton-whirling finale is a tremendous finish.

Tina Louise appears here for the first time in a song sesh that leaves much to be desired along the vocal line, although all orbs are kept busy taking in the luscious redhead's chassis lines. Tag bit with Bolger puts still more accent on her fine frame as he goes through some comic rhumba stepping.

Marvellos have the Continental flair for expert presentation, carefully wrought detail in their musical-magico turn. The Seven Ashtons are a sock tee-off diversion with razzle-dazzle risley. Cee Davidson Orch is firstrate in showbacking, with Bolger's accomper Ed Scott alternating on direction. *Will.*

Chateau Madrid, N. Y.

Margaret Sierra, Lola & Lita, Dolores Perry, Line (5), Ralph Font and Pancho Orchs; $3.50 minimum.

This is a slight change of pace for the Chateau Madrid, which usually laces its shows with plenty of hot and heavy heel pounding. Headliner this stance is Margaret Sierra, a chirper from Seville, with an act that puts the accent primarily on vocal offerings. No one is going to complain.

Miss Sierra, a Spanish fave who's also appeared in Cuba and Mexico, has an extrovert Latin charm and doesn't spare herself putting over her material. She sings in a voice that can hold its own with the best and she's a graceful terper who excels in the Latin idiom. Her numbers are well chosen, with the exception of one awkward bit which she puts over in English. The words are perfect, but it's out of character.

Miss Sierra has no trouble at all making contact with the ringsiders, thanks to a very ingratiating personality that fits the room to a T. She starts off with a lively "Madrid" and then gives a sock demonstration of what can be done with a pair of clacking castanets. That's the highspot of the act, and it goes over big. "Women in Love" number should be replaced, but she makes up for lost time with a plenty animated "La Violettita," in which she hands out flowers to the audience. Attractively gowned, Miss Sierra is a cinch for almost any cafe spot.

Lola & Lita novelty-panto act has plenty of bounce and keeps 'em busy watching each of the fast turns. Duo works with smooth coordination and knows the value of pace. Finale, when they shape balloons into various animals, is a crowd pleaser and lets them off to heavy mitting.

Showstopper turns out to be Dolores Perry, a pretty chanteuse with an unusually good voice. Her "Love Is a Many Splendored Thing" really gives the song a break. She did four numbers in all and refused to come on for a second encore. Considering she's a young performer currying audience favor, this isn't the wisest policy. Miss Perry's voice really deserves a bigger room.

Ralph Font and Pancho orchs give out with the usual good Latino rhythms. *Hift.*

Shamrock Hilton, H't'n

Houston, May 10.

Joanne Wheatley, Eddie Garson, Ernie Rudey Orch (10); $2-$3 cover.

Shapely Joanne Wheatley headlines the show but dummy and patter man Eddie Garson steal it with a strong opening 30 minutes. Garson is a comer who knows how to work a room for laughs. He shows a genuine ability in handling two dummies, and four "voices" at the same time.

Personable ventro has a routine that is fresh and well thought out. Varies his patter with the Pinocchios from brashness to pathos, always being careful not to overstay his welcome on any one mood.

Miss Wheatley, warbler in a blue skintight gown, has a pleasing voice, but her gushiness on intro of numbers takes away from the songs themselves. She teams with her arranger-pianist (and husband) Hall Kanner on some duets that just don't do. The schmaltz drips from them. Kanner adds very little to Miss Wheatley, who as a single can handle a ballad nicely. She turned in a top-notch job on "Autumn Leaves" and belted out a fiery "Lover Come Back to Me."

Ernie Rudey's orch backs in expert fashion. *Fors.*

Le Ruban Bleu, N. Y.

Jimmy Savo, Riffs (2), Dorothy Loudon, Michael Jarrett, Norman Paris Trio, Richard Harris; $5 minimum.

Jimmy Savo remains one of the more lovable mimes on the boards. Savo, making his N.Y. intimerie debut at Le Ruban Bleu for a 10-day stand, is a show biz figure with considerable charm and fortitude. The loss of a leg some years ago, as far as show biz efforts are concerned, resulted only in a rearrangement of his routines. He is a pantomimist of great skill and warmth and working in the intimate surroundings of the Bleu, he gets a dimension that was lacking at his stands in larger rooms.

Savo has a lot of little tricks, bits and throwaways that delight the crowd. There are his regularly constituted pieces with his famed "Mandalay" being reprised. In addition, he gives out with "Honey," "If You Gave Your Heart to Me" and a serioso "I Believe." Missing was his famed "River Stay Away From My Door," but even without that piece Savo proves that he's still a top entertainer worthy of more frequent showcasings in the metropolitan centres.

Surrounding bill has Dorothy Loudon doing sharp burlesques of tunes. Gal has a knack of taking the original lyrics of any given number and poking fun at them without any appreciable change in the lines. She takes off to a warm palm.

The Riffs are down to two boys. Negro team have reworked their routine to compensate for the dropped member. Of course, the act doesn't have the original force since the routines were designed basically for three men, but a few more changes and they'll get the knack of working as a duo. The crowds here nevertheless take to them.

Michael Jarrett is an offbeat songster with a line of attack that lies between folk singers and the more violent pop practitioners. His style still needs considerable work and his songs similarly could stand some editing down, but he indicates that he can establish a following with more circulation.

The Norman Paris Trio is one of the more imaginative instrumental groups around. Showbacking is tops. Richard Harris emcees. *Jose.*

Seven Seas, Omaha

Omaha, May 12.

Mickey Shaughnessy, Al Lamm Trio; no cover or minimum.

One of the more popular comedians to work the only downtown Omaha nitery boasting entertainment, Mickey Shaughnessy is proving a fine draw at the Seven Seas in a repeat date. Since the bistro's ad policy is anything but kingsize, word of mouth is the top selling factor. It's to Shaughnessy's credit that the show caught had the aisles jammed with standees.

Comic, who works extremely relaxed, opens with a parody on "My Blue Heaven" and shifts into an Irish ditty that he interrupts every bar to inject a joke. By the time the song's over, with numerous ad libs (all clever) tossed in, guy has worked 60 minutes.

Best bit is a guffaw-producing Texas rancher takeoff. His facial expressions are top-drawer and his gags just right for this spot—risque but not overly rough. Gets A-1 backing from the Al Lamm Trio, who also serve as capable foils. *Trump.*

New Acts

JANA MASON
Songs
12 Mins.
New Frontier, Las Vegas

Jana Mason's appeal is twofold, with her ability to captivate in song matching a stunning appearance. She's a rather tall brunet, endowed with arresting face and chassis yet there is no attempt to signpost these attributes over the vocal department. Her range covers a sex quality in low tones for ballads and expressive, lilting manner in the specials and rhythm tunes. The one torchant, "Can't Help Lovin' That Man of Mine," has particular interest because of invested emotion, with an oposite mood in the Jackie Barnett "If It Weren't For Girls" illuminating her ability to sell a humorous ditty. Accent on rhythm, which she handles well, is ably brought to rousing finish in a ringside jaunt with a spiritual shouter, "Somebody's Keeping Score."

The only drawback to an otherwise scintillating songsesh is the use of certain gestures which resemble exercises, being much too pat and on the cliche side. *Will.*

THE COASTERS
Song
10 Mins.
Apollo, N. Y.

As the name implies, this quartet of colored singers is from the Coast. They make their Apollo bow this week. Looks as though they've got experience behind them, because they do especially well on "Honky Tonk in Mexico" and "Smokey Joe's Cafe." Neither are particularly in the rhythm-blues idiom, being rather sweet and lowdown, but the foursome rocks out a couple of tunes strictly for Harlem aficianados.

Since the team has musical variety as well as a winning style, they might make okay nitery inclusions beyond riding the vaude route. Voices are tops: lead is clear and works well contrapuntally; bass is for real, it seems, and has a peculiar lazy quality that is faintly reminiscent of Satchmo. *Art.*

TONY FAYNE & DAVID EVANS
Sporting Impressions
12 Mins.
Empire, Glasgow

English male twosome concentrate on impressions of personalities associated with sport, particularly in capacity of radio and tv commentators. As result, subjects being so closely identified with the London BBC, act's appeal is limited to British audiences and stations in the Commonwealth taking London broadcasts. Pair's talent at copying voice styles warrants a wider field.

Open with impression of Walter Archer, rural character in daily English radio serial, and segue with takeoffs of London comedian Jimmy Wheeler, Winston Churchill as a railroad station announcer, and Raymond Glendinning, BBC sportscaster. Break follows for Tony Fayne to sing "Beginning," and resume with more sporting angles, including an interview with a football pools winner and a travesty of John Arlott, English cricket commentator.

With wider appeal and greater range of non sporting types, act would have much stronger impact. As is, talent at voices is in large quantity. More American subjects would give team an obvious opening to the U.S. vaude, radio and tv fields. *Gord.*

HALLER & HAYDEN
Comedy
28 Mins.
Gatineau, Ottawa

Haller & Hayden feature zany, Olsen & Johnson-type comedy, a sort of older Martin & Lewis, but for some unexplainable reason they fall just short of being tremendous. The material, though overlong in places, sounds strong and the duo works hard for effect but the heavy spontaneous yocks that spell top-rung comedy are missing.

Chant, terps, knockabout antics and a floorful of gimmicks are worked into the session. One of the standout bits has Joe Haller telling "Louella Parsons" (mythical for the occasion) what a wonderful actor his partner is but referring to Benny Hayden as Marlon Brando, which cues Hayden into attempting to live up to his partner's glowing descriptions of his acting. This number could stand considerable tightening for bigger impact. With some overhauling and research into why the spark doesn't glow, Hallar & Hayden could slip into the top rank of comedy for video, niteries and stage. *Gorm.*

CHARMONAIRES (3)
Songs
9 Mins.
Palace, N.Y.

Femme singing trio (two brunettes and a blonde) have the looks to go places. Right now, they seem to be working hard to get proper songs. "Wonderful," which is employed to take the trio on, is okay but the others leave something to be desired. "Are You Satisfied?" seems okay but does not quite come across.

The three misses are garbed in excellent taste, make solid initial impression but fail to carry through with the vocal chords. One apparent handicap is that the gals sing too far from the mike. These are mechanical errors which can and should be fixed up. *Wear.*

RUTH ROGERS
Songs
14 Mins.
Gatineau, Ottawa

Ruth Rogers has been making the club circuits for a number of years but hadn't hit New Acts. A cute canary with a bubbling personality that immediately shoots out to the tables, Miss Rogers' stint exhibits clicko savvy and experience. Her tune lineup is well-tailored to her style and includes such items as "Gotta Do Good Tonight," a slick novelty item titled "Television is Tough on Love," plus standards "Imagination" and "Let's Do It" with fresh twists.

She handles ballad, bounce, novelty, almost anything in the warble category, with ease and ability and is good for any stage or floor menu. Television should make good use of her. *Gorm.*

THE ALBRIGHTS (2)
Dance
10 Mins.
Boulevard, Rego Park, N. Y.

The Albrights are a bright, fresh-looking dance duo with an attractive turn. Boy and femme are lithe and limber as they step through a brisk and inventive repertoire.

Gaily costumed, they open with some high-stepping shenanigans to "Camptown Races," segue neatly to a serioso ballroomology bit and then wind with a charming waltz segment to "Most Beautiful Girl In World."

Both have expressive faces that could be used to advantage in musicomedy slotting and tv showcasing. Team also is solid bet as vaude and nitery openers. *Gros.*

PEGGY LLOYD
Songs
25 Mins.
El Morocco, Montreal

Blonde Peggy Lloyd came to El Morocco for a limited engagement, caught on with the regulars and stayed, becoming one of the most popular entertainers ever to play this attractive room. Following an original start in the lounge for the cafeites who stay up late, Miss Lloyd moved into the main room as a single for a short period and now holds forth until the small hours back in the lounge.

Miss Lloyd is of medium height with a trim figure and a lively personality which matches her healthy piping. Songalog is almost limitless and at present numbers are adapted to the payees' wishes rather than a pre-arranged listing. Despite casual manner due to atmosphere of room, this handsome thrush evidences okay show savvy and properly routined should be a cinch in most boites. Particularly those who like their songs in a straightforward style and not too subtle. *Newt.*

House Reviews

Palace, N. Y.

Christine & Moll, Trotter Bros. (2), The Valenos (2), Danny Crystal, Charmonaires (3), Joe Termini, Pigmeat & Co. (3), Gus Van, Myron Roman House Orch; "Nightmare" (UA), reviewed in current issue.

This new Palace bill is a nice mixture of standard vet acts and fairly new turns. Christine & Moll, first caught by VARIETY early in 1949, tee off with their novelty tapstering. Spanish-looking Moll is a polished, clever dancer who also does excellent imitations of tapping via snapping of his fingers. Act looks like one in search of a new routine. Otherwise, it's okay.

Trotter Bros., who have been around night clubs in the last four months with their marionettes, try their wares before another type of audience with not too big results. Their puppet blonde stripper, however, is tops.

Patrons here really go for Joe Termini, who's been drawing plaudits for more than 25 years with his comedy musico act. Aside from being a skilled instrumentalist with violins and the banjo, he puts over his accomplishments with just enough hokum and tricks to hold strong interest. His work with the banjo and electric guitar are highlights, drawing probably the biggest mitt of the entire show.

Danny Crystal, singer and comic, is a bit too fast for this crowd. Possessing a nice voice, he is sharp on repartee and has the right material for neat act. Went off solidly with his closing song. Charmonaires, three femme harmonizers, make a favorable if not terrific impression. (New Acts).

The Valenos, acro-adagio duo, have about the same turn they've been using for the last few years. The comely blonde miss still comes out of concealment inside a duffle bag which the male has carried out onto the stage. Entrance is inclined to be on the negative side, if a surprise. She deserves a better intro because shaping as nearly 75% of act. Miss Valeno is an excellent acrobatic dancer while the male portion of the act shows off her wares via usual adagio turns and lifts.

Pigmeat & Co., three Negro funsters, are doing the same "At the Carnival" routine they have put across for years. Rapid-fire dialog makes the act click nicely here.

Gus Van, who's been around for years and years, winds up proceedings in smooth fashion with his songs and recitative ballads. "Clancy Lowered the Boom," "Ain't Done Nothing To Nobody" and "No Business Like Show Business" constitute highlights of his repertoire. Bows off with loud audience reaction.

Myron Roman Orch does a smart job playing the show. *Wear.*

Apollo, N. Y.

Al Hibbler, Machito Band (15) with Grazielle, The Coasters (4), Cook & Brown, Jimmy Smith, Johnny Torres, Mickey & Sylvia, Miller & Mantan; "Return of Jack Slade" (AA). $

Most of the way, this vaudfilmery on 125th St. has a smooth stanza. Led by Al Hibbler and propped by several diversified turns, the card has an abundance of b.o. punch.

Hibbler's pipes, at their best and softest (he had a vicious sore throat last time seen), lend themselves well to "Day Break," "They Say You're Laughing at Me" and "11th Hour Melody," latter a new release that at least matches "Unchained Melody," his standard, in potential popularity. Lacking a melody to get his mobile jaws around, the blind man's first number, "I've Had the Blues All Day," makes a dull opener.

Machito's hot shot Latino 15-piecer keeps the session jumping. As a band it's a steady winner, but in support of other acts it's prone to be slow on cues and the two-ply bongo section, great in regular numbers, is noisy superfluity in backstopping. Machito's sister, Grazielle, does okay on opener, "No Molesto," and another. The Coasters (and that's where they're from) are a smart vocal troupe, with appropriate plaudits carried in New Acts.

Cook & Brown (Stump and Stumpy lookalikes) do a breezy six or seven minutes of tap. Bigger partner is all elasticity in his acro contortions and smaller half is all laughs, for a socko net result. Though Jimmy Smith is essentially a tapster too, it's no mistake placing him next, since he taps out tunes on a solid set of outsized vibes. In looks-so-easy "Tico Tico" opener, in a slower but more intricate "April in Paris" and a supercharged "Flying Home" he performs admirably. Band sometimes drowns him in third number, however.

Mickey & Sylvia, a guitar-song team, aren't as fully satisfactory. Hillbilly rhythm & blues start is okay but duo loses a little ground in the atonal, "Hap Hap Happy Day." "Don't Step on My Blue Suede Shoes" would be okay for them if Sylvia didn't blare. She has a voice that wears hard after a while, though not so for her great looks.

Entire card is satisfactorily integrated by Johnny Torres, a Negro deejay out of Providence who does the emceeing like a hipster. Little can be said about Miller & Moreland comedy that hasn't been said before, except they should bury that telephone booth routine under six feet of solid floorboard. If they note the lack of response from the news on that one, they will quickly comply. *Art.*

VARIETY BILLS

WEEK OF MAY 16

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 18
Corps de Ballet
Rockettes
Les Charlivels
Alcetty

Palace (P) 18
R & J Sobey
Jeffereys
Leo De Lyon
Tim Herbert
Agostino's

AUSTRALIA

MELBOURNE
Tivoli (T) 21
Adele Inge
Rayes & Faye
Jack Powell
Reg Redcliffe
Rih-Aruso
Lawman & Robbins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Roslyn Dunbar
Lamb & Rahlen
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Helen Pluker
Dorothy Hickey

SYDNEY
Tivoli (T) 21
Hite & Stanley
Frank Marlowe
Billy Russell
Salici Puppets
J & D Barker
M & E Rose
Laycock & Maureen
Stuffy Bryant
Gordon Chater
Darryl Stewart
Terry Scanlon
June Salter

BRITAIN

BLACKPOOL
Palace (I) 14
Albert Modley
Edna Savage
4 Najarros
M & B Winters
Hollander & Hart
Paulette & Rense
Francis Langford
16 Singing Scholars

BIRMINGHAM
Hippodrome (M) 14
Max Miller
Gillian & June
Nat Gonella
M & B West
Allen & Albee Sis
Carlson & Tosca
3 Resthlems

BRIGHTON
Hippodrome (M) 14
Don Cornell
Gold & Gordell
Ron Parry
Musical Elliotts
Roger Carne
Benson Dulay Co.
Wright & Marion
Shipway 2

CHELSEA
Palace (I) 14
Dick Montague
Penny Lee
Marie Joy
Rickie Johnson
LeVacq
Juanita
Angelina
Margarita
Larry Gordon

DERBY
Hippodrome (M) 14
Carroll Levis
Hatton & Peggy
Eddie Goffron
G & B Jay
A & V Shelley

EAST HAM
Palace (I) 14
Wilton Family
Exotic Carla
Taro Naito
Lake & Rose
Yevette
Zodias
Michael Roxy

EAST HAM
Granada (M) 14
Jothia & Joan
Davy Kaye
Konzuis & Partner
Fey Jover
Jones Boys

FINSBURY PARK
Empire (M) 14
Smith Bros.
Jimmy Paige
Buster Fiddess
Brazillanos
Crochet
Dunn & Grant

GLASGOW
Empire (M) 14
Ink Spots
McAndrews & Mills
Albert Burdon Co.
Joe Rankin
E & J Slack
P & P Page
J & S Lamonte

LONDON
Palladium (M) 14
Harry Secombe
Winifred Atwell
Alma Cogan
Beryl Reid
Marquis Family
Rudy Horn
Cinq Peres
Holger & Dolores
Carden Dancers
3 Fredianl

LEICESTER
Palace (M) 14
Morgan & Coy
Lee Young
Windy Blow
Jim Dale
Glorias Dogs
Charles Cole
Zaro Sisters
Len Howe
Janette Fox

LONDON
Metropolitan (I) 14
Arnold & Warren
Syd Jackson
Rusty
Dick Collins

Zelda Lamone
Manz & Chico
Ben Dudley
Phyll Edmond
Saballa

MANCHESTER
Hippodrome (M) 14
Nitwits
Harriott & Evans
Pharos & Marina
Winters & Fielding
Desmond Lane
Armand Andrieu Co
4 Riegals
Ladringlos
Dave Gray

MANCHESTER
Palace (M) 14
Billy Eckstine
La Rochelle 3
S & P Kaye
George Martin 4
Gitsom Sisters
Dernos
De Vel & Partner
Allen Bros & June

NEWCASTLE
Empire (M) 14
Billy Daniels
Benny Payne
Clarkson & Leslie
Stan Stennett
Skylons
Richman & Jackson
Pierre Bel
Fred Atkins

NOTTINGHAM
Empire (M) 14
Syd Seymour Co
Revel & Fields
Treble Tones
Constance Evans
De Yong & Delysia

NORWICH
Hippodrome (I) 14
Syd Cheshire
Juanita
Maxwell & Manning
Val Cave
Merrils
Yvonne Prengergast
June Bates
Noel Lucas
Ghisette

PORTSMOUTH
Royal (M) 14
Phyllis Dixey
Ciro Dancers
Billy Dainty
Gaby Grossetto & Gaston
Jones & Arnold
Bob Gray
Bobby Collins

SHEFFIELD
Empire (M) 14
Joan Regan
Shane & Lamar
King Bros.
Vera Cody Co.
Bobby Limb
Kenways
Peter Dulay
Alan Rowe

SOUTHAMPTON
Grand (I) 14
Lester's Hayseeds
3 Shades
Gray & Curtis
8 Farmers Daught'rs

SUNDERLAND
Empire (M) 14
Davies & Lee
Bela & Mary
James Davie
Joe Crosbie
2 Peters
Margie Castle
John Castle

SWANSEA
Empire (M) 14
Delmonico Dancers
Cox 2
4 Ramblers
Ellis & England
2 Russmar

YORK
Empire (I) 14
Tony Cantor
Pauline Penny
Hal Swain
Andrew Allen
Red Preston
Susan Scot
Gabrielle
Brian Seymour
Kenny Cantor
Jackie Fox
6 Saucy Syrens

Cabaret Bills

NEW YORK CITY

Arete's
Don Darrell
Pablo
Barbara & Mensell
H Roth Orc

Beverly
Bobby Short
Gypsy Markoff

Blue Angel
Enid Mosier
Steel Band
Roy Benson
Bart Howard
Jimmy Lyons
Otis Clements

Bon Soir
Patricia Bright
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels

Cameo
Sylvia Syms
Roger Steele

Chardas
Tibor Rakossy
Beca Babai
Anny Kapitanny

Chateau Madrid
Marguerite Sierra
Dolores Perry
Lolo & Lita
Pancho Orc
Ralph Font

Copacabana
Jimmy Durante
Jana Mason
Murio & Sheila
Michael Durso Orc
Frank Marti Orc

Downstairs
Julius Monk
June Erickson
Jack Fletchor
Dody Goodman
Gerry Matthews

Embers
Carmen Cavallaro

No. 1 Fifth Ave
Bob Downey
Harold Fonville

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Paul Hartman
Betty Luster
Ondine Forrest
Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Robert Clary
Rey & Gomez
Alan Logan Orc
Stanley Melba Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Buddy Hackett
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Olga James

Le Ruban Bleu
Jimmy Savo
Dorothy Louden
3 Rifts
Norman Paris 3

Living Room
Rosetta Le Noir

Old Roumanian
Sadie Banks
Jackie Phillips
Rita Williams
Sharon & Fleming
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields
Eddie Layton

Town & Country
Martha Raye
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Betty Benee
Pat Turner
Carmen Alvarez
Lou Nelson
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Vicky Autier
Sirat
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc

Waldorf-Astoria
Pearl Bailey
Nat Brandwynne Orc
Mischa Borr Orc

Village Vanguard
C Williams Trio
Maxine Sullivan

CHICAGO

Black Orchid
Jimmy Ames
Day, Dawn & Dusk
Meg Myles

Blue Angel
"Calypso Caravan"
Luis Torrens
J. McCleverty Calypso Band
Carl McCleverty
Marianne

Blue Note
George Shearing 5

Chez Paree
Nat (King) Cole
Jean Carroll
Chez Paree Ad'bls
Brian Farnon Orc

Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo

Conrad Hilton
"Icearama"
Neff & Voss
Shirley Linde
Michael Meehan
Dave Park
Boy Foy
Bergman & Mimi
Tune Tattlers
Boulevar-Dears & Boulevar-Dons
F. Masters Orc

London House
M. McPartland 3

Palmer House
Patachou
Tony Lovello
Trio Capricho Espanol
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Patti Page
Conine & White
Russ Morgan Orc

Bar of Music
Arthur Blake
Marge Rayburn
Zulch & Noble

Biltmore Hotel
Dolores Hawkins
Davis & Reese
Ashton & Allan
Hal Derwin Orc

Ciro's
DeCastro Sisters
Meers & LaReine
Mischa Novy Orc
Bobby Ramos Orc

Crescendo
Herb Jeffries
Dick Hazard Orch

Macayo
Lili St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio

Mocambo
Sue Carson
Reno Rene Trio
Paul Hebert Orc

Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffolliott Charlton
Eddie O'Neal Orc

Statler Hotel
Billy Vine
Bob Douglas
Helmut Gunther
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jane Froman
Jack Durant
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc

El Cortez
Stuart Allen
Diane Lefti
Betty Gorham
Sherman Hayes Orc

El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marlon Colby
Ted Fio Rito Orc

Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc

Golden Nugget
Eddie Bush
Jig Adams Band
Sons of Golden West

New Frontier
"Hooray For Life"
Jack Carson
Cass Daley
Leo Diamond
Giselle Szony & Cabots
Dorben Dncrs
Garwood Van Orc

Riviera
Phil Silvers Show
Dorben Dncrs
Ray Sinatra Orc

Sahara
Ray Bolger
Tina Louise
Ashtons
Marvellos
Saharem Dancers
Cee Davidson Orc

Sands
Vic Damone
Kean Sisters
Beachcombers
Jack Bunch
Copa Girls
A. Morelli Orc

Showboat
Joaquin Garey
Gia Mo
Garr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Sally Rand
Lee & Princess
Barbara McNair
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
Allan Jones
Roger Ray
Meg Brown
Sonny Howard
Cordolins
Roby & Dell
Barney Rawlings
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Balmoral Hotel
Enrica & Novello
Rudy Baum Orc
Wayne Carmichael

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Casablanca
Louise Brown
Mickey Manners
Bob Regent Orc

Eden Roc
Dick Shawn
Terri Stevens
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
Carlos Ramirez
Eagle & Man
Vargas & Ortiz
Sacasas Orc

Kenilworth
Martha King
Carroll & Gorman
The Cromptons
Michael Marvin Orc

Lucerne
Bas Sheva
Corbett Monica
Jacques Donnet Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Morlan Wilkens

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$400,000 Fold of 'Ziegfeld Follies' Contrasts With 110G Cost in 1918

How legit production and operating costs have skyrocketed over the last 40 years is illustrated by comparison of the figures for the "Ziegfeld Follies" of 1918 and the new edition of the revue that folded last Saturday night (12) in Philadelphia.

In 1918, the 11th edition of the "Follies" was put on at the Amsterdam Theatre, N. Y., for about $110,000. In 1922, the tab on mounting the seasonal revue was up to around $250,000. Those amounts, however, were peanuts compared to the more than $400,000 shelled out on the latest version of the show, which folded during its tryout tour.

The 1956 "Follies," co-produced by Richard Kollmar and James W. Gardiner, was capitalized at $396,000, including 10% overcall. It had been scheduled to open May 26 at the Winter Garden Theatre, N. Y. On the basis of a financial prospectus for the projected Broadway run, the Kollmar-Gardiner production differed from the 1918 presentation on a number of weekly items, including the following:

	1956 (Est'ed)	1918 (Approx.)
Weekly operating expense	$55,700	$14,000
Salaries	23,400	12,000
Theatre rental	16,500	1,600
Capacity gross	70,000	24,000
Profit at capacity	14,400	10,000

The 1918 salaries included about $3,000 for the chorus, which comprised 74 girls, 40 of whom were making their initial stage debuts. Several members of the line were getting $75 and one around $150, but the average was $40 per girl.

The estimated payroll tab for the Kollmar-Gardiner offering included $16,450 for 55 principals and chorus members. The figure is be-

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Nederlanders Visiting Detroit Area Schools As Legit Missionaries

Detroit, May 15.

In a "Building Future Theatregoers" program, James Nederlander, manager of the local Shubert Theatre, and his brother, Joey, treasurer of the house, have visited 60 Detroit area high schools in an effort to stir up interest in legit productions.

They have lectured, shown photos of past and current legit stars, offered special student rates and begun an essay contest, in cooperation with English and drama teachers, on "Why I like the live theatre." So far, over 1,000 entries are in and more are expected before the end of this month. Drama critics of the three dailies will act as judges.

Joey Nederlander said the project has been more successful than expected, with many high school students taking advantage of reduced rates to attend Monday and Tuesday night performances. When a large group of 50 or more have attended, actors have given group interviews after the final curtain.

Anna Wiman's Solo Bow Is Spanish Prize Play

London, May 15.

As a sequel to the current theatre shortage in the West End, the Fortune is dropping its policy of booking amateur shows and will henceforth be taking only professional productions. The change will be inaugurated June 6, when Anna Deere Wiman will open with the Spanish Academy Award play, "El Baile," with Conchita Montes as star.

This import will be Miss Wiman's first solo production here. Previously, she has been associated with other managements in the presentation of "Reluctant Debutante," "Morning's At Seven" and other shows.

The U.S.-born producer will next present "Sight Unseen," an American comedy by Allen Vincent, with Barry Sinclair, Donald Stewart and Derek Blomfield starred, and Belita in the femme romantic lead. The play starts a provincial tour in Bath on May 21, prior to going into the West End. It's being staged by David Pelham.

Belafonte Will Break Tour for Waldorf Date

The touring "Sing, Man, Sing," starring Harry Belafonte, will lay off for a month, following the May 26 windup of a fortnight's run at the Shubert Theatre, Chicago. The show's trek is being interrupted to permit Belafonte to fill an engagement at the Starlight Roof of the Waldorf-Astoria, N.Y., beginning May 27. The revue will resume its tour July 2 at the Greek Theatre, Los Angeles.

The presentation, written, directed and produced by Belafonte's personal manager, Jay Richard Kennedy, has been playing to healthy business since the start of its hinterland hike last month. The show opened in Chicago last Monday (14).

'Can-Can' Closes; Nets $1 Million

"Can-Can," which ended its tour last Saturday (12) in Washington, netted over $1,000,000 on a $300,000 investment. That includes $125,450 forthcoming from 20th-Fox next December. The latter coin represents the balance of the studio's $250,900 net share of the proceeds from the purchase of the film rights for $650,000.

The Cy Feuer-Ernest H. Martin production began its road trek last June after a 112-week Broadway run. An approximate $740,000 profit, including half of the total film income, had been piled up on the New York run. Another $160,000-$170,000 was picked up on the hinterland hike. The Cole Porter-Abe Burrows tuner is now scheduled to tour musical tent and al fresco operations this summer as a package production.

The warm-weather presentation will be sent out by Monty Shaff, general manager for the producers. Several members of the touring company are expected to be retained for the package production.

BURR-MEREDITH SKED 'SPEAKING OF MURDER'

Courtney Burr and Burgess Meredith now have two properties on tap for Broadway production next season. Latest acquisition of the new producing team is "Speaking of Murder," by Bill and Audrey Roos. The pair previously optioned "The Girl From Sardi's," a musical comedy, with book by Charles Robinson.

"Murder," to be directed by Delbert Mann, was peddled by Official Films, repping the authors and the stager. Mann copped the Academy Award Oscar this year for his direction of "Marty." Offbeat angle on the deal is that Meredith is also an Official client (but as an actor, not producer) and therefore was in the unusual position of having to haggle with his own agents over the terms of Mann's contract.

It's understood Metro and Columbia are considering for a preproduction deal on the film rights to "Murder."

Hamilton-Russell to Offer Coward's 'Values'

Noel Coward's "Relative Values" is scheduled for Broadway production next fall by Lance Hamilton and Charles Russell, who produced the playwright-performer's three "Four Star Jubilees" on CBS-TV this season. It'll mark their Broadway managerial debut. Coward will stage the presentation, which will costar Edna Best and Gladys Cooper, the latter repeating the role she created in the original London production in 1951.

The producing team also contemplates a West End presentation of Coward's "Family Tree" this summer. Pair leave today (Wed.) for London to produce the annual "Night of 100 Stars" at the Palladium, prior to putting on "Tree."

Shirley Jones Opening Cambridge in 'Beggar's'

Cambridge, Mass., May 15.

Shirley Jones has been inked by the Cambridge Drama Festival at Sanders Theatre, on the Harvard University Campus, July 5-Sept. 1, for "Beggar's Opera," second of three productions and skedded to run from July 25 through Aug. 11. She will play Polly Peachum in the original John Gay-Dr. Tepusch version of the 18th century work. The music will be in a new arrangement by Daniel Pinkham.

The Drama Festival opens July 5 with Shakespeare's "Henry V." The closing work beginning Aug. 15 will offer Siobhan McKenna in "Saint Joan."

'Garden' Had Only One Losing ($32) B'way Wk.; Victim of Stop Clause

"Chalk Garden," which lost approximately $25,000 on its recent Broadway run, had an operating deficit only one week of its 23-week run. The debit involved was only $32. Partial waiving of author and director royalties, plus paring of other expenses on three extremely low-grossing frames enabled the Irene Mayer Selznick production to confine its operating loss to a single stanza.

The Enid Bagnold comedy was forced to vacate the Barrymore Theatre, N. Y. last March 31 because it fell below its stop clause a few weeks earlier. That permitted the Shuberts to rent the house to another production, which they did.

"Chalk" registered a total operating profit of $41,020 on its New York stand. As of a March 31 accounting, another $36,841 had been taken in on the show's share of the pre-production sale of the film rights to Paramount for $75,000 down and 10% of the gross on profitable weeks.

The deficit as of the audit was $26,925. That figure was reduced around $2,000 by additional film income on the three weeks ending March 31, The production has thus far repaid $75,000 of the $100,000 capital to its backers, with a full return possible on the basis of the show's share of the profits on the London production, plus royalties from two scheduled strawhat packages and other subsidiary rights.

The Gladys Cooper-Siobhan McKenna costarrer cost $75,826 to produce. A five-week tryout loss accounted for another $19,680, while pre-Broadway opening expenses tallied $9,279. The total cost of bringing the show to New York was $104,785.

ELLIOT NORTON CITED BY EMERSON COLLEGE

Boston, May 15.

Elliot Norton, Boston Post drama critic, recently in the news because of being dropped from the Shubert press list here, was presented the fourth annual Joseph E. Connor Award of Phi Alpha Tau National Speech fraternity of Emerson Collegt last Friday (11). The critic was subsequently put back on the press list but the Shuberts have continued reducing ad space in the Post.

The scroll reads, "To Elliot Norton, drama critic, for his creative contribution to the advancement of theatre arts." The award is made annually in the name of the former head of the Emerson College Speech Department, who was instrumental in the formation of Phi Alpha Tau.

Fridolin Set for Revue At Stratford (Ont.) Fest

Montreal, May 15.

Gratien (Fridolin) Gelinas, who closed his "Fridolinades '56" revue last Sunday (6) after five weeks at the Orpheum Theatre here, has left for the Stratford (Ontario) Festival to start rehearsals as Charles VI in "Henry V" and as Dr. Caius in "The Merry Wives of Windsor."

The actor-author-producer will also be featured in a revue at the festival for three afternoon performances with Felix Leclerc, Paul Berval, Jean Gascon and Jean-Louis Roux. Latter two also have parts in "Henry V."

Ross an Issue in Equity Election As Campaign Tempo Speeds Up; Rebecca Brownstein in the Cast?

Electioneering is accelerating in the annual election of Actors Equity council. With the balloting set for the annual membership meeting June 1 at the Sheraton Astor Hotel, N.Y., campaign material is being mailed out, rallies are being held and the regular ticket has issued what amounts to a platform.

The offbeat angle of the situation is that the independent ticket, which was put up by the middle-of-the-road element in the membership to oppose the regular slate named by the nominating committee, is being supported by Ralph Bellamy, Equity president, and Margalo Gillmore and Raymond Massey, vice presidents. Another wrinkle is that, in general, the two tickets apparently favor much the same policies regarding Equity matters.

In addition to the somewhat vaguely defined difference of political coloration, the chief issue between the opposing groups appears to be mainly a matter of personalities. In the realm of political sympathy, the independents declare their intention of issuing a complete list of supporters of their ticket, and claim that the regular slate would not dare to follow suit.

Is Ross Boss?

The independents are concentrating on the claim that the regulars are dominated by a small group headed by Bill Ross, former vice-president and council member who is a candidate on the regular ticket. Ross, they point out,

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Canadian Players Will Tour 2 Cos. Next Fall

Stratford, Ont., May 15.

Canadian Players, which recently completed its second season repertory tour, will expand next fall with two companies. One will offer "Hamlet" and "Peer Gynt" in eastern and midwestern U. S. and later Quebec province and the Maritimes. The other will present "Othello" and "Man and Superman," treking across the Dominion and down the Coast.

Douglas Campbell, currently playing the title role in the Kipnis-Guthrie film edition of the "Oedipus Rex" after winding up the tour with CP, will direct all the troupe's productions, assisted by George McCowan. Advance arrangements for the dual tours are being made by Mrs. Tom Patterson, president of the outfit, and Laurel Crosby, publicity rep.

Pfeiffer Plans A New 'Bus' Tour

Chicago, May 15.

Jules Pfeiffer will send out a touring edition of "Bus Stop" this summer, in association with Robert Whitehead and Roger L. Stevens, producers of the original Broadway and road versions. He is currently in New York to book the tour, which will probably open in mid-July at the local Selwyn Theatre, where it played a four-week engagement last winter.

The producer has also been huddling with lawyers for Whitehead and Stevens and with Audrey Wood, agent for the author, William Inge, about the release date of the film version of the play. 20th-Fox, which is currently shooting the picture starring Marilyn Monroe, has announced it to open here in July. However, Pfeiffer says that the contractual release date is next Jan. 1, and he intends to hold the studio to that.

In order to obtain an earlier release of "Seven Year Itch," its last previous Marilyn Monroe-starrer, 20th-Fox paid a bonus of $175,000 over and above the original purchase price for the screen rights. Presumably it would have to make some such deal if it wants to release "Bus Stop" ahead of the contractual date.

Pfeiffer says he knows nothing of any such project, however, and is going ahead with the casting and production in preparation for the tour. He has already acquired the "Bus Stop" physical production from Whitehead and Stevens.

Pitlochry (Scot) Fest Preems Summer Season

Pitlochry, Scotland, May 5.

A repertory of six shows is being offered by the Pitlochry Festival Theatre this summer. The group, which was launched six years ago by John Stewart, operates in a semi-tent structure. It's localled in picturesque tourist country.

Current presentation is "She Stoops to Conquer," directed by G. Maxwell Jackson. Kenneth Ireland is general manager of the operation.

Set-Ohio State Sked

Columbus, May 15.

Six plays and one musical will be the offering for the seventh season of the Stadium Theatre, located under Ohio State's horseshoe stadium. The arena-style spot will open June 26, with S. N. Behrman's "Second Man."

Subsequent shows will include "Ten Nights in a Barroom," "Our Town," "My Sister Eileen," "Rain," "Point of No Return" and "Of Thee I Sing."

All shows except "Sing" will play five nights, the musical being booked for two weeks.

Jobs Stay at Peak For Managers, Pressagents In Legit, Pix, Industry

Legit managers and pressagents never had it so good. Employment continues to boom, both on Broadway and out of town.

Approximately 65% of the membership of the Assn. of Theatrical Press Agents & Managers had jobs during the year ended last April 1. The percentage was about the same for the previous year and reflects the current theatrical business surge.

Other sources of employment, besides Broadway and touring productions, include summer stock, industrial shows and special roadshow films such as "Cinerama" and "Oklahoma." In relation to stock work, the union is gaining a strong foothold in the mushrooming tent outlets. Servicing of some of the canvastops may have to be relegated to apprentices because of the unavailability of regular members. ATPAM is also continuing to plug for wider barn employment of its members.

The 544 members of the union include 29 admitted during the 12-month period. A breakdown of the total membership takes in 454 in the overall category, in addition to 60, local areas; 15, music; 1, circus; 13, roadshow; and 1, Canada. As of last March 31, the union's cash account totalled $51,160, an increase of $9,246 over the previous year.

'DESK SET' PROFIT NOW 60G ON A 75G STAKE

"Desk Set," the William Marchant comedy, has earned nearly $60,000 profit thus far on its $75,000 investment. That's figured on a $51,785 profit as of a March 31 accounting, plus additional income for the ensuing five weeks.

The Shirley Booth starrer dropped $4,077 during the four weeks covered in the audit, but the management began using two-for-ones and business has since been running at a profitable pace. Income on the Robert Fryer-Lawrence Carr production includes coin from the 20th-Fox purchase of the film rights for $75,000 down, plus weekly payments up to a $75,000 ceiling.

The profit distribution, as of the accounting, was $15,000. It's been raised to $30,000 since then, with the backers and management splitting 50-50. The show is in its 29th week at the Broadhurst, N.Y.

Shows Abroad

The Final Ace

London, May 11.

Stewart-Field Productions presentation of a drama in three acts (six scenes), by Charles Fenn. Features John Stuart, Lloyd Lamble, Michael Peake. Staged by Jack McNaughton; decor, Jefferson Strong. At New Lindsey Theatre Club, May 7, '56; $1.50 top.

Lt. St. John Buxton....Michael Browning
Suling ..... Silvia Herklots
Lt. Col. Hedingham..... John Stuart
Maj. Preston ..... David King
Brig. Evan Carding..... Lloyd Lamble
Maj. Wayne C. Mulhauser USAAF. Peter Hutton
Gen. Kwok ..... Michael Peake
Lee ..... Mah Gunn Pang
Prof. Chai ..... John Cazabon
Wong ..... Dennis Clinton
Jennie ..... Tsai Chin
Ah Chung ..... Soon Cheh Siong
Mrs. Chai ..... Sally Lewis

Because of its political slant, Charles Fenn's play would perhaps be questionable material for Broadway, but in the more temperate climate in London it may justify a transfer from its present club situation to a regular West End run. It is an expertly written piece, sustained by action and drama, with the right levening of comedy dialog.

"The Final Ace" is set in China during World War II and purports to show how the Chinese Nationalists were more concerned at combating Red influence than fighting the invading Japanese army. Bridges were left intact to facilitate the enemy advance, for to have blown them up might have been costly to Chinese transport companies ready to come to terms with the conquerors.

The main point of focus is a small British intelligence unit aware of the double-dealing between the Chinese and the Japs. There is also an American liaison officer afraid to use Red agents to help the allies, as he fears the possible effects on his law practice back home. The final scene in which a power station is dynamited by the British without prior consultation with the Chinese general is good dramatic stuff.

Lloyd Lamble as the British commander, Michael Peake as the Chinese general and John Stuart as a Colonel head a good team of performers. Silvia Herklots impresses by her sincerity as a Chinese student who acts as interpreter.

Jack McNaughton's staging is taut and positive. *Myro.*

The House By the Lake

London, May 10.

Peter Daubeny presentation of a drama in three acts (four scenes), by Hugh Mills. Stars Flora Robson, Andrew Cruickshank. Staged by John Fernald; decor, Fanny Taylor. At Duke of York's Theatre, London, May 9, '56; $2.35 top.

Col. Forbes ..... Frank Royde
Stella ..... Jenny Laird
Janet ..... Flora Robson
Brenda ..... Doreen Morton
Maurice ..... Andrew Cruickshank
Colin ..... Paul Lee
Iris ..... Sylvia Coleridge
Mr. Howard ..... Alan MacNaughtan
Nurse Thomson ..... Annette Kerr

There's not much mystery in this new murder meller and hardly enough dramatic tension to make it a West End hit. Its main strength is in its excellent acting, with notable performances by Flora Robson and Andrew Cruickshank.

The main fault with the Hugh Mills play is that it attempts to be ingenious, but only succeeds in becoming too contrived. The author has a good and interesting basic idea, but has allowed the plot to become involved and complex, without compensating suspense angles.

It takes too long to build up to the final-act climax. The murder attempt under hypnosis, to get rid of an embarrassing witness, is too theatrical to be convincing.

The actual murder in the play is carried out in full audience view—and there's no surprise element there. The plot, however, poses two consequential questions. Firstly, will the ex-doctor and his sister, who committed the crime against their half-brother, get away with it. Secondly, will the dead man's wife, who admitted murderous intentions, be wrongly accused?

Oddly enough, Flora Robson has little more than a negative role for the first two acts, but comes into her own with a powerful final act scene. She plays the part of the ex-doctor's wife, a former manic-depressive, who had twice before her marriage attempted suicide.

The doctor had cured her by hypnosis and when he discovers she knows too much he puts her in a trance and persuades her to commit suicide. The police stop it, however, just before she is due to pull the trigger.

Andrew Cruickshank gives a restrained and sincere performance as the architect of the well-planned murder, but who carelessly leaves a string of clues behind. Jenny Laird appears a little too tensed-up as his partner-in-crime. Sylvia Coleridge makes a vital impression as the dead man's hysterical wife.

The play is tautly staged by John Fernald, and Fanny Taylor's single set is suitable. *Myro.*

Call Girl

Glasgow, May 11.

Jack Gillam Ltd. presentation of comedy-drama in two acts, by Robert Colwyn. Staged by John H. De Lannoy; settings, Jack Chambers. At Empire Theatre, Glasgow, May 7, '56; 80c top.

Pearl ..... Claudine Morgan
Man ..... Freddy Lees
Gordon Craig ..... Leonard Kingston
Little Man ..... John Chilver
Constable ..... Bernard Stevens
Young Woman ..... Helen McLaren
Elderly Gentleman..... Arthur Barclay
Ruby ..... Mary Kean
Toni Mancini ..... Robert Vaughan
Miss Thompson ..... Jocelyn Ring
Tottie ..... Mary Robertson
Bertha ..... Jill Chadwick
Constable ..... Ryan Jelfs

Simple plot based on the sordid theme of prostitution in an English city is obviously geared only for curiosity value. Billed "for adults only," it is merely cheap entertainment for unsophisticates.

Locale is the Soho and Kensington areas of contemporary London, the action ranging from a side street at night to a call-girl flat in classier Kensington the following evening. The yarn offers an elementary expose of the call-girl racket as operated in most large cities, and aims to point a moral tempered with humor.

The players do a commendable job with cheapjack documentary-style material. Mary Kean portrays sincerity as wife of an investigating journalist, leaving the customers wondering if she is or is not a call-girl herself until almost the final curtain.

Leonard Kingston and Robert Vaughan score as the scribe and call-girl operator respectively, and Jocelyn Ring is suitably enigmatic and bitter as the secretary with a longtime grievance.

John H. De Lannoy has staged adequately, and the Jack Chambers settings of the call-girl office and flat are so-so. *Gord.*

The Lass Wi' The Muckle Mou'

Edinburgh, May 11.

Henry Sherek presentation of comic fantasy, by Alexander Reid. Stars Stanley Baxter, Mairhi Russell. Lennox Milne. Directed by Edward Burnham; decor, Joy Stanley; harp music arranged and played by Jean Campbell. At Lyceum Theatre, Edinburgh, May 7, '56; $1.20 top.

Lady in Green ..... Marillyn Gray
Thomas the Rhymer..... Ian Bannen
Sir Gideon Murray..... Stanley Baxter
Lady Grizel ..... Lennox Milne
Meg Murray ..... Mairhi Russell
Lizzy ..... Mary Helen Donald
Wattie Duncan ..... Roy Kinnear
Jock ..... Michael O'Halloran
Rab ..... Norman Fraser
Willie Scott ..... Roddy McMillan

Comedy-fantasy by Alexander Reid is an amusing treatment of old ballads and legends of the Scottish borderlands, where families were regularly feuding and fighting. With fairyland settings by Joy Stanley, and crisply directed by Edward Burnham, it provides acceptable humor for native trade, but has little general appeal.

It's based on an old Scot joke about Thomas the Rhymer, a country poet who has spent seven years in elfland and returns to earth to write a final ballad. He finds his potential material at the mansion home of Elibank as the Scott family is about to steal the Murray family's cattle. Willie Scott, played with relish by Roddy McMillan, is captured and given the choice of either being hanged or marrying the daughter of Sir Gideon Murray.

Mairhi Russell reveals naive humor in the portrayal of daughter Meg, the lass whose muckle mou' (large mouth) has scared off all likely suitors. Stanley Baxter, despite his own youth, scores as Sir Gideon Murray, the irascible old gent who captures Willie Scott on his cattle-raid.

Lennox Milne gives a good portrayal of his wife, Lady Grizel, full of tactful practicability. Ian Bannen plays Thomas the Rhymer, who finds ready material in the rustic story of love and thieving. *Gord.*

Look Back in Anger

London, May 10.

English Stage Co. presentation of drama in three acts, by John Osborne. Staged by Tony Richardson. At Royal Court Theatre, London, May 8, '56; $1.75 top.

Jimmy Porter ..... Kenneth Haigh
Alison Porter ..... Mary Ure
Cliff Lewis ..... Alan Bates
Helena Charles ..... Helena Hughes
Col. Redfern ..... John Welsh

Third in the English Stage Co.'s current repertory season of contemporary plays, this first work by an unknown writer shows dramatic instinct that might develop beyond the limited scope in which this one is confined. It consists of a practically nonstop tirade by a young neurotic against his wife, best friend and mankind in general.

Despite the lack of action, the domestic tension is so real and moving that it both repels and holds interest. It is best suited to specialized small audiences and might make a good bet for new-play producing company with a policy of offbeat script.

In a cheap room in a gloomy provincial town, a young couple share their living quarters with the husband's business partner, who acts as a genial buffer between the bully and his mutely placid wife. The husband comes from the slums, she from an aristocratic army family, and it is an inverted form of snobbery that gives rise to his inferiority complex finding its outlet in mental cruelty.

Goaded beyond endurance at the endless abuse and callous indifference to her approaching motherhood, the wife takes her femme friend's advice and goes back to her family. The friend, despite her repugnance at the husband's behavior, succumbs to his virile domination and moves in to share his couch. She packs her grip, however, when the wife, having lost her baby, comes back.

Mary Ure, as the wife, is silent for most of the play, conveying her grief and humiliation without the use of words. When she finally does speak, the words are all the more effective. As the husband, Kenneth Haigh skilfully keeps up the tirade against life, bringing an air of sincerity to his most obnoxious ravings, and even arousing an element of sympathy.

The two friends are well played by Alan Bates and Helena Hughes and play is ably directed by Tony Richardson. *Clem.*

Show Out of Town

The Dark Lady

Hollywood, April 27.

Masquers presentation of Clancy Cooper's production of drama in two acts (seven scenes), by Jack Bennett. Directed by Frank Cady. Set decorations, Willard D. Scott. At Masquers Club, Hollywood, Cal., April 2, '56; $1 top.

Narrator ..... Jay Jostyn
Maude ..... Marlan Ross
Sgt. Stuart Hunter..... Arthur Marshall
Mary Fitton ..... Gloria Saunders
Gabriel Spencer ..... Richard Aherne
Hostess Hasty ..... Mary Carroll
Nettles ..... Frank Cady
Christopher Marlowe..... Gene Evans
William Shakespeare..... Peter Hansen
Ben Jonson ..... Paul F. Smith
William ..... John Qualen
Guards.....Howard Townsend, Robert Bridges

The world of Shakespeare, Marlowe and Ben Jonson provides the backdrop for this new two-acter by Jack Bennett which was launched on an experimental basis by the Masquers, local theatrical clubs. "The Dark Lady" an engrossing drama with commercial possibilities despite its highly literate background.

Actually, however, the brightest future for "The Dark Lady" seems to lie in the field of platform presentation along the lines of the experimental tryout here. Bolstered by a couple of names, it could probably clean up on the rejuvenated Chautaqua circuit of colleges and civic organizations and eventually attract interest for a limited Broadway stand.

Script spans approximately 36 hours of the week in which "Romeo and Juliet" was premiered. Bennett has taken two isolated incidents from history (the murder of Marlowe in a tavern and Jonson's fatal stabbing of a tavern roisterer) and juxtaposed them as the climax of his script.

The villain of the piece is the title character, a lady of the court who dangles both Marlowe and Shakespeare, unbeknownst to them, while she actually is in love with a second rate actor. In the Bennett script, the actor eventually kills Marlowe and is in turn killed by Jonson.

Effectively produced in the platform technique by Clancy Cooper, "Lady" has been skillfully directed by Frank Cady. The players stand before lecterns to read their lines, but there is an occasional flash of action to leaven the wordiness.

In the tryout production, fine performances by Gene Evans, Peter Hansen and Paul F. Smith as Marlowe, Shakespeare and Jonson, respectively, carry the bulk of the work. There is notable support from Gloria Saunders in the title role, Marian Ross as her maid, and Cady is around for standout comedy in a lesser role, with a bright assist from John Qualen. *Kap.*

Not Another One!

Glasgow, May 15.

New comedy, "Love and Marriage," by Matthew Service, will be preemed June 2 at the Rutherglen Repertory Theatre here.

Play is set in an English country house, and the subject matter is indicated by the title.

Shows on Broadway

Kiss Me, Kate

N.Y. City Center Light Opera Co. (William Hammerstein, general director) revival of musical comedy in two acts. Music and lyrics, Cole Porter; book, Sam and Bella Spewack. Staged by Burt Shevelove; choreography, Hanya Holm, romounted by Ray Harrison; musical director, Frederick Dvonch; scenery, Watson Barrett; costumes, Alvin Colt; lighting, Jean Rosenthal; production assistant, Michael Shurtleff. Features Kitty Carlisle, David Atkinson, Richard France, Bobby Short, Delores Martin, Al Nesor, Tom Pedi, Ben Lackland, Harrison Dowd, Barbara Ruick. At City Center of Music and Drama, N.Y., May 9, '56; $3.80 top.

Fred Graham (Petruchio)...David Atkinson
Harry Trevor (Baptisa)....Harrison Dowd
Lola Lane (Bianca).....Barbara Ruick
Ralph ..... Vincent McMahon
Lill Vanessi (Katherine)....Kitty Carlisle
Hattie ..... Delores Martin
Stage Doorman ..... Robert Relm
Paul ..... Bobby Short
Bill Calhoun (Lucentio) Richard France
First Man ..... Al Nesor
Second Man ..... Tom Pedi
Harrison Howell ..... Ben Lackland
Gremio ..... Philip Wentworth
Hortensio ..... Ray Weaver
Haberdasher ..... Arthur Mitchell
Dancers: Olga Bergin, Patricia Birsh, Dorothy Etheridge, Kate Friedlich, Norma Kalser, Nadine Revene, Kathleen Stanford, Rosemary Weekly, Gene Gavin, William Inglis, Donald Mahler, Gene Myers, Mitchell, Robert Norris, Baird Searles, Jon Young.
Singers: Helen Baisley, Doris Galiber, Nina Greer, Jean Maggio, Louise Pearl, Rose Rosett, Barbara Saxon, Jack Irwin, John Kevin, Vincent McMahon, Reim, Jay Stern, Weaver, Wentworth.

The N. Y. City Center Light Opera Co. is sticking to form with "Kiss Me, Kate." It's a quality production, somewhat lacking in the performance power of the Broadway original, but major league nevertheless.

Since its 1949 New York preem, "Kate" has received wide showcasing on the road, in stock and as a film. Its popularity attests to the click values in Sam and Bella Spewack's breezy book and Cole Porter's lilting showscore and snappy lyrics. The vet tunesmith really unloaded a barrage of powerhouse numbers for this backstage opus, pegged on Shakespeare's "Taming of the Shrew."

In the lead roles, Kitty Carlisle and David Atkinson are satisfactory, if not as robust as Patricia Morison and Alfred Drake were in the original Broadway production. Barbara Ruick is good in the part created by Lisa Kirk, but again some of the original sparkle is missing. It's Richard France, though, who grabs top honors in the vocal-hoofing assignment initially handled by Harold Lang. His workover of "Bianca" is particularly strong.

Also standout are Al Nesor and Tom Pedi as the mobster intruders. They've got a natural winner in "Brush Up on Your Shakespeare," which they milk for click results. Besides the scripting and performance aspects, the tuner also has visual impact in Alvin Colt's colorful costumes and Ray Harrison's flashy remounting of Hanya Holm's original choreography. Burt Shevelove's staging likewise rates on the credit side.

"Kate" is the second in a string of three musical revivals being presented at the Center this spring, each for a three-week run. The initial entry, "The King and I," piled up a sock $141,800 total gross. Windup presentation, which preems May 31, will be "Carmen Jones." *Jess.*

The Lovers

Playwrights Co. & Gayle Stine production of drama in three acts, by Leslie Stevens. Staged by Michael Gordon setting and lighting, Charles Elson; costumes, John Boyt. Features Darren McGavin, Hurd Hatfield, Joanne Woodward, Morris Carnovsky, Vivian Nathan, Mario Alcade, Norman Rose, Pernell Roberts, Robert Burr, Bramwell Fletcher. At Martin Beck Theatre, N.Y., May 10, '56; $4.60 top weeknights, $5.75 weekends ($5.75 opening).

Grigoris ..... Hurd Hatfield
Clothilde ..... Vivian Nathan
Sextus ..... Earl Montgomery
Segas ..... Norman Rose
Matthew ..... Robert Jacquin
Simon ..... Harry Bergman
Volc Sturmer ..... William Bramley
Mare ..... Mario Alcade
Joanne ..... Joanne Woodward
Chrysagon de la Crux..Darren McGavin
Blaise ..... Gerald Hiken
Draco de la Crux..... Robert Burr
Austrict de la Crux..... Pernell Roberts
Herstal de la Crux..... Robert Lansing
Probus ..... Morris Carnovsky
Tomas ..... Gayne Sullivan
Saul ..... George Ebeling
Lisanne ..... Kathe Snyder
Mairese ..... Frances Chaney
Ironsmith ..... George Tyne
Millwright ..... George Berkeley
Wheelwright ..... Bert Conway
Escavlon ..... Lester Rawlins
Clement of Metz..... Bramwell Fletcher
Stewards.....Byron Mitchell, Kurt Cerf
Friars.....Edward Setrakian, Charles Chaucer
Knights Escavlon Robert Dowdell, John Carter, Grant Eastham, John MacKay
Villagers: Peggy Richards, Flori Warren, Lena Romano, Edith Martin, Patricia Allaben, Emily McLaughlin, Page Johnson, Norman Wigutow

During the tryout tour of "The Lovers," author Leslie Stevens was quoted in an interview as saying that there's no underlying meaning or message in the drama, but that it's just a story that came to him in virtually supernatural manner. If that's true, then "The Lovers" tends to be a great deal of dramatics to not much point.

The play has an air almost of portentousness, as if the author were striving to say something of significance and depth. No such theme emerges clearly, however, so this Playwrights Co.-Gayle Stine production remains merely a slow, hollow and remote drama that's doubtful boxoffice and unlikely material for films, television or stock.

There remains a sneaking hunch that a completely different production approach might have put it over, at least for a Broadway run. According to trade scuttlebutt, there was some discussion about doing "The Lovers" with top-star leads and stylized direction, something in the manner of "Ondine" a couple of seasons ago. That might have given the play enough glitter to have covered its emptiness. All that is just speculation, however.

Possibly the show's title is ironic. The story is a triangle about a 12th century French lord and peasant girl who meet too late, and whose love is disastrous, bringing death to the three principals and sorrow to a whole community. The three dead finally get the blessing of the church, so perhaps the drama is saying that even though circumstances may be too big for us, and love cannot save us, there is salvation in heaven.

The yarn, as a program note explains, deals with "Jus primae noctis" ("right of the first night)", or "Droit du seigneur," a custom alleged to have existed in mediaeval Europe giving the lord the right to sleep the first night with the bride of any of his vassals. In "The Lovers," the switch is that the lord is a decent fellow who falls genuinely in love with the girl.

She instinctively returns his passion, even though she still loves her husband and wishes to return to him. Circumstances overwhelm them, however, and in order to prevent rebellion by the peasants and wholesale loss of innocent lives, the girl kills herself, and the lover and husband slay each other in combat over her corpse.

That keys the drama's prime "problem," the thread that runs through its entire length. Namely, whether the bodies of a suicide and the victims of a crime of passion may be given the sacrament and burial in holy ground. "The Lovers" alternates between a gentle, courageous monk's quest for the facts of the story and flashback scenes of the events themselves. The device seems needlessly complicated and, if the author's disclaimer of "message" is justified, it is pointless as well.

Stevens, who first drew critical attention a couple of seasons ago with the off-Broadway drama "Bullfight," and then missed last year with a farce titled "Champagne Complex," writes with considerable force in this third-produced work, and the audience pays it the compliment of hushed attention throughout. Despite its interest-holding quality, however, it remains unmoving.

The piece is played with varying skill. As the lord whose good instincts brings his destruction, Darren McGavin is persuasive, with suitable swagger and a disarming air of conviction. Vivian Nathan is believably forceful as an indomitable peasant woman whose determination to win last unction for the deceased husband and wife finally overcome the monk's resistance.

Hurd Hatfield is plausible in the somewhat monotonous role of the monk. Morris Carnovsky gives stature to the part of the bridegroom's grief-stricken father, and Robert Burr, Pernell Roberts and Robert Lansing are acceptably swashbuckling as the lord's henchmen-brothers. Joanne Woodward is decorative in the confusingly written part of the bride and Mario Alcade vehement as the avenging groom.

Michael Gordon's careful staging does little to expedite a rather deliberate drama, although an occasional crowd scene has propulsive movement. Charles Elson's scenery, consisting of varied-level platforms, a cyclomama and complex lighting, is mood-suggesting and avoids scene-change delays, but of course can't tighten the script or hustle the playing. John Boyt's costumes properly contrast the status of peasants, clergy, lords and temporal officials.

"The Lovers" is a moderately interesting show, but unexciting. *Hobe.*

(Closed Saturday night (12) after four performances).

Pressagent **Arthur Cantor** has taken a summer lease on a hilltop place in Croton, N.Y., overlooking the Hudson River valley and surrounding country.

Inside Stuff Legit

Vincent Sheean, biographer of "Oscar Hammerstein I," may open an old argument anent the famous Cherry Sisters, long known as "the world's worst act." Iowa siblings, brought to Broadway in 1896 by the great Oscar, reputedly performed behind a net, which was rigged across the stage to protect the girls from vegetables, etc. tossed by the customers.

Sheean makes much of the Cherrys' net in his book. Girls themselves (Addie, last survivor of original quartet, died in Cedar Rapids in the early 1940s), denied ever using the protective net. Pros and cons on the net were liberally aired during the mid-'40s in Ward Morehouse's drama column in late N. Y. Sun. Correspondents, submitted no proof positive on either side. Sheean's assertions probably derive from "research."

For once, the author's usually impeccable flair for facts deserts him. Sheean neglects to list Effie, the Cherry Sister who, with Addie, survived longest. Girls formed a familiar antique duo on the smalltime "comeback" trail for many years. Jessie and Lizzie, the other sisters, died quite young.

Addie once ran for mayor of Cedar Rapids on an anti-nicotine and curfew platform and almost got elected as a local rib! Sheean errs in identifying the girls' top number. It was not "Curfew Shall Not Ring Tonight," but "The Gypsy's Warning"—and Hammerstein paid the girls $1,000 weekly, not $100, as Sheean states. Act was also known by its play-on tune, paraphrasing "Ta-Ra-Ra-Boom-De-Ay" ("Cherry Sisters Here to Stay!")

You can now grab a meal and order theatre tickets at the same time at Rosoff's restaurant, N. Y. The new service is being offered as part of a campaign to lure legitgoer patronage. The eatery is installing a theatre booth next Friday (15), which will contain theatrical periodicals, play reviews, legit reference books and seating arrangements of all theatres, plus a direct wire to a broker to take care of diners interested in purchasing tix. The restaurant is also redesigning its menu to include a map of Broadway on the back cover and weekly performer profiles on the inside. Special fast-service theatre dinners are also offered.

The recent "Man in the News" profile of Frank Loesser in the N. Y. Times was written by N. Y. Times drama department staffer Arthur Gelb. The occasion, of course, was the generally favorable critical reception a couple of days previously of "Most Happy Fella," for which Loesser wrote the book, music and lyrics. The "Man in the News" profiles, a fairly new feature in the Times, are contributed by staff members. The writers get no extra pay for the assignment, and no by-line. The only other legit profile was of Julie Andrews, femme costar of "My Fair Lady," a couple of day's after the musical's preem. It was written by Sam Zolotow.

Legit Bits

Producer **Eunice Healey**, up and around again after minor surgery, goes to the Coast soon for an extended vacation.

Morton Gottlieb, producing partner of **Albert Selden**, is in London to scout legit properties and play the cocktail party circuit.

Joey Harris, company manager of "Fella" is joining the exurbanite movement to Rockland County, buying a home in Pomona, N.Y. The property is on land owned by the **Alan Jay Lerners** (actress **Nancy Olson**) and the deal was arranged by stage carpenter **Peter Feller.**

Michael Tuchow, whose name was changed to **Michael Tolin** when he was in Hollywood on a picture contract, has resumed his real moniker since he's been upped from the bit part of the Chauffeur to one of the leads, succeeding **Walter Matthau**, in "Will Success Spoil Rock Hunter."

Tunesmith **Richard Adler** plans to make his Broadway managerial bow next season with "The Sin of Pat Muldoon." **Jack Garfein** will direct.

Charles Weidman is staging the dances for "The Littlest Revue" slated to open May 22 at the Phoenix Theatre, N.Y.

Raphael Hakim has acquired the rights to "Jose," a French play by **Michel Durand**, for Broadway production next season.

Myron C. Fagan's "Thieves' Paradise" is scheduled for Broadway production this summer by his son, **Bruce Fagan. Ted Goldsmith**, recovered from a recent illness, will presagent the offering.

Leo Ciceri has replaced **Christopher Plummer** in "The Lark."

The Imperial Theatre, N.Y., b.o. scale for "The Most Happy Fella" will be hiked Sept. 3 from $7.50 to $8.05 in the orchestra and from $6.25 to $6.90 in the mezzanine.

The Off-Broadway Assn. is holding a membership meet today (Wed.) at the Greenwhich Mews Theatre.

Arthur Rubin, the singing chef, Giuseppe, in "Most Happy Fella," runs a cleaning business in upper Manhattan, in partnership with his brother.

Peter Conlow is assisting **David Tihmar** in the staging and direction of the musical numbers for the forthcoming Broadway revue, "New Faces of 1956." **Yvette Schumer**, who's associate producer with **Leonard Sillman** and **John Roberts** on the production, is scheduled to make her solo managerial debut next season with **Lenard Kanter's** "Salt Air."

Eric Portman and **Margaret Leighton** will duplicate their West End assignments in "Separate Tables" when the play is presented on Broadway next season by the Producers Theatre, in association with the Hecht-Lancaster firm.

Herman Yablokoff's American-Yiddish musical, "It's a Funny World," scheduled for an October opening at the Downtown National Theatre, N.Y., by producers **Irving Jacobson**, **Irving Grossman** and **Julius Adler.**

Elliot Silverstein, staff director for tv's "Omnibus," will stage the **Stephen Rose** production of "The Best of Steinbeck," scheduled for Broadway next season.

Bob Mayberry, formerly of Affiliated Artists, is now in charge of the package department for the Stage and Arena Guild of America.

The off-Broadway Tempo Playhouse has been granted a theatre license and is scheduled to reopen next Friday (14) with a double-bill comprised of **Jean Genet's** "The Maids" and **Arthur Schnitzler's** "The Gallant Cassian."

Richard Skinner withdraws May 25 as company manager of "The Lark" to assume the general managership of the American Shakespeare Festival Theatre, Stratford, Conn. He'll return to "The Lark" when it reopens to tour next fall.

Allen Becker, assistant to the musicomedy editor of Chappell Music for the past nine years, exiting the publishing firm this month, and taking off for a two-month European tour May 30.

"In the Pink," the **Moss Hart-Harold Rome** musical to be produced in the fall by **Joseph M. Hyman & Bernard Hart**, will be capitalized at $300,000, with provision for 20% overcall.

Dave Suransky, staffer of the Curran and Geary Theatres, Frisco, took off last weekend for his annual three weeks in New York, to scout the shows.

Patricia Collinge sailed for Palermo yesterday (Tues.) on the Vulcania accompanied by her husband, **James N. Smith.**

George Hunt took over as house manager of the Alcazar, Frisco, last Monday (14), succeeding **Paul Trebitsch**, who was committed to manage the Greak Theatre, Los Angeles.

Diana Barrymore will costar with **Muriel Rahn** in the "Ivory Branch," which preems May 24 at the Provincetown Playhouse, N.Y.

Peter Conlow will assist **David Tihmar** in the staging and direction of the musical numbers for "New Faces of 1956."

Lynn Loesser has optioned Jean-Pierre Aumont's play, "Ange, le Bienheureux" for possible Broadway production next winter.

Cliff Hall will play Gen. Bush in the second company of "No Time for Sergeants."

The film rights to **N. Richard Nash's** "Girls of Summer," scheduled for Broadway production next fall by **Cheryl Crawford**, have been purchased by **Hal Wallis** for a minimum of $100,000 up to a $275,000 ceiling.

Plan Legit-Pic House In Palm Springs in '57

Palm Springs, May 15.

A new legit-and-film theatre is planned as part of the new Desert Inn Shopping Center & Hotel development to be constructed here next year on the grounds of the Desert Inn Hotel. Property was acquired earlier this year by the Desert Inn Corp., headed by Marion Davies.

Ground is to be broken for the new project a year hence, at the conclusion of the 1956-57 local season. Completion plans call for the hotel, shopping center, theatre and a nightclub to be in operation by Thanksgiving of 1957.

Modern theatre, equipped to handle traveling legiters, is aimed as a center of the development. It will be used for legit during the season and will be open as a film house during the off-season.

New Desert Inn project is figured to involve a total investment of some $4,500,000.

SHEEAN'S KEEN BIOG ON HAMMERSTEIN I

By ROBERT DOWNING

"Oscar Hammersten I" by Vincent Sheean (Simon & Schuster; $5) is a definite life of the eminent impresario. Hammerstein's grandson, Oscar II, supplies a preface revealing that he and his late uncle, Arthur Hammerstein, once assembled material on Oscar I for a contemplated biopic.

Arthur himself was regarded the best authority on his father, having weathered Hammerstein's grand opera period as a "kind of general lieutenant." Data was also gathered from music critics, newspapers, players, singers, theatre employees, members of Oscar's immediate family, and many who remembered "Mr. Times Square" in his heyday.

This information, made available to Sheean, was reinforced liberally from contemporary recollections of Carl Van Vechten, Mary Garden and others, and from the indispensable Prof. George C. D. Odell's "Annals of the N.Y. Stage."

Born in Germany in 1847 or '48, Hammerstein migrated to America in 1863. He became apprenticed to a cigar manufacturer. To the end of his days, Oscar made his own cigars (smoking at least 25 daily). In his prime, he published successful tradepapers for the tobacco industry, and he invented a cigar-making machine which he was able to sell to finance his initial foray into opera.

Hammerstein visualized his theatres on many plots of important Manhattan realestate; and he lived to build most of his dream houses. His first was the Harlem Opera House at the corner of 7th Ave. and 125th St.

A quondam composer and lifelong worshipper of music, Oscar's normal acumen vanished when ghostly woodwinds and sopranos took flight in his brain. While he was able to bring the entrenched Metropolitan Opera to the brink of ruin with his own Manhattan Opera House and its great stars, time and again his vagaries in the realm of music bankrupted his successful enterprises.

In this period (the late '90s), Hammerstein constructed his fabulous Olympia—same site as today's Criterion Theatre—at Broadway and 45th St. (with its built-in Lyric Theatre, and its Winter Garden rooftop, cooled with a waterfall; predecessor of the waterfall now occupying the same site atop the building facing the Astor Hotel). Oscar had built the Columbus, his second Harlem theatre. Yet to come were his Victoria and Republic theatres—houses which established his priority in Times Square and made Hammerstein the undisputed pioneer sponsor of this section as the heart of the entertainment world.

In the days of his greatest opulence, Oscar lived in a single room in one of his theatres, content with a cot to sleep on and a piano on which to compose his unsuccessful music. He preferred streetcars to hacks, and liked to sup alone on oyster stew at Childs. He died in 1919.

Karl Krug, drama critic of the Pittsburgh Sun-Telegraph, is in town through next Saturday (19) to catch the Broadway shows.

Off-Broadway Shows

The Iceman Cometh

Circle In the Square revival of tragedy in four acts by Eugene O'Neill. Staged by Jose Quintero; setting and lighting, David Hays; costumes, Deidre Cartier. At Circle In the Square, N.Y., May 8, '56; $3.60 top.

Cast: Farrell Pelly, Phil Pheffer, Albert Lewis, Addison Powell, William Edmonson, Richard Abbott, Richard Bowler, James Greene, Paul Andor, Conrad Bain, Peter Falk, Larry Robinson, Patricia Brooks, Gloria Scott Backe, Dolly Jonah, Joe Marr, Jason Robards Jr., Mal Thrône, Charles Hamilton.

To dispense with heresy first, let it be said that Eugene O'Neill's "The Iceman Cometh" could tell its tragic truth in much less than the four hours-plus required in its original production and now being duplicated at Circle In the Square. Since O'Neill did not wish his script tampered with, any cuts in this revival have been so unobtrusively made as to be scarcely noticeable, particularly since Jose Quintero's lovingly leisured direction has kept the play at marathon length.

Having made that concession to contemporary taste for 2½ hours stage traffic, however, it must be stated that "Iceman" is a brilliant study in self-delusion that will doubtless be around when the majority of current "hits" have become so many vague recollections. It may not be expected that Circle In the Square's reincarnation will fare quite that well, but it should be a substantial off-Broadway entry for some time to come.

The words "pipe dream" are used throughout the play like a constantly repeated chord, so there's never any doubt about O'Neill's theme, thesis, moral or what-you-will. The characters (and they are "characters" in the vernacular sense as well) who inhabit the backroom of Harry Hope's saloon are as squalid and verminous as a playgoer is likely to meet. They exist in a world of submerged past and vague tomorrows, obscured in an alcoholic haze, and it's a horrifying moment for each when he is temporarily induced to stop kidding himself.

It is a salesman, a man of venereal disease and uxoricide, who does the unmasking, and Jason Robards Jr. plays the part with frenetic energy, mouth-twisted smile and nervously snapping fingers. If Robards occasionally seems more the dapper vaudevillian than the tortured drummer, he nonetheless has an intellectual comprehension of the man's tragedy that pays off in his fourth act self-exposure.

Quintero's casting has been excellent. His backroom boys are a crumby lot who, almost without exception, are fully realized by the company. As the saloon proprietor, who hasn't been outside for 20 years, Farrell Pelly easily gets at the man's poignancy and warmth. Peter Falk's night bartender has truthful dimension and mordant humor, while Conrad Bain has a subdued, brooding passion as an ex-anarchist.

Among the rest, Dolly Jonah, boasting a near-Bankhead voice, is sharp as a prostie, and Addison Powell is constantly with it as a Harvard grad who finds the bottle an easier way than practicing law. David Hays' capital setting reeks of sawdust, cobwebs and booze.

Geor.

Absalom

John Bernard Myers and Theatre Artists Inc. production of tragedy in two acts, by Lionel Abel. Staged by Herbert Machiz; settings and costumes, Robert Fletcher; music, John Gruen & Teiji Ito. At Harlequin Theatre, N.Y., May 10, '56; admission by contribution.

Cast: Richard Baublitz, Leo Lucker, George Gaynes, Kurt Bieber, Will Klump, Irma Hurley, Richard Astor, Sol Serlin, Alan Ansara, Stephen Wolfson, Ric Lavin, Robert Morris, Richard Weinkaupf, Bernard Lund, Stephen Wolfson.

In a loft several flights above lower 2nd Ave., John Bernard Myers and Theatre Artists Inc. are presenting a sumptuous production of "Absalom," Lionel Abel's new philosophical examination of the familiar biblical legend. By virtue of the author's pertinent dialog, and the dynamics normally inherent in the story, dynamics which stager Herbert Machiz has carefully underscored, this history of David and his favored son escapes being a pageant-like repetition of the oft-told tale.

That David chose his youngest son, Solomon, for his heir, denying his sentimental choice, and that Absalom rebelled against his father, forcing the latter to have him struck down, is the familiar theme. In leisurely, always thoughtful fashion, Abel explores the father-son relationship, revealing the distance men can be apart and deploring the tragic implications.

This isn't easy theatre and Theatre Artists Inc. doesn't intend that it should be, fancying itself rather as avant-garde. There's nothing wrong with this as long as the act doesn't come capitalized, and that pitfall has been largely avoided.

That it's done with taste, intelligence and some excitement is to Machiz' credit, although his best efforts, and the assist of a competent company, do not rescue the script from static stretches when discussion supplants dramatic action.

George Gaynes (of opera and musical rep) debut in a straight part as David. Be-whiskered and be-crowned, looking like Lear himself, Gaynes gives a thoroughly mature performance that ranges from gentle wisdom to gruff choler. Alan Ansara is the drivingly ambitious Absalom, and although seemingly handicapped by a slight speech difficulty, he has versatility and power.

Leo Lucker provides the play's few amusing thrusts, as a scribe, Will Klump is a clear-spoken but fearsome figure as David's chief warrior, and Irma Hurley, the sole distaffer, has a tender scene with Absalom.

Robert Fletcher's settings and costumes are opulent, a strong emphasis of Theatre Artists Inc. earnest intent. *Geor.*

The Traitor

Equity Library Theatre revival of drama in two acts by Herman Wouk. Staged by Alfred Christie; setting and lighting, Jock Gaynor. At Lenox Hill, N.Y., May 9, '56.

Cast: Arthur Seelen, Rowena Burack, Maggie Curran, David Wright, Alisa Dawson, Ted Jordan, Jack Delmonte, Richard Casey, Ray Cerrudo, Jack Welles, John Wilkinson, Ernest Rosenfelder, Darrell Stewart, Albert Ackel, George Axier, Tony Spalding.

There's not much zing to Equity Library Theatre's revival of "The Traitor," and scarcely anything to remind that when main-stemmed in '49 it seemed a pretty taut meller. Whether times have prematurely aged Herman Wouk's dramatic comment on loyalty and espionage, or whether the fault's all ELT's, perhaps only a good revival would reveal.

It has been an up-and-down season at Lenox Hill, a couple of the actor's showcases being crackerjack, some being woeful. Serious plays have tended to be very good (skip "The Traitor"), comedies sad. Reports of employment from the showcases, as program-reported, have been good, however, "Home of the Brave" being credited with 100% for its six-person cast within a fortnight.

Choice of plays hasn't seemed as satisfactory as in recent years, and the outfit caught it from several sides on its community series selections. Weakness has frequently been in the direction.

That's where "The Traitor" again is inept. Credit Arthur Seelen, as the venerable professor, with commendable work, say that Ted Jordan is extremely personable as the Navy Lieutenant hot on the trail of a spy.

From Alfred Christie's staging, nobody would suspect that tension can inform the play. Jock Gaynor's tasty act, however, can be examined to advantage when things get too dull. *Geor.*

The Witchfinders

The Village Repertory Workshop production of drama in three acts by Louis O. Coxe. Staged by Alan Saunders. At Provincetown Playhouse, N.Y., May 6, '56; $2.50 top.

Cast: Marvyn Dorkin, Doris Michael Conaree, Tom Hammond, Lois Unger, Patricia Davies, Kay Levy, Elise Simon, Jac Fraziar, Albert Ahouaf, Gordon Keyes, Bill Hayden, Jay Cossey, Frank McCoy, Richard Kennel, Kim Berkson, Doris Brodwin, Howard Baldwix, Jack Michaels, Frank Pendolpho.

Louis O. Coxe, co-adaptor of "Billy Budd," has written a discursive play, "The Witchfinders," about the life and times of late 17th century Salem, Mass. The Village Repertory Players are giving it a ponderous production at the Provincetown Playhouse.

While "Witchfinders" inevitably calls to mind Arthur Miller's "The Crucible," similarity primarily involves time and place, although some historical characters are common to both. Coxe is concerned with an adulterous relationship between a minister and a Salem housewife, witch hunts forming the dark background.

While there are some penetrating lines, several vivid characters, and two or three sound scenes, Coxe has not written a compelling play. Each dramatic concept is talked to death before the play moves on.

As in "Billy Budd," the individual is trapped by forces beyond his control, the gallows is the end of the road, and the victim goes willingly. In this case, the adulterous young wife is the martyr, and comely Doris Michael Conaree plays the part with simple assurance. The company bogs down quite early, Elise Simon, Tom Hammond and Kay Levy having most luck in weathering through.

Alan Saunders staged. *Geor.*

In re: Buffalo As Tryout Stand

By SID PFEIFER

Buffalo.

Recent inquiry made to Collier's (N.Y.) Reference Service by an upper New York State resident, which was in turn referred to VARIETY, as to the importance of Buffalo as a stage and roadshow spot has brought out some interesting sidelights. Collier's questioner wanted substantiation of a crack allegedly attributed to Buffalonians that "if it (legit) goes over in Buffalo, it will go over anywhere" and also whether Buffalo was actually "famous as a legit tryout spot."

Buffalo's VARIETY correspondent, called in as consulting expert, advised that any quote indicating that Buffalo's stamp of approval meant approval universally was strictly a misquote and that anything even remotely akin to the idea was never true. No legit attraction has ever really "gone over" in Buffalo for years, except a few already long-established Broadway successes. The Buffalo stamp of approval on a new legiter has proved of no significance elsewhere, even when the show met with the approbation of local newspaper critics. The final fillip in the situation is that even though a show may have "gone over" big elsewhere (including Broadway), it frequently has met with a dreary b.o. in Buffalo.

As for Buffalo being a "famous tryout spot," fact is that the town has been increasingly devoid of legit premieres over the past half-dozen years. Prior to then, there were four or five tryouts each season, but premieres have narrowed down to not more than one or two a year, due to lack of patronage. The past season saw no first showings whatever. As for run-of-the-mill legit bookings, about half of the available touring road companies showed in Buffalo during the past season which is slightly under average both for there and in comparison with other cities. Absence of local public curiosity, and hence support, for premiere performances ultimately doomed Buffalo as a tryout stand. Permanent shuttering of the Erlanger this spring seems the final writeoff on the tombstone of legit in Buffalo.

Stock Items

Helen Hayes and **Dennis King** will head the cast of a Shakespeare variety program to be presented next Saturday night (19) at the Solebury School, New Hope, Pa., where Miss Hayes' adopted son, **Jamie MacArthur,** is a student. **Jack Manning,** who staged the production, will appear in a "Hamlet" sequence, while scenes from "Henry V," "As You Like It," "Twelfth Night," "Taming of the Shrew" and "A Midsummer Night's Dream" will also be offered. King is contemplating touring the show on the strawhat circuit this summer.

Jack Landau will be associate director with **John Houseman** of the American Shakespeare Festival Theatre, Stratford, Conn.

Nitery comedian **Phil Foster** will play Nathan Detroit in the Westbury, L. I., and Valley Forge, Pa., canvastop productions of "Guys and Dolls." The Valley Forge operation begins its second season June 1 with "Kismet." Both spots are operated by **Lee Gruber, Frank Ford** and **Shelly Gross.**

The Oval-in-the-Grove, Hartford, begins its season June 15 with "The Woman."

Helen Raymond will appear as Parthy Ann in the Jones Beach, L. I., N. Y., production of "Show Boat."

Lilli Darvas will appear with **Dolores Del Rio** in the summer package of "Anastasia," which preems July 9 at the Falmouth Playhouse, Coonamessett, Mass.

Mara Lynn will be choreographer at the Green Mansions Theatre, Warrensburg, N. Y.

Edward Greenberg will stage the first two shows at the Warwick (R. I.) Music Theatre and the entire season at the new Milwaukee (Wis.) Melody Circus Theatre.

Florence Pole, former press-agent for the Paper Mill Playhouse, Millburn, N. J., has been appointed publicity director for **John Huntington's** Spa Summer Theatre, Saratoga, N. Y. She is the wife of composer **John Sacco.**

The Westport (Conn.) Country Playhouse begins its 26th season June 15 with "The Chalk Garden," costarring **Lillian** and **Dorothy Gish.**

Gertrude Berg and **Billie Burke** will tour the strawhat circuit this summer in separate package productions of "Solid Gold Cadillac," while **Jayne Meadows, Linda Darnell** and **Maria Riva** are reportedly set for starring roles in packages of "Tea and Sympathy."

The Oakdale Musical Theatre, Wallingford, Conn., starts a 15-week season June 1 with "Can-Can."

The new Sacandaga Park (N.Y.) Summer Theatre, under the management of **Anthony Brady Farrell,** opens June 25 with "Guys and Dolls."

King to Open Pitt CLO

Pittsburgh, May 15.

Civic Light Opera Assn. outdoor season of six weeks at the Pitt Stadium will open July 2 with "King and I" and include "Plain and Fancy," "South Pacific," "Kismet," "Desert Song" and one other musical to be booked.

Robert Perry will be stage director, with Karl Kritz as musical conductor, Edward Noll choreographer, H. M. Crayon scenic designer and William Wymetal in overall charge as managing director.

Equity Election

Continued from page 55

was turned down three times last year for council membership—once by the nominating committee, a second time when he ran independently and a third time when the council refused to name him as replacement for a council member resignee.

Through a technicality, Ross has been able to attend council meetings as chairman of the advisory committee on chorus matters. Although that does not give him a vote, it enables him to maintain close contact with council matters and, his opponents charge, exercise control over members of his faction.

It's asserted that Ross and such supporters as Ted Thurston, Del Horstmann and Charles Blackwell, have been working with Rebecca Brownstein, former Equity attorney who gets $5,000 a year pension from the union, with the aim of taking over control of Equity.

Also, it's claimed, the group is cooperating with allied forces in the American Federation of Television & Radio Artists and the Screen Actors Guild to gain control of the whole performer union setup. Members of the Ross contingent scoff at such charges.

The regular ticket held a rally Monday night (14) at the Great Northern Hotel, N. Y., to which all Equity members were invited. Bids were posted backstage at various Broadway shows, and were handed out personally by supporters. Both regulars and independents were readying mailings of campaign literature this week, and Bellamy, acting as an individual as distinct from his position as president, sent a postcard to the Equity mailing list urging support of the indie slate.

Tune Up 'Marching Song' At Ann Arbor Festival

Ann Arbor, Mich., May 15.

John Whiting's "Marching Song," originally produced in London two years ago (and not to be confused with John Howard Lawson's drama produced on Broadway in 1936-37), will be presented the week of May 28 at the U. of Michigan drama festival here. Zachary Scott and Lydia St. Clair will play the parts originated in the West End by Robert Flemyng and Diana Wynyard.

The festival opened last night (Mon.) with Judith Anderson in "Black Chiffon," and the balance of the schedule includes Ethel Waters in "Member of the Wedding," opening Next Monday (21); "Tiger at the Gates," with Ernest Graves and Vicki Cummings, June 4, and Billie Burke in "Solid Gold Cadillac," June 11.

Col Views 'Happy Fella' As Opera for Disk Play; 3 'Full Loesser' LP's

Although there's been some confusion in legit circles as to whether Frank Loesser's "The Most Happy Fella" is a musical comedy, a musical play or a play with music, Columbia Records is going to treat it as an opera, at least for its original cast album. Label has now decided to wax "Fella" in full, complete with song and dialog.

Originally planned as a two-12-inch LP package, the new version will now fill three 12-inch LPs. Decision to go wholehog on "Fella" was made when Loesser gave the diskery the greenlight to cut all of the show. A single LP excerpting the big package will also be released.

In the past, tunesmiths and producers have nixed the use of anything more than a few introductory lines of dialog before the song. The three-pocketer will be priced at $14.98. Previous tab for the two-pocket edition had been set at $9.98.

First disk session was held Sunday (13) with another skedded for the following Sunday. Because of the unusual size of the album, Col is holding separate smaller sessions during the week.

St. Loo to Cool Off

St. Louis, May 15.

Two more humidifiers, huge aluminum fans in 30-foot towers, will be installed in the Municipal Theatre Assn. alfresco playhouse in Forest Park here this summer to combat the heat. They will be ready for the opening of the season June 7 and will double the number of such air cooling devices.

Tests last summer showed a reduction of humidity of 15% to 30%. The humidifiers are operated before the curtain rises and between acts.

'Ziegfeld Follies'

Continued from page 55

lieved to have taken in 10-15% of the gross for show's star, Tallulah Bankhead.

The Winter Garden rental is based on a capacity take, with the house getting 30% of the first $20,000 gross and 25% of the balance. Tickets for the 1918 version were scaled to a $3 top, while the contemplated high at the Winter Garden was $8.80. The 1918 production was booked for a 10-week N. Y. run, to be followed by a road tour, which was where the "Follies" usually made its profit. The Kollmar and Gardiner show would have had to run 28 weeks at cacity, on the basis of its estimated $14,400 weekly profit, to get into the black.

The royalty setup on the recent folderoo included 6% of the gross to the authors, 2% to the directors, 2% to the choreographer and 1½% to the Shuberts and Billie (Mrs. Florenz Ziegfeld) Burke for permission to use the title. Metro, which produced the film version of the "Follies" was down for $250 per week.

Kollmar was quoted over the weekend as claiming that enough additional financing had been raised to reopen the "Follies" in New York next September, at either the Winter Garden or Shubert Theatre. The co-producer said "positively."

Show Finances

MR. WONDERFUL
(As of April 21, '56)
(*5th Week*)

Original investment	$225,000
Production cost	217,975
Loss, four-week tryout	6,309
Cost to open on B'way	224,284
Operating profit, first five weeks on B'way	41,371
Unrecouped cost to date	182,913
Balance available	42,087

Weekly Operating Budget

Theatre share	30% of first $20,000 gross, 25% of the balance
Payroll for principals (approx.)	$9,375 at $59,054 gross (Including a reported 10% to Sammy Davis, Jr. and a small percentage to Jack Carter over an unspecified gross).
Chorus payroll (approx.)	2,820
Crew (heads of departments) (approx.)	1,905
Stagehands (theatre's charge) (approx.)	630
Wardrobe & dressers (approx.)	610
Musicians, director & contractor (approx.)	5,144
Stage managers & production assistants (approx.)	625
Company & general managers	450
Pressagent	235
Boxoffice (theatre's charge) (approx.)	300
Author royalty	3%
Author royalty	3%
Director royalty	3%
Royalty for Sammy Davis Jr.'s special material	1%
Royalty to co-producer Jule Styne as contributing author	1%
Music usage (approx.)	$ 600
Scenic designer	150
Lighting consultant	25
Ad-publicity (approx.)	1,500
Department & rentals (approx.)	1,000
Office charge	350
Gross necessary to break even (approx.)	36,000

(Note: The Jule Styne-George Gilbert (in association with Lester Osterman) production opened March 22 at the Broadway Theatre, N. Y.).

TIME LIMIT
(As of March 31, '56)
(*10th Week*)

Original investment	$84,000
Production cost	44,623
Loss, eight-week tryout	22,642
Pre-opening expenses	2,711
Costs to open on B'way	69,976
Operating loss, first 10 weeks on B'way	555
Film income	36,000
Unrecouped costs to date	34,531
Capital return to date	21,000

Weekly Operating Budget

Theatre share	30% of the gross
Cast (reduced)	$ 4,875
Extras (reduced)	80
Crew (reduced)	825
Stage managers	335
Company & general manager	300
Pressagents	358
Wardrobe & dressers	150
Author royalty	5% of the first $5,000 gross, 7½% of the next $2,000 and 10% of the balance.
Director royalty	2%
Ad-publicity (approx.)	$ 1,500
Departmental & rentals (approx.)	350
Office charge	250
Gross necessary to break even (approx.)	15,800

(Note: The Theatre Guild production, starring Arthur Kennedy opened Jan. 24 at the Booth Theatre, N. Y. Author and director royalties were waived for the week ending March 31, as was the office charge and electrical rental. The film income represents the production's 40% share (less commission) of a $100,000 down payment by Warner Bros. on its purchase of the Henry Denker-Ralph Berkey play).

TEAHOUSE IN SPANISH IS HAVING HEADACHES

The Spanish touring company of "Teahouse of the August Moon" is having a rough time. Biz has been sluggish in the three cities played thus far, Havana, Caracas and Rio de Janeiro. Technical problems, poor advance publicity and language difficulties have been mentioned as some of the adverse factors.

Additionally, two cast members, Tei Ko and Stephen Courtleigh, were forced to leave the show because of illness, while expenses were hiked when the scenery was damaged in transit and had to be rebuilt. The productions is current at the Teatro Solis, Montevideo.

Jean Dalrymple, who co-produced the Spanish version with Rita Allen and Jess Hartman, and Robert C. Schnitzer, general manager of the International exchange program of the American National Theatre and Academy, left N. Y. for Montevideo last week to o.o. the situation.

Dayton Gets a Barn

Dayton, May 15.

Trotwood-Madison Community Council will sponsor a stock theatre this summer, to produce plays for 10 weeks in a barn on the Mark Shellhaas farm, on Old Dayton Rd., in Trotwood, a suburb of Dayton. A five-play season will be offered by community members and a group of Antioch College students, under the direction of Michael Sinclair, of the Springfield (O.) Civic Theatre.

Oakdale Sets 15 Weeks, Lists 3 Straight Plays

Wallingford, Conn., May 15.

Oakdale Musical Theatre opens its third season here June 1, with an eight-day run of "Can-Can." For the second successive year, capacity has been increased to a new total of 2,000 seats.

The playing schedule this year will be Monday-Saturday instead of Tuesday-Sunday as heretofore. Also, the season will run 15 weeks, one more than 1955.

The schedule, including straight plays for the first time, lists "Can-Can," June 1-9; "Annie Get Your Gun," June 11-16; "King and I," June 18-July 7; "Three Wishes for Jamie," July 9-14; "Carousel," July 16-28; "Plain and Fancy," July 30-Aug. 4; "Kismet," Aug. 6-18; "Mister Roberts," Aug. 20-25; "Teahouse of August Moon," Aug. 27-Sept. 8, and "Seven Year Itch," Sept. 10-15.

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Chi Perks; 'Inherit' Neat $29,000, 'Teahouse' $27,500, 'Bad Seed' $20,500

Chicago, May 15.

Loop's legit threesome registered gains last week as departure notices apparently helped the two longrunners. There was an arrival this week.

Upcoming is "Joy Ride," due June 4 at the Shubert, to be followed July 25 by "Silk Stockings."

Estimates for Last Week

Bad Seed, Harris (2d wk) ($5; 1,000; $29,837) (Nancy Kelly). Topped $20,500 on subscription; previous week, $18,600.

Inherit the Wind, Blackstone (14th wk) ($5; 1,450; $37,038) (Melvyn Douglas). Over $29,000; previous week, $27,300; checks out June 2.

Teahouse of the August Moon, Erlanger (35th wk) ($5; 1,335; $35,495) (Eddie Bracken, Hugh Reilly). Nearly $27,500; previous week, $24,600; resumes tour next Saturday (19).

Opened This Week

Sing, Man, Sing, Shubert ($4.95; 2,100; $54,800) (Harry Belafonte). Opened last night (Mon.) for a two-week stay, drew favorable notices for Belafonte, but raps for the show (Raven, Tribune; Harris, News; Dettmer, American; Kogan, Sun-Times).

'Anastasia' 16½G, 'Silk' $47,500, S. F.

San Francisco, May 15.

All three major theatres in Frisco are running, and all three are doing well. "Anastasia," latest entry at the Geary, had an upbeat in business after a fairly slow start.

Estimates for Last Week

Anastasia, Geary (1st wk) ($4.40; 550; $41,490) (Viveca Lindfors, Eugenie Leontovich). Good enough $16,500 for a starter.

Silk Stockings, Curran (3d wk) ($4.90, Fri.-Sat. $5.40; 1,752; $52,000) (Don Ameche). Neat $47,500; previous week, $47,000.

Anniversary Waltz, Alcazar (26th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Okay $11,800; previous week, $12,000.

'CAN-CAN' NICE $38,100 FOLDS TOUR IN WASH.

Washington, May 15.

After two years and two months on Broadway and almost 10 months more on the road, "Can-Can" folded in Washington last Saturday night (12) with a smash $38,100 gross for the eight performances. The take, in the 1,677-seat National Theatre was against a house potential of $50,164. National was scaled to $4.95 with $5.50 top for weekends.

The Saturday night take of $7,009.60 (excluding tax) was the highest in the National's history, and the only time the theatre ever took in more than $7,000 for one performance. There were standees for Friday and Saturday night, and scores of turnaways Saturday.

The National is dark this week, but reopens May 21 for a run of several weeks with "Teahouse of the August Moon," with a record advance sale likely.

Three performances of the Yiddish "Farblondget Honeymoon," starring Molly Picon, grossed $4,500 at the Shubert Theatre last Saturday-Sunday (12-13). House was scaled to $3.85 top.

Touring Shows

(May 14-27)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Geary, S. F. (14-26).

Bad Seed (Nancy Kelly)—Harris, Chi (14-26).

Boy Friend—Aud., St. Paul (14-15); Aud., Winnipeg (17-19); Grand, Calgary, Alberta (21-26).

Damn Yankees (2d Co.) (Bobby Clark)—Nixon, Pitt (14-19); Shubert, Cincy (21-26).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (14-26).

New Faces (tryout)—Shubert, Boston (25-26).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Det. (14-26).

Shangri-La (tryout) (Shirley Yamaguchi, Martyn Green, Harold Lang)—Forrest, Philly (22-26) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Curran, S.F. (14-26).

Sing, Man, Sing (Harry Belafonte)—Shubert, Chi (14-26). (Reviewed in VARIETY, April 4, '56).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)—Forrest, Philly (14-19); National, Wash. (21-26).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Erlanger, Chi (14-19); Colonial, Boston (22-26).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Lyceum, Mpls. (14-23); Aud., St. Paul (24-26).

'Breakfast' $4,600 in 12; Rochester Stock Winds

Rochester, May 15.

Local audiences ate up the Dorothy Chernuck-Omar Lerman production of "Wedding Breakfast," which grossed a fine $4,600 for 12 performances at the Arena Theatre here. Run ended Sunday (13). This concludes the Spring season for the resident stock theatre-in-the-round group. There will not be a summer series this year.

Several cuffo musical productions in Highland Park Bowl comprise all the stage activity that will be available in the Rochester area this summer.

'Shangri' $45,000, Suspends in Hub

Boston, May 15.

For the first time all season, all legit houses are dark this week. "Shangri-La" cancelled its third week at the Shubert to rehearse.

Lew Ayres left the "Shangri-La" cast last week, was replaced by Jack Cassidy. Shirley Yamaguchi, the Jap film actress, replaced Susan Cabot and Ed Stroll took the Jack Cassidy role of Mallinson.

Over the weekend, also, Albert Marre took over the staging from Marshall Jamison, the latter learning of the switch only by reading it in the papers. Meanwhile, producers Robert Fryer and Lawrence Carr have announced that the show will resume in Philadelphia next week and open June 7 at the Winter Garden, N.Y.

Hub critics gave "Shangri-La" tepid reviews at the opening and couldn't enthuse about it after seeing the replacements. However, audience reception has been o.k.

The local legit season winds up with two openings next week, "Teahouse of the August Moon," Chicago company, at the Colonial Tuesday night (22) in for three weeks, and "New Faces of 1956" at the Shubert opening Friday night (25) in for two weeks before Broadway. Lone extender of the season will be "Pajama Game" to open at the Shubert in June. Technically, that rates as a next season entry.

Estimates for Last Week

Shangri-La, Shubert (MD) (2d wk) ($6.25-$4.95; 1,717; $50,000). (Shirley Yagamuchi, Jack Cassidy, Martyn Green, Harold Lang). Replacements and changes affected b.o. and tryout picked up $45,000; previous week, $28,500 for the first seven performances; has suspended performances to rehearse prior to resuming the tryout next week in Philly.

'ROSALINDA' NIFTY 61G, 'JOY' SLOW $11,800, L. A.

Los Angeles, May 15.

Slight upsurge in business was noted last week at the two standard legiters in operation. They continue to hold sway this frame, to be joined next Monday (21) by "Will Success Spoil Rock Hunter," which opens the Artists Embassy season at the Carthay Circle Theatre.

Estimates for Last Week

Joy Ride, Huntington Hartford (R) (16th wk) ($4.95; 1,032) ($32,000). Up to $11,800 but still in the red; previous week, $9,500.

Rosalinda, Philharmonic Aud (OP) (2d wk) ($4.95; 2,670) ($62,000). Up to near capacity, $61,000; previous week, $58,000.

Allentown Gets 'Itch'

Alletown, Pa., May 15.

The Melody Circle will open here June 4 with "Seven Year Itch." After shows set for the 12-week season include "Mister Roberts," "Plain and Fancy," "Student Prince," "Pajama Game," "King and I," "Show Boat" and "Teahouse of the August Moon."

Season books containing 10 tickets are priced at $24 and $15.

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Carmen Jones, City Center (5-31).
Shangri-La, Wint. Gard. (6-7).
New Faces, Barrymore (6-14).

OFF-BROADWAY

Man Golden Arm, Cherry Lane (5-21).
Ivory Branch, Provincetown. (5-21).
Littlest Revue, Phoenix (5-22).
Three X Three, Chanin (5-23).
Call of Duty, Provincetown (6-11).

'Pajama' Spiffy $44,100, Third Week in Detroit

Detroit, May 15.

Touring company of "Pajama Game" grossed a fine $44,100 last week, its third at the 2,050-seat Shubert. Potential capacity is $53,000 at $4 top.

Previous week, the musical drew $43,200; first week, $35,300. Show remains three more weeks.

'Follies' $39,400, Folds in Philly; 'Teahouse' $45,795

Philadelphia, May 15.

Collapse of the "Ziegfeld Follies" last Saturday night (12) left "Teahouse of the August Moon" the sole local legiter. "Follies" gave up the ghost, cancelling a third stanza here after failure of last-minute attempts to dig up fresh coin.

Show needed an estimated $50,000 to make needed changes, according to producers Richard Kollmar and James W. Gardiner. The musical needed over $55,000 gross to break even, and both weeks in Philly the gross fell far below that figure. Boxoffice had to return more than $23,000 in advance ticket sales on third week.

Although the cast was reported in complete accord, from Tallulah Bankhead down, two femme leads had left the show, Carol Haney, with injured kneecap, and Joan Diener, who quit.

Estimates for Last Week

Teahouse of the August Moon, Forrest (C) (3d wk) ($5.40; 1,760; $45,700) (Eli Wallach, Gene Blakeley). Straight play success continues its record-breaking romp; set another new mark at $45,795; previous week, $45,623; continues this week.

Ziegfeld Follies, Shubert (R) (2d wk) ($7.20; $6; 1,870; $60,000) (Tallulah Bankhead). Star proved a magnate despite bad notices and unfavorable word of mouth; grossed at inadequate $39,400; previous week, $29,800 in six performances; folded here.

'Teahouse' $25,800 in 7, Belafonte $4,000 in 2

Omaha, May 15.

First legit b.o. successes of the entire season were racked up last week, with "Teahouse of the August Moon," starring Larry Parks, and Harry Belafonte's "Sing, Man, Sing!" both luring good grosses.

"Teahouse" pulled $20,200 in five performances Monday-Thursday (7-10) at the 3,000-seat Paramount Theatre on a $3.85-$1.65 scale. The John Patrick-Vern Sneider comedy added $5,600 in two performances Saturday (12) at the Auditorium, Sioux Falls, S. D., for a $25,800 total for the seven-show week.

Belafonte show registered a trifle over $4,000 for two shows Friday evening (11) at the 2,626-seat City Aud Music Hall. There was a $3.30 top. Previous legit entries here this season, "Kismet," "Tea and Sympathy" and "Bad Seed" all took financial lickings.

British Shows

(Figures denote opening dates)

LONDON

Agna Enters, Arts (5-14-56).
Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Commemoration Ball, Piccadilly (4-24-56)
Cranks, St. Martin's (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (3-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mr. Pennypacker, New (5-18-55).
Mousetrap, Ambassadors (11-25-52).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (4-25-56).
Plume de ma Tante, Garrick (11-3-55).
Power & Glory, Phoenix (4-5-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22 54).
Silver Whistle, Duchess (5-1-56).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Aldwych (2-9-56).
Waltz of Toreadors, Criterion (2-27-56).
Wild Grows Heather, Hipp. (5-3-56).

SCHEDULED OPENINGS

Albertine by Moon, W'stm'nst'r (5-16-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Gigi, New (5-23-56).
Skin Around Us, New Lind. (5-24-56).

CLOSED LAST WEEK

Comedy of Errors, Arts (3-29-56).
*Mornings at 7, W'stm'st'r (2-7-56).
*Interrupted run.

B'way Takes Another B.O. Tumble; Fella' 58½G, 'Kate' 31½G, 'Night' 34G 'Godot' $18,200; 'Lovers' Fast Flop

Business on Broadway dropped for most shows again last week, although hikes were registered by a few entries. The capacity lineup included "Damn Yankees," "Most Happy Fella," "My Fair Lady" and "No Time For Sergeants."

There were two preems, 'The Lovers" and "Kiss Me Kate" at the City Center. The former closed last Saturday (12) along with "Time Limit" and "Month in the Country" at the Phoenix Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (60th wk; 476; $6.90; 946; $31,000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $28,600; last week, over $27,200.

Damn Yankees, 46th St. (MC) (54th wk; 428; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, almost $50,700; last week, same.

Desk Set, Broadhurst (C) (29th wk; 232; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Previous week, $20,400; last week, over $19,300 on twofers.

Diary of Anne Frank, Cort (D) (32d wk; 253; $5.75; 1,036; $28,854) (Joseph Schildkraut, Susan Strasberg). Previous week, $27,500; last week, nearly $28,500.

Fallen Angels, Playhouse (C) (17th wk; 135; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $11,700; last week, over $11,700.

Fanny, Majestic (MD) (80th wk; 636; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak). Previous week, $36,700; last week, nearly $36,100.

Great Sebastians, Coronet (C) (19th wk; 149; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne). Closes June 2 for summer layoff, to be followed by a tour starting next September. Previous week, $21,700; last week, over $20,800

Hatful of Rain, Lyceum (D) (27th wk; 213; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, $18,500; last week, nearly $19,500.

Inherit the Wind, National (D) (54th wk; 429; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Lays off from June 30-Sept. 14. Previous week, $29,100; last week, over $28,400.

Janus, Plymouth (C) (25th wk; 194; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $20,100; last week, almost $19,300.

Kiss Me Kate, City Center (MC) (1st wk; 3; $3.80; 3,090; $60,000). Opened last Wednesday (9) to unanimously favorable reviews (Atkinson, Times; Chapman, News; Coleman, Mirror; Hawkins, World-Telegram; Kerr, Herald Tribune, McClain, Journal-American; Watts, Post); over $31,500 for first eight performances.

Lark, Longacre (D) (26th wk; 204; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff). Closes June 2 for summer layoff, to be followed by a tour starting Aug. 4. Previous week, $18,500; last week, almost $16,500.

Matchmaker, Royale (C) (23d wk; 184; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $25,700; last week, almost $25,200.

Middle of the Night, ANTA Theatre (D) (14th wk; 109; $5.75; 1,185; $39,116) (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, $35,000; last week, over $34,000.

Mr. Wonderful, Broadway (MC) (8th wk; 60; $7.50-$6.90; 1,900; $71,000). Previous week, $51,500; last week, almost $51,400.

Most Happy Fella, Imperial (MD) (2d wk; 12; $7.50; 1,427; $57,875). Previous week, $33,200 for first four performances and one preview; last week, almost $58,500.

My Fair Lady, Hellinger (MC) (9th wk; 68; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

No Time for Sergeants, Alvin (C) (30th wk; 236; $5.75-$4.60; 1,331; $38,500). Previous week, over $39,000; last week, same.

Pajama Game, St. James (MC) (105th wk; 836; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Previous week, $41,400; last week, nearly $39,200.

Pipe Dream, Shubert (MD) (24th wk; 189; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $40,000; last week, over $32,200.

Ponder Heart, Music Box (C) (13th wk; 100; $5.75; 1,010; $30.000) (David Wayne). Previous week, $22,400; last week, almost $20,600.

Waiting for Godot, Golden (CD) (4th wk; 28; $5.75-$4.60; 799; $22,623) (Bert Lahr). Scheduled to close May 26. Previous week, $16,000; last week, almost $18,200.

Will Success Spoil Rock Hunter, Belasco (C) (31st wk; 244; $5.75; 1,037; $31,582). Previous week, $16,800; last week over $17,700.

Witness for the Prosecution, Miller (D) (74th wk; 588; $5.75-$4.60; 946; $23,248). Closes June 30, to tour. Previous week, $15,800; last week, over $15,200.

Closed Last Week

Lovers, Martin Beck (D) (1st wk; 4; $5.75-$4.60; 1,214; $32,985). Opened last Thursday (10) to one affirmative review (Atkinson, Times), four negative (Chapman, News; Hawkins, World-Telegram; Kerr, Herald Tribune; Watts, Post) and two two-opinion (Coleman, Mirror; McClain, Journal-American); over $4,300 for first four performances; closed last Saturday (12) at a loss figured to be more than its $85,000 capitalization.

Month in the Country, Phoenix (C) (6th wk; 48; $3.45; 1,150; $24,067). Previous week, $17,100; last week, almost $18,500; ended limited six-week engagement last Sunday (13).

Time Limit, Booth (D) (16th wk; 127; $5.75-$5.20; 766; $24,330) (Arthur Kennedy). Previous week, $11,500; last week, over $13,000; closed last Saturday (12) at an approximate $40,000 loss on its $70,000 investment.

OFF-BROADWAY

Absalom, Harlequin (5-10-56).
Doll's House, Greenwich Mews (5-7-56).
Iceman Cometh, Circle in Square (5-8-56).
Man of Destiny & Candida, Downtown (4-25-56).
Mary Stuart, Guild Hall (4-6-56).
Threepenny Opera, de Lys (9-20-56).
Uncle Vanya, 4th St. (1-31-56).
Witchfinders, Provincetown (5-4-56).

Closed Last Week

Admirable Bashville, Cherry Lane (2-20-56).

'BOY' SLUGGISH $21,200 FOR FULL WEEK, MPLS.

Minneapolis, May 15.

Despite favorable reviews and word of mouth, "Boy Friend" found the boxoffice going rough, grossing a light $21,200 for six nights and two matinees last week at $4.95 top in the 1,850-seat Lyceum where the potential was about $53,000. Fact that it immediately preceded into town "Teahouse of the August Moon" and the Metropolitan Opera Co., both current this week, apparently hurt the Martin & Feuer musical.

"Boy Friend" played an additional Sunday night (13) here and then went into St. Paul for two nights and a matinee (14-15). "Teahouse," with Larry Parks, opened at Lyceum last night (Mon.) with a $35,000 avance sale for the 10-day engagement.

'Yankees' Slump, $32,300, Opening Week in Pitt

Pittsburgh, May 15.

Despite the usual weekend spurt at higher scale, "Damn Yankees" had a losing $32,300 in its first stanza at 1,700-seat Nixon last week. Top is $5.40 weeknights and $6.60 Friday and Saturday nights. Potential capacity at scale runs close to $50,000. Excellent reviews, good word-of-mouth and constant newspaper encouragement, failed to overcome Pittsburgh lethargy, but with the second week current it remains to be seen whether a fortnight is too long a stand for the town.

It doesn't look as if the Nixon will get anything more in the legit line this season.

Berlin's Rugged Concert Pace

Play Once Every Two Days—165 Concerts a Year—New American Tour—Salzburg in 1957

Berlin, May 15.

From Oct. 1 to Nov. 20 the Berlin Philharmonic will, for the second time, tour the United States. New tour will also include Canada. Besides going to America, a number of important concert dates in West Germany, Italy, Switzerland and Austria (at the 1957 Salzburg Festival) are also in the works.

Philharmonic's home town schedule calls for performance once every two days during the season, 165 concerts in all, of which 70 will be conducted by Herbert von Karajan, orch's chief conductor. Latter, incidentally, recently signed a lifetime contract with the Philharmonic.

According to Dr. Gerhart von Westermann, manager of the Berlin Philharmonic, several famous conductors and soloists will appear with the orch, including Sir John Barbirolli, Pierre Fournier, Niconar Zabaleta, Jakob Gimpel, Robert Casadeus, David Oistrakh, Elizabeth Schwarzkopf and others.

Carl Rosa Opera Seeks a Home

Glasgow, May 15.

Britain's Carl Rosa Opera Co. is looking for a permanent theatre with adequate workshops for scenery and costumes. Company is now in hands of a trust, working with the Arts Council of Great Britain.

Mrs. H. B. Phillips, long the manager, revealed a search here and in other British provincial centers with view to setting up a new home for the Carl Rosa. She foresees a happier future for grand opera after current transition period induced by television's developments.

Mrs. Phillips, who, with her late husband, has been responsible for Carl Rosa management over past 30 years, concedes that grand opera will always be costly, but sees its cultural value justifying subsidy. Present Carl Rosa group numbers 120, including orch of 40 and chorus of 36.

Rating the Disks

Kodaly: Hary Janos; Respighi: Feste Roman (RCA Victor). Arturo Toscanini's 1947 broadcast of Zoltan Kodaly's symphonic suite with the NBC Symphony is characteristically firm, precise, brilliant. The Respighi poem, third in the cycle of works including the previously recorded "Fountains of Rome" and "Pines of Rome," is another sweeping piece of program music. Superbly recorded for hi-fi demonstration purposes.

Johann Michael Haydn: Concerto for Obligato Viola, Keyboard Instrument & Orchestra; Joseph Haydn: Symphony In B-Flat Major (Unicorn). Another traditional 18th Century work by Michael Haydn, the lesser-known brother of Joseph Haydn, played with grace and charm by the Vienna Orchestral Society under F. Charles Adler with Paul Angerer and Marjorie Mitchell soloists. Unrecorded before, this disk is part of the process of filling in the gaps in the classical repertory started with the advent of longplay disks. The Joseph Haydn symphony, also in this album, is still another first recording from the composer's vast catalog.

Irmgard Seefried (Decca). Irmgaard Seefried, the German soprano, is showcased in varied song selections from Schubert, Brahms, Mussorgsky, Bartok, Wolf and Richard Strauss. Her full, flawlessly controlled voice has been lucidly recorded in various German concert halls at actual performances. There is some enthusiastic and hence noisy applause which may recreate the concert atmosphere, but is nonetheless disturbing on repeated plays. *Herm.*

Milton Cross Rides Again

Milton Cross, radio announcer and opera commentator, has entered a deal with Artists-Producers Associates to do the introduction and narration for "Life and Music of Guiseppe Verdi" and "Figaro, the Barber of Seville." A-PA has distribution rights to the two film imports.

Agreement also calls for Cross to render similar services on the company's future longhair music product.

Philly Won't, But Hub Symph Will Okay USSR Bid

Boston, May 15.

Boston Symphony Orchestra members are jumping with enthusiasm over the possibilities of going to Soviet Russia. The 104 members voted almost unanimously when queried by management.

Invitation from Russia is to extend European tour five days or so. As in the case of the "Porgy and Bess," the Soviet government guarantees expenses no matter what the gross.

Thomas D. Perry, Jr., business manager of the orch, has been in Washington talking over plans with Robinson McIlvaine, State Dept. deputy assistant for public affairs.

In Boston it's understood the Philadelphia Orchestra voted unanimously against a trip to Russia and their nix opened the way for Boston.

David Oistrak, Soviet violinist, played with the Philadelphia Orchestra during his American tour last year, a factor that entered into the Russian invite going to that city first.

Localites are going to be in West Europe and the Scandinavian countries during August and September, and officials are optimistic that it can be arranged to detour into Russia.

Dickinson Play as Opera

"Eastward in Eden" a legiter dealing with Emily Diekinson, will be presented as an opera in January for three performances at the Colonial Theatre, Boston.

Dorothy Gardner, who wrote the play, has also supplied the libretto. Jan Meyerowitz did the music.

Seashore Opera

Wesley Boynton and Morse Haithwaite will again operate the Arundel Summer Opera Theatre at Kennebunkport, Me. "Cavalleria Rusticana," "Rigoletto," "Carmen" and "Kismet" will be among the productions.

Boynton and Haithwaite in winter produce operettas at colleges.

Roland Petit A West End Smash

London, May 15.

Roland Petit Ballet, which opened a month's run at the Palace Theatre last Tuesday (8), under the management of Peter Daubeny, scored an artistic and commercial success with a program of four one-act ballets, highlighted by their presentation of "Carmen." With a top of $3.50 for the orchestra stalls, the company is able to gross upwards of $17,000 a week for eight performances, putting its potential above average for musicals in the same venue.

All four ballets had choreography by Petit, but his verison of "Carmen" is way ahead of the others. Taking full advantage of the Bizet music, he has fashioned a colorful and lively production, enhanced by his own high level dancing and the skill and polish of his wife, Renee Jeanmaire.

The opening item in the program is the Jean Anhouilh and Georges Neveux ballet, "Le Loup," a grotesque narrative, superbly danced by Petit and Violette Verdy in the principal roles. "La Chambre" by Georges Simenon is a typical French example of surrealist art, and "Les Belles Damnees" is a diverting trifle. The four ballets combined make an exceptional program and should be a smash b.o. and artistic success. *Myro.*

MET'S BIG SVENSK STAND

'Meistersinger' Ducats Alone Lag (For Sunday Matinee)

Minneapolis, May 15.

Due here for four performances this week (17-20), the Metropolitan Opera chalked up advance sale of $96,000.

In the 4,850-seat Northrop Auditorium at $7.50 top, $103,000 represents capacity and that's practically assured. This is the company's 11th annual visit here.

Three of the four operas—"Rigoletto," "Aida" and Boris Godunov"—went clean from mail orders. The only tickets left when the boxoffice sale opened last week were for "Die Meistersinger" Sunday matinee (19).

All-Race Symph Thrives in Hawaii

Barati Takes Smaller Unit on Airplane Island-Hopping Tour

Honolulu and the Hawaiian Islands are hungry for longhair music, according to Dr. George Barati, conductor of the Honolulu Symphony, now in New York to finalize plans for 1956-57 season.

In his six years there Symph has increased annual number of concerts from six to 40. The attendance in same period has jumped over 100% and the budget has zoomed from $15,000 to $90,000. Half boxoffice and half annual fundraising campaign.

Barati considers the Islanders more open-minded on new and unfamiliar music than Stateside audiences. With Tossy Spivakovsky as soloist, he did the Bartok violin concerto, regarded here as heavy going, and it had a great success. He has done other Bartok works, as well as other moderns. His soloists have included such names as Gyorgy Sandor, Joseph Szigeti, Dorothy Maynor, Rose Bampton, Gina Bachauer, Margaret Harshaw, Grant Johannesen and others. Every year, he has a local soloist, in addition to more widely-known name guests.

Barati takes an orch of 35 on an airplane tour of other islands and also conducts summer concerts of lighter fare than regular season. Regular group of 75 includes all races, with some Chinese and Japanese first-chair men.

His Honolulu concerts come close to filling the 2,000 seat hall; on tour last season, to Kauai Island with 25,000 population, his symph played to audiences of 7,000 in four programs, more than one-fourth total population of the island.

Barati also organized a chorus for the symph, which he trained and which joins the orch for choral works. Singers, numbering 175, have performed Beethoven 9th, Mozart Requiem, Haydn's "Creation," "Belshazzar's Feast" by Sir William Walton, other works. Choral events generally draw well, according to Barati. Next season, he will do "Boris Godunov" in concert form, using chorus and guest basso.

Maestro has directed "Traviata," "Carmen" and "Marriage of Figaro" excerpts in his concert programs, and some day plans to head Honolulu opera company.

(Barati studied in Budapest, and was first cellist of Budapest Symph before the war.)

Longhair: Fang, Claw & Meow

Continued from page 1

uproar operatics, some reported, some hinted.

Observers of the American musical scene have been increasingly struck by the seemingly incessant quarrels and dissensions which plague orchestral and operatic organizations almost without exception in this country. Scarcely a musical society has escaped some violent major upheaval which in many instances has torn the organization apart, with the scars remaining in evidence for years afterwards.

Frequent resignations and dismissals of conductors and managers under clouds of rumors and accusations, the sharp conflict and acrimonious recriminations among lay and professional personnel and the sudden drastic shifts and changes in announced plans, policies and programming, each accompanied by the most vehement and sometimes violent airing of bitter partisan charges and countercharges by organization members and sponsors are a recurring and familiar phenomenon of the musical picture. In many cases, influential supporters have been so incensed that they have closed their check books.

Musical Chairs

Game of musical chairs which marked widespread managerial resignations and changes at the beginning of the just-ending season when half a dozen orchestra managers succeeded each other in a round robin of hirings and firings all have posed the question as to what it is that makes the administration and management of musical organizations the most hazardous and unpredictable form of activity in the entire entertainment field. For those who seek the answers, certain facts are emerging as common denominators in the many unhappy situations.

In the first place, it is well known that there is no recognized ultimate head or authority in the administrative make-up of these musical groups which function for the most part on a voluntary basis. few musical societies are set up or administered in reliance on any last-word authority or any well defined division of responsibilities.

This loose organization and haphazard functioning results inevitably in the heads of various departments, such as conductor, manager, personnel director, and the like, feeling free to trespass onto the activities of other departmental heads whenever they choose. The propensity of conductors and musical directors to usurp the functions of management, especially in financial and public relations matters, is a frequent cause of dissension.

The fact that the constitutions and by-laws of most of these societies contain little or no definition of the duties and responsibilities of top personnel or, if they do, that one of the officers or the directorate is sufficiently familiar with them or possess enough courage to insist on their performance adds to the difficulty and confusion.

Amateurs But Autocrats

Membership on boards is generally considered a social red feather rather than a civic responsibility, few of such persons stopping to remember that orchestra operation today must be classed and handled as a big business enterprise, with top bracket budgets, which must be operated on a strictly businesslike basis to assure success. If some member of orchestra directorates were to run their own affairs with the same absence of business judgement as they display in the over-seeing of orchestras, they would probably wind up as insolvent as are some of the organizations which they are attempting to operate.

Lack of business judgment, together with the aforesaid absence of adequate definition of the duties of conductors, managers and the like, and the unwillingness of board members to insist on strict adherence to such definitions where they do exist, which are among the chief cause of the well-publicized headlines and headaches. It is common practice, when a conductor or manager becomes disgruntled over some slight or situation, actual or fancied, to carry his grievance to an influential member or clique of the organization and enlist his or their support. The result is the speedy formation of grim battle lines, and victory or defeat in the ensuing strife results in factional rifts and scisms, culminating in resignations or withdrawals, with the organization as a whole suffering inevitably as a result.

Directors and trustees who up to this time have gone along complacently for the social ride now become violent partisans and all lose sight of their responsibility to the public which in response to public appeals for financial support is footing a large part of the deficits thus created everywhere. Nor has the current exaggerated emphasis on women's auxiliaries with their memberships dedicated to conductor-worship and other offbeat projects proved to be an unmitigated blessing—these subsidiary women's groups frequently ending up as the tail wagging the main dog.

Because most musical societies are unwilling (1) to confer authority upon management or (2) to stand by management once such authority has been conferred, potential trouble is always in the offing. The spectacle of a manager proceeding to carry out a policy announced to have been approved by his directorate and then finding the rug pulled out from under him owing to pressure from other cliques or departments is another frequent manifestation which constitutes one of the big banes of musical societies, and it, together with interference by busybody volunteer officials, has caused some of the greatest griefs these societies have known. It is only where managers are given full authority and where the grant is backed up uncompromisingly by the governing Board that progress is made. In this, musical societies are no different than any other kind of organization; and here as elsewhere the authority and jurisdiction given to managers and conductors must be clearly outlined with specific instructions in the basic "what and what-not to do's" before they can be held accountable for faults or failures in administration.

Exceptions

Once granted such responsibility, management must be left to carry it out and should be credited with its success or held responsible for its failure. The few organizations, such as the Philadelphia and Boston Symphonies, where management has been given a strong independent hand, are good examples of the point and of the result; and if one is looking for proof of what sole undivided ownership and management can do one has but to look to the London Philharmonia. And the management of the New York Philharmonic, while perhaps suspect in other respects, has never been criticized for maladministration.

Regardless of other considerations, no long-term success of an orchestra or musical organization can be long assured without a hard and fast definition of authority covering employees and departmental heads, followed by a hands-off policy after such authority has been conferred. This, together with the insistence of influential sponsors on adherence to previously established plans and policies and the refusal to take sides in any attempts to break down the delegated authority and duties of employees, without consent of the entire membership, would be a giant step in the direction of a successful and certainly happier era in the operation of musical organizations.

Beegle's Brief Return

Pittsburgh, May 15.

Bill Beegle, who retired from the concert business a few months ago after running the Mae Beegle series, founded by his aunt and operated by his father following her death, for years, is re-entering the field again but only on a partial basis. Together with Bob Baltz, who runs a ticket agency in Volkwein's Music Store downtown, Beegle is bringing Liberace back to town on June 7 for a one-nighter at Syria Mosque.

Baltz will handle most of the promotion since Beegle's now regularly employed as an account executive for the Ketchum, MacLeod & Grove agency.

Literati

Mary Dauplaise's 'Big Story'

Mary Dauplaise of the Houston Press was awarded $500 for her "Big Story" which will be dramatized on the Pall Mall tv show Friday (18). Her coverage, and exposure, of medicine man Doc Estep resulted in mumbo-jumbo man being laughed out of town.

Program will be seen locally in Houston on June 1.

News' Show Biz Features

The N.Y. Daily News has been going for show biz-style features of late. It started with Jess Stearn's series on rock 'n' roll, followed by a series on Darryl F. Zanuck. This Monday (14) Kay Gardella and Phil Santora, of the radio-tv department, started a series on "TV's Endless Rate Race (Stars Thrown By A Low Nielsen)."

Incidentally, Stearn, who followed up the r&b series with a feature on "how song hits are made," just had his expose book on "prostitution in New York," titled "Sisters of the Night," published by Messner. It was a direct result of a city room assignment to see why "b" girls, "pony" girls, call girls and out - and - out streetwalkers flourish in a community like N.Y.

Maude Adams Biog

"Maude Adams, an Intimate Portrait," by Phyllis Robbins (Putnam; $5), is the admiring work of one of the late actress' few lifelong friends. Despite her close association with Miss Adams, which produces exhaustive memories, the author really adds little to the "intimate" knowledge of the star; and she provides no solution to the Adams enigma. Since few persons were closer to her for so long a time, Miss Robbins would seem to present the last opportunity for a penetrating study of the most elusive of Charles Frohman's leading ladies.

Beyond liberal quotations from unpublished letters, and food charts prepared by Maude Adams, Miss Robbins' book supplies only continuing documentation of a luminous stage career.

Mike Stern's Encore

Michael Stern, roving European correspondent for Fawcett Publications, returns to his Rome homebase this weekend following story conferences that ranged from New York to Washington and Las Vegas. Among other deals Stern placed his new book, "The Voluptuaries," with MCA's Jay Sanford, with a pix-tv and other rights tied into the publishing package. It's a sequel in the same expose idiom as Stern's "No Innocents Abroad," a Random house bestseller.

Writer broke the Major Holohan case and was frequently on official D.C. consultative call during the recent probe into the alleged murder and sabotage.

CHATTER

Dorothy O'Leary, Coast writer, returned from Honolulu vacation.

John Lippert, feature ed American Home, vacationing in Jamaica.

Evelyn Harvey, formerly with Collier's now feature ed of Glamour magazine.

Fred Beck's third book, "To H—With Golf," to be issued this fall by Hill & Wang.

Mrs. Jean Austin, editor of American Home Magazine, vacationing in Hawaii.

Forthcoming autobiog of Slapsy Maxie Rosenbloom will be titled "Pardon My Glove."

William Atkin, architectural editor of Reinhold Publications, coasting to attend A.I.A. convention.

Publishers Clearance Corp. chartered to conduct a publishing business in N.Y., with capital stock of $20,000; $10 par value.

Bachelor Magazine Inc. chartered to conduct a printing and publishing business in New York, with capital stock of 200 shares, no par value.

Kay Campbell preparing six booklets for Prentice-Hall. One on physical conditioning will be by-lined by Hollywood's Terry Hunt. Others concern plans and preparation for retirement.

The Manchester Guardian is the first British newspaper to take an American syndicated column dealing with world affairs. Journal is running the "Today and Tomorrow" column by Walter Lippmann, which appears twice-a-week in N.Y. Herald-Tribune.

Robert Haig Inc. chartered to conduct a publisher's business in New York, with capital stock of 100 shares, no par value. Address is Robert E. Haig, 15 West 44 St.; Warren P. McGoldrick, legal department, Hearst Corp., 959 Eighth Ave., N.Y., was filing attorney.

Irving Deakin, who originally came from England to America in advance of the Diaghileff ballet and decided to become an American citizen, but whose background segues between the Sadler's Wells Ballet, newspaper syndication and a regular program on music and ballet over WQXR (N. Y.), has authored "At the Ballet." Thos. Nelson & Sons is publishing.

Todd's Red Swap

Continued from page 5

pay between $2,500,000 and $3,000,000. He won't say yes or no on "War" until the first project is completed.

Soviet Houses Get Todd-AO

(2) He'll equip one or two Soviet houses to show Todd AO, the projection equipment to come from Eindhoven, Holland.

(3) The U. S. State Dept., which last week informed VARIETY it wasn't consulted by Todd on his coproduction plans, was definitely kept informed every step of the way, says Todd and Ambassador Charles Bohlen had full knowledge of the negotiations (on the outcome of which he was originally skeptical).

Sending Crews Across

(4) The purpose of coproduction with the Russians is "to get people closer together." Todd said there would be separate negatives on each production for Russia and the western world. He'll split the proceeds with the Soviets on a geographical basis, with Moscow keeping income from the Red orbit and Todd retaining the other revennue. The only countries in doubt are India and Yugoslavia.

Todd said he was sending crews, including four American technicians, to Moscow in three weeks preparatory to shooting the first picture. Latter will see him invest "about $500,000" of his own backers' money. He stressed that the Russians he met "liked everything American."

Swap deal with the Soviets gives them the first American picture since the war. "If I had just sold them the film, what do you think I could have gotten?" Todd asked. He said he hadn't contacted the Motion Picture Export Assn. on his deal. MPEA to date has pursued a hands-off policy re the Russians and the satellites.

Lou Chesler

Continued from page 3

are Ely Landau's National Telefilm Associates and the networks. Broadcasters' bids are on a selective basis. Wall Street sources are inclined to believe that Chesler has a good chance to sew up the deal although Loew's Inc. prexy Arthur M. Loew is said to be still reluctant to commit the company to any deals involving the outright sale of the films. The $50,000,000 price tag, however, is said to have intrigued the Loew's Inc. topper.

Recent flurry in Loew's stock is attributed to the pending tv agreement. On Monday (14), trading in Loew's shares was especially active, with 55,900 being traded. During the day's activity, the stock hit a new high of 25⅛ for the year, but eased off to 24⅛ at closing, up ½ from the Friday (11) final market price.

According to Wall St. reports, PRM and Ridgeway are prepared to make a down payment of 29½% of the $50,000,000 purchase price, or $14,750,000. The time and method of payment on the remainder is still under discussion, with some wrangling on this point said to be taking place.

The Chesler $50,000,000 bid is for complete worldwide rights to the Metro films and, like the WB deal, would include theatrical, tv, remake, legit and other affilated rights. If Loew's accepts the offer, it would mark an about face in the company's previously stated position. Prexy Arthur Loew is on record as being opposed to an outright sale, preferring a modified leasing or company-controlled distribution to tv. Change in thinking might have been induced by the necessity of settling up the company's funded debt of over $30,000,000 which has to be taken care of before Loew's Inc. splits its shares between the production-distribution company and the new theatre company.

Key figure in the current Chesler negotiations is Edwin L. Weisl, of the law firm of Simpson, Thacher and Bartlett and a board member of Paramount Pictures. Weisl has taken a prominent role in other top-level industry negotiations, having been involved in Louis Lurie's bid to acquire Warner Bros. several years ago.

Ridgeway Corp., auto equipment firm mentioned for the first time in the film bidding, is listed on the big board. It is reported to be in an especially strong cash position, resulting from its buyout of Campbell, Wyant & Cannon and reselling the physical assets to Textron. PRM Inc. is listed on the American Stock Exchange.

Meat or Poison

Continued from page 3

like turning the clock back. Finally, RKO Theatres has acquired the Cleveland Arcade Co., active in textiles and other products, including oil and gas in Kansas.

Some see an irony in the fact that it was the small exhibitor who instigated the Paramount antitrust suit, which culminated in divorcement; and it is the same exhibitor who, today, is struggling as never before to survive in the face not only of the tv competition, but also the short-product market created by the studios.

In recent weeks, theatre business throughout the country has been uneven, to say the least. Some big pictures, which by all rules of thumb should have been big grossers, have been disappointing at the b.o. The company presidents met in New York Monday (14) to discuss possible ways of stimulating the business.

"We are only now beginning to realize what a huge mistake divorcement really was," commented a prominent New York circuit man this week. "Perhaps even the Government is beginning to realize that the theatres cannot survive under these conditions." He cited the Justice Dept.'s willingness to allow circuits to go into production as proof of a dawning in Washington that the decree had upset the natural balance of the business to a point where one branch was doomed to shrivel up without the needed flow of product.

NTA's Deal

Continued from page 3

rights, comprises mainly films financed by Matty Fox's old MPTV Syndication operation. These are Sheldon Reynolds' "Sherlock Holmes," "Paris Precinct," "Duffy's Tavern," "Janet Dean" and "Flash Gordon" in the half-hour class, and "Junior Science" and "Tim McCoy" as quarter-hours. Out of the UM&M's own production and distribution stable are "New Orleans Police Dept.," "Hank McCune Show," "Television Court" and "Do You Know Why?"

NTA will absorb the fulltime sales staff of around 18 men from UM&M. The deal marks the end of a fascinating telefilms experiment, a setup under which UM&M had upwards of 175 parttime salesmen working for it. This setup was accomplished via the organizational makeup of the company, since partners in the venture with prez Charles M. Amory were Motion Picture Advertisers Service of New Orleans and United Film Service of Kansas City. These are vet screen commercial producers whose sales staffs were ordered to sell UM&M telefilms as well as the theatre commercials. With NTA having bought out UM&M completely, the two companies will no longer be involved in the selling of the product. As for Amory, he's going to quit the telefilm business for awhile.

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SCULLY'S SCRAPBOOK

By Frank Scully

Palm Springs, May 15.

Brother, am I waterlogged. Due to "The Man Who Never Was," "Mad Sea," "A Night To Remember" and "The Last Voyage of the Lusitania," I feel I need water wings to walk to the nearest sand dune. And coming up are picture versions of "Moby Dick" and "The Old Man Who Got Clipped of His Marlin By A Stinking Shark"—two salty items that are full of fresh sea breezes and tough going for even fishermen. Even "Carousel" got shifted to the lobster shift and the coast of Maine.

I remember when Don Marquis wanted a day off he reprinted his "Noah, an' Jonah and Cap'n John Smith," which was exactly a column long. In fact, he reprinted it so often that George M. Smith, m.e. of the Evening Sun, wrote him that the next time he did it "by request" to be sure the request was quite overwhelming.

The thing that awed me about that poem was that Don could get away with an apostrophe instead of a letter "d" before Jonah and the full word "and" after it. It must have had something to do with the rhythm. Anyway, the printers learned to respect his caprices and followed them to the letter.

Lincoln's New Opposition

I began my newspaper career the year the Titanic went down and it seems I haven't been allowed to forget it since. About 25 years ago the English tried a version of the Titanic and in order to keep the heat off them they called it "Atlantic." A few years ago Hollywood tried its hand in a picture starring Clifton Webb. This one, too, dodged putting the finger on anybody. But the Kraft Theatre's television version finally found the heavy. That was the president of the steamship line who was aboard and made it back to land.

Of all of these versions Lord's "A Night To Remember" struck me as the best. It's no easy task to urge a practically dead horse to get up and finish a winner, and Lord made it come off. To leap into another field of metaphors, he reconstructed the sinking out of thousands of pieces and made it a beautiful mosaic. That a picture could be cut so fine I doubt, but there may be editors in Hollywood who could do as well on the screen as Lord did in a book.

As for the Lusitania, which in its latest version by A.A. and Mary Hoehling, has just been brought out by Holt, this seems to be the obverse of the Titanic medal. Whereas the Titanic was coming to New York, the Lusitania was going to Europe, and whereas an iceberg was the chief heavy in the Titanic's sinking, a German U boat's torpedo was the heavy in the Lusitania's terrifying last run.

Ships That Sink In The Night

Since that time so many ships have been sunk by so many submarine torpedoes it seems surprising that people can still be found to react with a peculiar indignation whenever the Lusitania's sinking is brought up. The notice of the Imperial German Embassy that any ship in British waters was liable to destruction was printed in all the newspapers, in most cases in a column adjoining the announcement of the Lusitania's sailing, and taking about the same space. But it was in a day when people didn't believe half of what they read and so "Lusy's" sinking on May 7, 1915, came as a terrific shock, especially to those who thought Americans, not yet in the war, were sacred cows which no mad bull would attack. (Of 159 Americans aboard, 124 drowned, and of 129 children, 94 never made land alive. Altogether 1,198 perished out of 1,959 aboard.)

I remember it was my job on a Sunday morning to interview notables around New York, especially those who were trying to maintain a measure of neutrality in what was considered at that time as a war between two great colonial empires, and as such none of our business.

Most of them were too stunned to affirm that Sunday morning a point of view they had expressed the week before. Only one of them, John Haynes Holmes, of the Community Church, remained an unreconstructed pacifist. The rest in time moved, like Woodrow Wilson, to taking a decisive side against the U boats. By then, having fairly run out of French and British material, the krauts had begun working on our ships.

Death—'Life's Most Beautiful Adventure'

Among those who checked into Davy Jones' locker was of course Charles Frohman, considered at that time the top quality producer shuttling between Broadway and the West End. Also Elbert Hubbard, the sage of East Aurora who had heard from the balcony the ship's orchestra play Carrie Jacobs Bond's "The End of a Perfect Day."

One of Hubbard's closest friends who had been with him for several days before the Lusitania left Pier 54 told me only a few weeks ago that Hubbard was not scared off by the likelihood of the liner's being **spurlos versunkt,** that in fact he rather welcomed the idea, which goes to show that men can get pretty tired of pitching for big biz.

The Lusitania was supposed to have gone down loaded with gold and divers have been trying for the last 40 years to get their hands on some of it. Some have claimed they have seen its masts above water at low tide off the Irish Coast, but since it sank in a spot about 300 feet deep I suspect they were seeing a mirage. Jim Jarrat, a British diver in 1935, believed he had actually walked across the plates of the Lusitania but an underwater sound camera showed the vessel was lying on its keel and headed toward St. George's Channel.

Captain Turner of the ship, thinking that he was the last man off, was saved and lived for 18 years at Great Crosby, which is not a town named after Bing, but an English settlement. Few of those who survived the sinking are still alive and those seem to be well beyond the three score and ten the Bible figures as a fair shake for those of us who have lived a little sensibly in this mad, mad world.

As for "Mad Sea" I find it hard to believe that I am a contemporary of a guy who actually sailed in clipper ships and square riggers around the Horn 50 years ago. But I am credited by his publishers as having brought the book to their attention and they are thankful for my acting as an agent so pure that even the AAU couldn't bar me from the next Olympics.

The Great Dane Of The Sea

He is Hjalmar Rutzebeck, author of "Mad Sea," a giant of a Dane for years has made pilgrimmages to wherever the Scully Circus was because, in his own words, he was sort of homesick for us.

In "Mad Sea" there are half a dozen pictures, but since it is in autobiographical and documentary form he'll have to be mighty clever in protecting his property from homeopathic raids by those who borrow from here and there and call it "research."

It seems incredible that such a cheerful mountain of a man could have gone through all those hardships as a boy, but his story reads as authentic as Dana's "Two Years Before the Mast," and in many respects seems to have a greater driving vitality than the classic. It is written in a terse, modern English and having corresponded for years with Rutzebeck I know it's his, and not a ghost's.

In fact, I read the manuscript of "Mad Sea" years ago and all the printed version proves is that none of us is so good that a good editor won't make us better. Doc McDowell, of the house of Greenberg, edited "Mad Sea," as he did Scully's "Cross My Heart," and in both instances proved that an editor, at least a good editor, is worth his weight in gold bullion. But if he wants to get it he'll have to join a diving crew and get it out of the waterbound strongrooms of the rusting Lusitania.

Broadway

Noel Coward returned to London last week on the Liberte.

Universal pub-ad chief David A. Lipton in from the Coast for a week of homeoffice huddles.

Berlin film and vidpix producer Paul Gordon to Hollywood tomorrow (Thurs.) on coproduction deals.

Rita Hayworth, Stan Kenton and Sir Carol Reed in from Europe yesterday (Tues.) on the Queen Elizabeth.

Manie Sacks, RCA veepee, named chairman of the entertainment division of the ad-pub-entertainment section of the Greater N. Y. Fund.

Fifth annual film industry golf tournament sponsored by N. Y.'s Cinema Lodge of B'nai B'rith set for the Vernon Hills Country Club, Tuckahoe, N. Y., June 14.

Leo Pillot, 20th-Fox special events manager, leaving Friday (18) on the S.S. Nassau for a belated honeymoon in Nassau. Wife is the former Alma Harman, a dancer.

Mrs. Lea Horne is unveiling a monument to her late showman-husband, Hal Horne, at Beth Olom Fields Cemetery, Cypress Hills, Brooklyn, N. Y., on Sunday, May 27, at 11 a.m.

Nancy Ranson won the Medal of Honor for prints at the National Assn. of Women Artists' current exhibition at the National Academy. She's the wife of Jo Ranson, WMGM's publicity chief.

A 1956 Thunderbird is the top prize in the annual drawing for the benefit of the N. Y. Variety Club Foundation to Combat Epilepsy. Drawing will be held at June 19 luncheon meeting at Toots Shor's.

The Philip (Lillian) Gerards returned over the weekend from their first trip abroad. The Universal publicity manager and his wife, v.p. of the Paris Theatre combined business and pleasure during their three-week jaunt.

The Harlan Thompsons (Marian Spitzer) going to Ireland and England for the summer, taking their two sons with them. Vet scripter-film producer is still recuperating from a heart attack but will scout locations in Britain for his sundry vidpix series.

Ida (Mrs. Eddie) Cantor recuperating in Mt. Sinai Hospital where she entered last week following a mild heart attack. She will be hospitalized another week or so. Her comedian-husband returns to the Coast this weekend in advance, especially since daughter Marjorie has flown east to be with her.

Bass-baritone McHenry Boatwright will do the lead in the National Negro Opera Co. preem of Clarence Cameron White's Haitian opera "Ouanga" at the Met on May 27. In the concert version of the opera, re history of Haitian independence, there'll be nine other feature singers and a chorus of 100.

The Waldorf, which rode the crest of "The Benny Goodman Story" and clicked with BG in person, will probably spot Carmen Cavallaro into the Starlight Roof in July, to ride the crest of "The Eddy Duchin Story" (Col pic which Cavallaro dubbed at the piano). This would mean setting Ted Lewis back until August.

Gypsy Rose Lee and Nancy Walker head the pro and amateur cast of the annual spring supper dance-entertainment of the Professional Children's School May 25. Other pros in the cast, parents of youngsters attending the school, include Cynthia Gooding, Freddie & Gloria DeNard, Diana Goldberg, Irving Grossman and Merrill E. Joels. Latter, a radio-tv thesp, is chairman of the function, while the Ted Nathans are hosts.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

"Rose Tattoo" (Par) leading U.S. boxoffice returns here this week.

Herve Bromberger, Gallic director, will make the first Dutch-French coproduction film.

Henri-Diamont Berger will remake three pix here which he did in pre-war days.

Otto Preminger brushing up his French for his pic directorial stint of "Bonjour Triestesse" this summer.

Robert Aldrich in to looksee thesp setup here and uncover some new faces for an upcoming film.

Zavatta, star clown of present Medrano show, out with a busted clavicle and will not rejoin for another month.

Bobby Jaspar, Belgian jazz saxaphonist who became a jazz staple here, headed for U.S. under management of Joe Glaser.

Mexican director Luis Bunuel in to do the interiors of his Franco-Mexican coproduction "Le Mort en Ce Jardin" (Death in This Garden) for which the exteriors were already completed in Mexico.

Since strip-tease fad started at many boites around town over 112 strippers are now in action. They make up in youth and looks what they lack in experience and know-how.

Marcel Achard's 25 year old play, "Voulez Vous Jouer Avec Moi?" (Will You Play With Me?), will be made into a two version pic (French and English) in England by Robert Dhery. Jack Hilton is producing.

Suzanne Flon, one of leading legit names here, returns to films for first time in three years in a lead role in "Les Enfants Du Dimanche" (Sunday's Children). Then is slated to play lead in John Huston's pic version of the Jean Anouilh play, "The Lark."

Jean Renoir finally got the copy of his 1936 pic, "Les Grandes Illusions," which was taken by both Germany and the Allies as spoils of war. Heavily mutilated, he is now making an original editing of the pic and it will be re-released here next season.

Director Christian-Jaque and wife Martine Carol will take a trip to all of the western countries on a filmic ambassadorial foray during which Jaque will present his last film on human solidarity, "Si Tours Les Gars Du Monde" (If All the Guys In the World) plus clips from the starring pix of Miss Carol. It is underwritten by Centre National de la Cinematographie.

Dublin

By Maxwell Sweeney
(*Tel:* 684506)

Festival Singers back from U.S. tour.

James C. Fagan renewed as topper for National Film Institute.

"I'll Cry Tomorrow" (M-G) entered for Cork International Film Fest.

Slim Whitman in for two performances at 3,500-seat Theatre Royal.

Gladys Henson bowed out of Jack Hulbert-Cecily Courtneidge musical, "Star Maker," at the Gaiety.

Ray Ellington and Geraldo combos set for Irish tours following parlays with Irish Federation of Musicians.

Stanley Illsley will play Prof. Higgins role in gala production of Shaw's "Pygmalion" at Olympia, making 100th anni of playwright's birth here.

India

Association of Documentary Film Producers formed in Bombay last week.

Madras government to build open air in city, attached to Woodlands Hotel. It's third hotel in city to have open air spot.

Sponsored by the U.S. Information Service in India, Negro singer Miss Leontyne Price gave recitals in all key cities of country this month.

M. A. Parthasarathy, chief producer with Gemini Studios currently in Hollywood, may finalize deal with 20th-Fox for production of first Indian picture in Cinemascope.

Vienna

By Emil W. Maass
(*Grosse Schiffgasse 1A; Tel. A*45045)

Plans announced to make pic out of Theatre an der Wien.

Festivals skedded from June 2-24 will be under slogan "First Free Festivals."

The Tenth International Congress of Scientific Films will be held here Sept. 22-29.

Nathan Millstein inked for two appearances in the Konzerthaus during Vienna festivals.

Tomiko Kanazawa of San Francisco inked by Volksopera to sing "Butterfly." Her husband, Leo Mueller, will direct.

Omaha

By Glenn Trump

Frankie Carle Orch booked for Peony Park, May 20.

Harry Belafonte's "Sing, Man, Sing" at City Aud last Friday (11); Victor Borge follows May 19.

Ivan Fuldauer, Chicago Metro flack, in ahead of "Tribute to a Bad Man," due at the Omaha.

Detroit

A $50,000 remodeling project is underway at the 1,000-seat Krim, an uptown artie.

George Gobel, in town for a p.a. plugging "Birds and Bees," sold tickets for 30 minutes in the Michigan Theatre booth as part of the ballyhoo. Manager Mickey Rose said Gobel's accounts balanced out "exactly even."

London

(*Temple Bar* 5041/9952)

Esther Williams due next month to star in the "Aqua Spectacle of 1957" at Wembley Pool.

Mimi Benzell follows Dorothy Dandridge as cabaret topper at the Savoy.

TV producer Ray Singer, Mrs. Meyer Davis and Madeleine Clive among U.S. visitors to London.

Norman Wisdom to Germany last week for a four-day quickie to entertain British troops.

"Sailor Beware" celebrated its 500th performance at the Strand Theatre last week with a backstage party.

June Thorburn, John Gregson, Peter Finch and Virginia McKenna among the British artists going to the first Cork Film Fest.

Bob Smith, 20th-Fox's cutting room manager, upped to the post of technical chief, succeeding Arthur Faija, who retired.

Eartha Kitt, now heading Cafe de Paris bill, filled a dramatic role in last night's (Tues.) BBC-TV production of "The Valiant."

Edmundo Ros invited to Sweden to play at a Royal reception for the Queen and the Duke of Edinburgh next month.

Robert Shaw Chorale Orch from America made its London debut at a Festival Hall Concert last night (Tues.).

Eddie Constantine in from Paris for confabs on his role in "The Story of Eddie Chapman," to be directed by Terence Fisher.

Sir Carol Reed sailed on Queen Elizabeth for N.Y. last week. Rita Hayworth and Stan Kenton, with his orchestra, joined the liner at Cherbourg.

Fess Parker back last week from a five week p.a. tour for "Davy Crockett" in which he covered over 30,000 miles, and made appearances at 48 theatres..

Peter Glenville invited to Tel-Aviv by the Habima Players to stage a Hebrew version of "Hotel Paradiso," a French farce currently running in London with Alec Guinness starred.

Palm Springs

By Frank Scully
(*Tel.* 4077)

Oasis Hotel closed season with a convention of Arthur Murray hoofing profs.

Mrs. Dudley Nixon gave up Sadler Wells Ballet to stay with hubby cleffer.

Sol Lesser plans a shopping center for his Del Sol subdivision now under construction.

Jack Warner blasting off a mountain top above Lily Pons to build a new home.

Buddy Rogers and Mary Pickford bought one facing the fourth fairway at Thunderbird.

Lady Mary Scott Hardwicke took a sunning with son Michael at the Racquet.

Bob Hope's "That Certain Feeling" preems May 26 at the Plaza, Par donating the funds to the Desert hospital.

Bob and Andrea Leeds Howard closing Howard Manor for summer after their best season in five years.

Eddie Goulding, who once owned a $150,000 folly, looking around for something more modest this time.

Betty Taylor starring at Howard Manor composed a "Poolside Polka" with Bob Howard in honor of town's being now on its second thousand pool.

Bing Crosby and Bill Morrow tried out the Howard Manor Swiss chef's show before blowing to Germany to see his Army-harnessed twins.

Minneapolis

By Les Rees

Excelsior Park opened for season.

Vic's nitery has the Continentals.

Carlton College Theatre offering Ibsen's "Rosmersholm."

Edyth Bush Little Theatre presenting Shaw's "Pygmalion."

Leon Sparkman back with "The Boy Friend" at the Lyceum.

Chekov's "The Three Sisters" on tap at Minnesota U. Theatre.

Wayne King played Prom Ballroom one-nighter.

Loren McNabb orch into Cover Wagon nightclub.

Doc Evans Dixieland band into Riverlyn club.

Elvis Presley played St. Paul matinee and Minneapolis at night Sunday (13).

Bill Keefe here in interests of 1955-56 A.T.S.-Theatre Guild subscription season.

Dancing Gordons, 75-year old man and wife, held over third week at Hotel Lowry Driftwood Room.

"Niki" Masters, Claude Mathis and Charlie Robinson into Alvin, burlesque house.

Benny Goodman one-nighter Minnesota U. dance engagement a sellout in advance.

Annual Northwest Sports Show set new attendance record during nine-day Auditorium run.

Pianist Walter Gieseking concert drew record crowd of 5,100, including standees, at Northrop Auditorium.

Count Basie played one-night dance date Sunday (13) under aegis of Dick and Don Maw, sons of Metro district manager.

Bermuda

By Al Wagstaff

Kathy Moore arrives for two-week's stint at Harmony Hall.

Elliot Nugent in for visit with the James Thurbers at Somerset.

Eddie Sutherland resting in Paget after completing directorial chores on recently finished feature pic, "Bermuda Affair."

Will Mahoney closing five-week stand at Smuggler's Lair Saturday (12). Russell Swann heads new bill opening Monday (14).

Radio ZBM celebrated its tenth anni Saturday (12) with party for local officials and special broadcast of recorded addresses made in Bermuda by world figures.

Bucks County, Pa.

By Allen Ward

Henry Jones to Hollywood for "The Girl He Left Behind Him" at WB.

John Kenley will re-open the Kenley Players summer theatre June 11 in Bristol, Pa.

Marguerite Haymes moved into old stone home here, will coach vocalists here as well as in Manhattan.

Mike Ellis moved into guest house on the John D. Hess estate. Hess has teamed with Charlie Andrews to work on tv scripts.

Down to look over the Bucks County Playhouse: Dick and Bob Haymes, Miles White, Martha Parker. Latter was designer last winter at the Coconut Grove Playhouse in Miami.

Aaron Frankel, having directed successful "Solid Gold Cadillac" at Playhouse, moved on to be resident director at the Oakdale Music Tent, Wallingford, Conn., with occasional stints at Warwick Music Tent, Providence, R. I.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

DAILY VARIETY's Joe Schoenfeld in over the weekend on vacash.

Leopold Stokowski tremendous in his Wednesay concert at the Teatro Monumental.

Director Luis Garcia Berlanga announces Richard Basehart as the lead for his "El Milagro" (The Miracle), a religous story which will be shot almost entirely inside a monastary.

Director Jose Luis Saenz de Heredia (he made "Don Juan" with Annabella and Antonio Vilar a few years ago) is in Torremolinos preparing "Faustina" for Maria Felix and Fernando Ferman-Gomez.

United Artists veep Max Youngstein from Rome for a few days to huddle with Stanley Kramer, whose "Pride and Passion" company is now on location in El Escorial. Youngstein left yesterday for Israel.

Emma Pennella, the star of "The Red Fish" and "Fedra," will start on "El Amor Tiene su Aquel" (Love Has Its Certain Something), screen adaptation of a successful legit comedy, as soon as she is completely recovered from recent minor surgery.

The Castellana Hilton lobby looking like a film festival these days with Gloria Swanson (here to do a piece on "The Pride and the Passion"), Gloria DeHaven (visiting brother Carter, who is in the same film), Sophia Loren and sister Maria, and Ava Gardner, who comes in now an then for a cocktail.

What with Madrid being so Sophia Loren-crazy, the Teatro La Latina's production staff put together a new musical which opened last night to a full house. Its title: "Sophia and Loren." It stars Mary Begona, Pilarin Broch, Antonio Garisa, Juan Balaguer and Los Chimberos, plus a dance company which calls itself the "Ballet Ike."

The only American film to open on the Gran Via this week was "Killer on the Loose" at the Actualidades and the Beatriz. Other openings were A.S. Films' (Italy) "The Last Five Minutes" (Linda Darnell, Vittorio di Sicca, Rossano Brazzi); Peacefilms' (France) "Mademoiselle de Paris"; England's "Storm Over Tibet"; Italy's "Una Doncella en Apuros," and Spain's "La Legion del Silencio." "Legion," which stars Jorge Mistral, Nani Fernandez, and Ruben Rojo, was originally slated for the late Miroslava.

Hollywood

Barbara Britton in town to move her household goods to N. Y. permanently.

Dalton Danon took over reins as western sales manager for Guild Films.

Stephen Bosustow checked in at UPA Pictures after five weeks in London.

Constantine Bakaleinikoff resigned as head of RKO's music department.

Jerry Wald disclosed that Hollywood studio workers have donated $323,225 to the United Jewish Welfare Fund to date.

Miami Beach

By Lary Solloway

Edward Everett Harton current at Coconut Grove Playhouse in "Nina."

Loew's veep Charles Moskowitz at the Fontainebleau for annual spring vacation.

Art Gray appointed general sales manager for Reela Films, WTVJ affiliate.

Dolly Dawn and Don Rickles added to show at Murray Franklin's.

Sammy Walsh option picked up as host-emcee for Sans Souci Blue Sails Room for an additional four weeks.

Gabriel Heatter, longtime local resident celebrated his 25th anni as radio commentator Thursday (10) with broadcast from studios of WKAT-MBS, it was dedicated to first boss, Alfred J. McCosker, ex-MBS board chairman now retired and also living on the Beach.

Portland, Ore.

By Ray Feves

Lawrence Welk Show inked for a one-nighter at the Auditorium June 6. House scaled at $10 was sold out in three hours.

Hugh Beckett got mail orders under way this week for "The Boy Friend" and "Damn Yankees," set for the Auditorium late in June.

Thomas Mitchell in town for a day to promote "Mayor of the Town." KPTV had a tight sked set for him.

Oscar Cartier, The Colleens (4) and George Wong Troupe (6) held for a second week at Amato's Supper Club.

Mercury records flew Guy Cherney to town for the day last Friday (11) to star at the Phreno assembly of Washington High School. Phrenos make up his fan club.

Chicago

Pat O'Brien in for a Petroleum Club speech.

Oriental Theatre notched its 30th anni last week.

Paramount crew shooting location shots for "Hollywood or Bust."

Max Cooper & Assoc., public relations firm, has opened a N. Y. office.

Ed Musial sold his recently-opened Churchill eatery to James Esston.

Group of friends tossing a shindig at the Colleges of Complexes May 24 for author Nelson Algren who's recently completed a new novel, "Walk On the Wildside."

Pittsburgh

By Hal V. Cohen

Joe Hiller booked singing Kossol Sisters for Home Show here next month.

Dick Scagna signed to direct five shows this summer at White Barn Theatre.

Ving Merlin and his Violin Beauties back for another engagement at the Ankara.

Wheeling, W. Va., sending 400 here on a show train for "Seven Wonders of World" June 3.

Mollere's "Ilypochodriack" winding up season at Carnegie Tech Drama School.

Helen Wills, captain of White Elephant's Lee Henderson dancers, was a lady wrestler under name of Helen Hild.

Variety Club honored vet exhibitor and former Chief Barker Bill Finkel at luncheon on hi. retirement.

"King and I" pic will be at Fulton same time civic light opera association is playing it live at the Stadium.

Boston

By Guy Livingston

Frankie Lane current at Blinstrub's.

Dr. Giovanni current at Steuben's.

Shirley Yamaguchi replacing Susan Cabot in "Shangri-La" at the Shubert.

Johnny Howard held over at Al Taxier's Bradford Roof in third appearance this season.

Big group from Boston attended the 20th Annual Variety Clubs International convention in N.Y.

OBITUARIES

LOUIS CALHERN

Louis Calhern, 61, vet stage and screen actor, died May 12 in Tokyo of a heart attack while locationing with Metro's "Teahouse of the August Moon."

Calhern's career, in and out of show business, was varied and colorful. He had been a bouncer, a sandwich-maker and an Army sergeant and had appeared in practically every branch of the entertainment biz except the circus. His performance credits covered vaude, burlesque, carnivals, legit and pictures.

He was outspoken about his past and his frankness on the subject was reflected in an unusual no-holds-barred obit in the N. Y. Times. The paper, commenting on his pro stature, noted, "His professional approach to his work led him—in the face of wide disbelief in the theatre world—to end the astounding periods of drinking and carousing almost as celebrated as those of the late John Barrymore."

The Times also stated, "Despite his tall, well-tailored figure, his physical grace, Calhern was not pretentious. He made no effort to conceal his Brooklyn birth, his middle-class upbringing in St. Louis, his abbreviated formal education."

Calhern began his acting career in his teens at the Metropolitan Theatre, N. Y. He later joined the Cecil Spooner Stock Co., and subsequently played several seasons with the Margaret Anglin group. In legit, he had appeared as Justice Oliver Wendell Holmes in "The Magnificent Yankee" and as "King Lear" in a 1950 Broadway production of the Shakespeare play.

Other stage assignments included "Song and Dance Man," "The Cobra," "The Czarina," with Doris Keane; "The Love Duel" and "The Tyrant," with Ethel Barrymore; "In a Garden," with Laurette Taylor; "Jacobowsky and the Colonel" and "Life With Father." He made his last Broadway appearance early this season in "The Wooden Dish," which he also directed.

Calhern had appeared in 68 pix, of which "High Society" was the latest. He repeated his "Yankee" role in the film version of the play and also appeared in such pictures as "Executive Suite," "Student Prince," "Men of the Fighting Lady," "Betrayed," "Athena," "Blackboard Jungle," "The Red Pony," "The Prodigal" and "Julius Caesar."

Calhern served in the Army during World War I and rose to the rank of sergeant. His real name, which he changed after separating from the service, was Carl Henry Vogt. He had been married and divorced four times. His wives were Ilka Chase, Julia Hoyt, Natalie Schafer and Marianne Stewart.

His mother and a sister survive.

IN MEMORIAM OF
MY BELOVED BROTHER
MORRIS GEST
May 16, 1942
SIMEON GEST

In Loving Memory of
Howard R. Malcolm
May 19, 1955
Ruth Malcolm

JULIE OSHINS

Julie Oshins, 50, nitery comic and more recently a material writer and tv producer, died of high blood pressure May 9 in New York while undergoing a checkup at a hospital. He hit his peak during World War I and the years shortly thereafter through his performances in "This Is the Army" and "Make Mine Manhattan."

Oshins contributed a hilarious moment in "Army" when he told a general, "Break me—make me a civilian." He took over the lead role in "Manhattan" from David Burns, and a couple of years ago he assumed the Sam Levene part in "Guys and Dolls."

His theatrical career was launched in the Catskills where he met Ben Lessy (now Patti Moore &). The duo played longruns at the W. 52d St. spots and many of the midtown speakeasies during the Prohibition era. At one time the pair achieved such popularity that the Frolics, a nitery, was opened especially for them. They were on their way to cafe bigtime and even played Ciro's, London.

The duo split while working in Hollywood. Afterward, Oshins toured with Maxie Rosenbloom. This continued until Oshins went into the army. During the past few years, he had been writing material for comedians and worked in television. He was associated with Danny Thomas when the latter did a live show some years ago, and he produced the Red Buttons show for a period.

A brother survives.

JED PROUTY

Jed Prouty, 77, veteran legit, film and radio-tv actor, died May 10 in New York after a brief illness. A onetime song-and-dance man in vaudeville, he started his theatrical career some 65 years ago. He was best known for his role as the father in radio's "Aldrich Family" series.

When only 16, Prouty formed a vaude act known as Maddux & Prouty which trouped throughout the U.S. doing parodies and pop songs. The team split up in 1909 after theatre owner A. L. Erlanger engaged Prouty to appear in "Girlies," the first summer show at the New Amsterdam, N.Y.

His stint in "Girlies" marked the start of a 13-year association under Erlanger's aegis for Prouty later was seen in such productions of the late impresario as "Pink Lady," "Miss Springtime" and "The Only Girl," among others.

Prouty's legit credits also include such Broadway hits as "Something for the Boys" and "Harvey." He was noted on the screen as the father in "The Jones Family" series. In 1947 he withdrew from picture work to devote himself primarily to radio-tv roles.

His sister survives.

HILLEL I. REISKIND

Hillel I. Reiskind, 49, manager of the RCA Victor engineering department in Indianapolis, died May 7 in New York. He was top engineer on all the sound recording installations for 20th-Fox and Warner Bros. in the New York area in 1936-37.

In 1938, Reiskind went to Hollywood as technical supervisor for the RCA Film Recording Operations. The following year, he was development engineer for the soundtrack of Walt Disney's "Fantsia," one of the pioneer efforts at stereophonic sound in films.

Reiskind also worked for Paramount Pictures and Eastern Service Studios Corp. before joining RCA. In 1945, he went to Camden, N.J., as chief engineer of the Victor disk division and in 1948 was named manager of the engineering division in Indianapolis.

His wife and two children survive.

HARRY K. MORTON

Harry K. Morton, 67, vaudeville and musicomedy performer, died May 9 in New York after a long illness. A dancer, pantomimist and sometimes singer, he was the son of Annie Duncan and Harry K. Morton Sr., part of the circus and vaude troupe known as the Four Mortons.

He came to N.Y. from Chicago at the age of 18, became an amateur boxer and then went into vaude and burlesque. Roles with stock companies followed and he later appeared in such Broadway productions as "Springtime of Youth," "Love Song," "The Red Robe" and "Lady in Ermine." He also was seen in off-Broadway and stock productions of "The Desert Song," "Blossom Time," "Bitter Sweet" and "Of Thee I Sing," among others.

ROY LaPEARL

Roy LaPearl, 69, former circus performer and vaudevillian, died May 10 in Chicago. A child aerialist with the J. H. LaPearl Circus, owned by his father, he later sang with the circus bands of the Ringling Bros., Wallace Bros., Sells-Floto, Barnum & Bailey and Hagenbeck-Wallace shows. In the '30s he promoted circuses on Chicago's Navy Pier and later went into the advertising business.

Wife, three sons and a daughter survive.

FREDERIC J. A. FORSTER

Frederic J. A. Forster, 80, president of Forster Music Publisher Inc., died May 9 in Chicago. He founded Forster Music in 1904 serving as president until his death. He published, among others, "Missouri Waltz," "It Ain't Gonna Rain No More," "Oh, Johnnie," and "Down By The Old Mill Stream."

The business will be carried on by relatives; no sale of the catalogue is contemplated.

A sister and a brother survive.

EDWARD T. F. CUSHING

Edward T. F. Cushing, 53, bookseller and onetime editor and music critic for the old Brooklyn Daily Eagle, died May 11 in Norwalk, Conn., after a brief illness.

He became music critic of the Eagle in 1924 and retained that post until 1936, when he was named editor of the paper's Sunday magazine. After World War II, he did editorial work for Angel Records.

His wife, son, daughter and mother survive.

THOMAS J. SMITH

Thomas (Tommy) J. Smith, veteran stage electrician at Penn Theatre in Pittsburgh, who had been there since the late Marcus Loew opened the house in 1927, died of a heart attack May 5 in that city. He follows in death another veteran member of Penn's backstage crew, George Carey, who had also been there from the beginning.

Smith, a member of Local 3 of IATSE, leaves two sisters.

RUSSELL SHERMAN

Russell Sherman, special effects technician, was killed May 5 on the Isle of Pines, Cuba, during the filming of "The Sharkfighters." While holding a transformer, he was electrocuted when he slipped and fell into the water.

Shooting of major scenes on the Samuel Goldwyn Jr. production had been completed previously, but a second unit was doing background shots.

R. HUTTON MALCOLM

R. Hutton Malcolm, 82, singer and conductor, died April 30 in Glasgow. He founded a male choir which bore his name, and was conductor of the Glasgow Grand Opera Society.

Malcolm also conducted the Glasgow Choral Union for several years, and the Scottish Orchestra for a season. As a singer he once appeared with Dame Melba.

PETER D. LATCHIS

Peter D. Latchis, 60, New Hampshire and Vermont exhibitor, died May 7 in Newport, N. H. He headed the Latchis Corp. of Brattleboro, Vt., and was treasurer of Latchis Theatres of New Hampshire.

Surviving are two brothers, Stero and John, with whom he was associated in the theatre enterprises.

ALEXANDER SANIN

Alexander Sanin, 89, Russian actor-director, died May 7 in Rome. He launched his career in Moscow in 1888.

Sanin left Russia in 1919 and directed operas. In the early 1930s he worked as a stage director for the Metropolitan Opera.

Charles L. Cline, 49, longtime IATSE member who worked in a number of St. Louis theatres until 1943, died of cancer April 23 in Lake Charles, La. His mother and two sisters survive.

Paul Cephas, 47, orchestral and nitery pianist in the Minneapolis-St. Paul area for the last 20 years, died May 7 in St. Paul. His wife survives.

Hugh J. Miller, 54, former actor, died May 11 in Los Angeles after a long illness. Surviving are his wife and a daughter, tv actress Barbara Heller.

Mother, 64, of Joseph C. Emerson, RKO branch manager in San Francisco, was killed May 8 in an auto accident in Utah while en route from Denver to visit her son.

William G. Fead, 54, secretary of the Box Office Treasurers' Union and co-founder of the Variety Concert Bureau, died May 6 in Detroit.

Sidney K. Stanley, 58, former manager of Fays Theatre and manager of the Uptown, Philadelphia died in that city recently. Wife and son survive.

Robert Cavallini, 55, last of the trio of clowns of the Knie Circus, died recently in Seville, Spain, during an engagement at the Zoo-Circus there.

Floyd W. Beutler, 59, partner in the Taos Theatre, Taos, N.M., died there recently following an operation. His wife and son survive.

Professor N. Ronngren, 75, producer and manager of the Svenska Teatern in Helsinki for 35 years, died recently in that city.

Harold Frost, 56, manager of the Rivoli Theatre, St. Helens, Eng., died there recently. He was chairman of Northwest England branch, Society of Cinema Managers Assn.

Mother of Rodolfo Mendiola, president of the Mexican Society of Authors and Composers, died in Mexico City May 8.

Mrs. Una Austin Weeks, 62, former concert singer in England, died May 13 in White Plains, N.Y., after a long illness.

Roger Lasswell, 28, assistant film editor, died of lung cancer May 10 in Sawtelle, Cal.

Joe Richards, 63, magician, died April 20 in Caputh, Perth, Scotland.

Arline C. Crisman, actress, died May 10 in Hollywood.

George Sidney

Continued from page 2

addition, getting a flat $125,000 for co-starring in the film with Rita Hayworth, which rolls next January.

Sidney emphasized that the "Pal Joey" project is his unit's only commitment with Columbia although it's expected that there will be further associations. In addition to the feature program, Sidney's indie will embark on a television program and will make deals with other producers to function under the GSP banner for release through distributors other than Columbia.

Elder Sidney will concentrate on lining up properties. He recently took a 90-day option on Harrison Forman's "The Hills of Mahli."

Departure of George Sidney from Metro marks the end of a one-studio success saga spanning a generation. He came to MGM as a messenger boy, rising to become one of the Culver lot's top film makers.

Nazi Snoop

Continued from page 2

incidents — British espionage at Penemuende, the German rocket center, and the defense of Paris. following the Allied landing in Europe. Pic will be titled "On Order of Canaris."

Lustig said in N. Y. last week that he was doing research on the film. Canaris, when he realized that defeat was inevitable, turned on the Nazi regime and was involved in a plot against Hitler. He finally died in a concentration camp.

Lustig's film will show that Canaris knew all along about British espionage activity at Penemuende; also that Paris wasn't defended by the Germans in contradiction of Hitler's orders. It was Canaris who gave the order to the German commander of the French capital to withdraw rather than fight and risk the destruction of Paris.

Variety Bills

Continued from page 54

Denise
Atoma
Nautilus
Bobby Breen
Johnny Morrison
Antone & Ina
Syd Stanley Orc
Monte Carlo Hotel
Martin & Malo
Leonard Young
Ben Novack Orc
Murray Franklin's
Dolly Dawn
Bobby Sherwood
Don Rickles
Murray Franklin
Van Smith
Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle
Roney Plaza
Serge Valdez 3
Bernard Marshall
San Souci Hotel
Bert Stone
Cathy Ryan
Sammy Walsh
Freddy Calo Orc
Savoy Hotel
Jose Cortes Orc
Seville
Marshall & Farrell
Tommy Ryan
Johnny Silvers Orc
Sea Isle Hotel
Harry Harden Orc
Pasty Abbott
Vanity Fair
Palmer & Page
Othella Dallas
Frank Capri
Bastidos Orc
5 O'Clock
Hilton Sisters
Al Golden
Eddie Rio
Parisian Rev
Vagabonds Club
The Vagabonds (4
The Dunhills
The Rythmettes
Babe Pier
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mera
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Velaz
Celina & Reutilo
Montmartre
Jacqueline Francois
Casino Playa Orq
Fajardo Orq
Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Nacional
Constance Towers
Stan Fisher
Martica Rams
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Dick Contino
S & S Warner
Skylets
Kay Martin
Body Guards
Eddie Fitzpatrick
Riverside
Lillian Roth
Shyrettos
Stanley Burns
Stan Kramer
Starlets (8)
Bill Clifford Orc

20th TV-Leases

Continued from page 1

side track with 20th, but after having agreed on terms, 20th and Hygo couldn't get together on titles and the same day, Monday afternoon, NTA stepped in. Deal was signed at 1 a.m. Tuesday morning. Consummation of the deal doesn't rule out a subsequent deal between 20th and Hygo-Unity, since 20th has several such packages up for grabs.

For NTA, the purchase climaxes a series of top film aquisitions. (Purchase of UM&M is covered in a separate story in the TV-Films Section.) Several months ago it leased 10 David O. Selznick features, and prior to that, made the first big deal with the J. Arthur Rank Organization for tv rights to the British pix, along with a concurrent deal with the late Sir Alexander Korda. NTA is still very much in the picture in current discussions with Loew's about the Metro pictures, and is said to be talking to other product sources, among them Samuel Goldwyn.

Other titles in the package include "The Ox-Bow Incident," "The House On 92d St.," "Kiss of Death," "The Foxes of Harrow" and "Mother Wore Tights."

Bill Leonard

Continued from page 1

decision won't be known till Friday (18).

The near-miss was a scheduled interview last Sunday with Rep. Adam Clayton Powell (D.,N.Y.) on which the Harlem congressman was to speak out for the first time on charges that his secretary kicked back her salary to him. Rep. Powell pulled out of the show Friday (11) morning on advice of his counsel that making a public statement would not be proper in light of the current income tax evasion trial of his secretary and her husband. Station stated he wanted to do the show but that courtroom etiquette prevented.

MARRIAGES

Chia Alcott to Donald Arthur Powers, Yuma Ariz., May 5. Bride is a story analyst at RKO.

Lita Roza to Ronnie Hughes, London, Eng., May 5. Bride's a singer; he's a trumpet player.

Perlita Nielson to Bruce Sharman, Richmond, Eng., April 27. Both are thespers.

Betty Jane Wylie to Ray Lehman, Pittsburgh, May 12. Bride is traffic manager of WENS; he's an announcer at WWSW.

Doris Moody to Rae Chisholm, Los Angeles, May 12. Bride's a script supervisor.

Loretta Wann to Jack McCarthy, New York, May 6. Bride is an estimator with ABC; he's billing supervisor with ABC.

Eloise Milton to Georgie Kaye, New York, May 8. Bride is in the Broadway production of "Fanny"; he's a comedian.

Betty Richter to Frank Slingland, Baltimore, May 12. He's director of NBC tver "Youth Wants To Know."

BIRTHS

Mr. and Mrs. Joe Negri, daughter, Pittsburgh, May 8. Father's a musician.

Mr. and Mrs. Phil Ashear, daughter, Pittsburgh, May 5. Father's on WWSW staff.

Mr. and Mrs. Mort Hochstein, son, New York, May 9. Father is an NBC-TV publicity writer.

Mr. and Mrs. Ed Carey, daughter, Chicago, recently. Father is in Chi NBC accounting department.

Mr. and Mrs. James Sheldon, son, Hollywood, May 9. Father is a television director.

Mr. and Mrs. David Golding, son, Hollywood, May 9. Father is a screen publicist.

Mr. and Mrs. Herman Haines, son, New York, May 8. Father is producer of the "Big Story" tv series.

Mr. and Mrs. Mort Lindsey, son, New York, May 6. Mother is Judy Johnson, tv singer; father is a deejay and musical director.

Mr. and Mrs. Louis Teicher, son, New York, recently. Mother was former violinist at Roxy Theatre, N.Y.; father is a pianist.

Mr. and Mrs. Isaac Stern, daughter, New York, May 10. Father is a concert violinist.

Mr. and Mrs. Kenneth Hyman, son, New York, May 15. Father is exec veep of Associated Artists Productions.

Mr. and Mrs. Ted Harwood, son, New York, May 9. Father is with the William Morris Agency, N.Y.

RICHARD HAYMAN

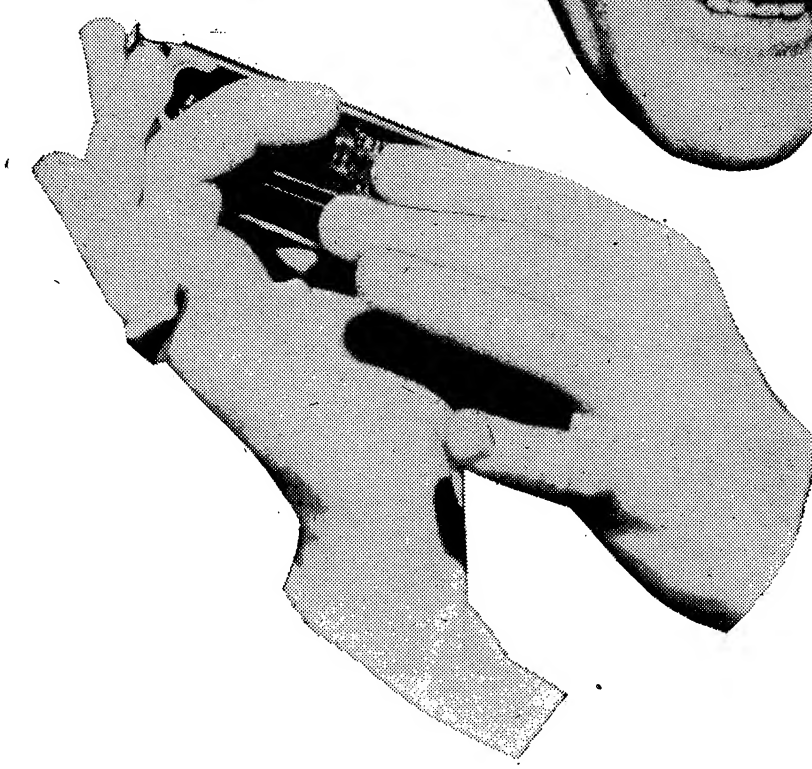
SOLO SMASH HIT!

talented composer, conductor and recording star!

"THREE PENNY OPERA"

"RUBY"

"APRIL IN PORTUGAL"



AMERICA'S NEWEST ATTRACTION

REPRINTED FROM VARIETY

. . . . . his current booking in the Plaza Hotel's Persian Room marks his emergence into the big time as a solo performer. He's a topgrade harmonica handler, but more important, he's got an entertaining act.

For his Plaza stint, Hayman works over several pop numbers, a little longhair and some special material. His musicalizing is easy to take, while a medley of tunes culled from tv commercials is standout in a humorous vein. Another strong item is his use of a miniature piano in offering his version of "The Threepenny Opera" theme. He also gets in an inoffensive plug for his Mercury LP album in a gag intro to a routine with a one-inch harmonica.

The act moves swiftly and registers solidly.

—Jess.

APPEARED IN NBC SPECTACULAR MAY 12th

PAUL BROWN, Publicity

Mercury RECORDS

Bookings by GENERAL ARTISTS CORP.

FILMS | RADIO | VIDEO | MUSIC | STAGE

May 23 1956

VARIETY

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LECTURE LOOP: MONEY TALKS

Why Hasn't Britain Cashed In?

A sales topper familiar with the worldwide film markets observed, "What an opportunity Rank or any of the British producers now have to really barge in on the American film markets.

"The big cry, according to almost any issue of VARIETY, is the product shortage, and you know the American exhibitor is willing to buy almost anything to fill up his screens.

"So if the British really had something to offer the American market this would be their great big opportunity."

U.S. Air Base 'Network' Linked Thru Closed-Circuit TV; H-Bomb Via TNT?

The U.S. Air Force will use the facilities of Nate Halpern's Theatre Network Television for "a top secret" big screen closed-circuit telecast some time next month. The closed-circuit hookup will link a number of airbases in the continental U.S. Halpern's outfit will install the large screen receivers and handle the technical end of the telecast.

Event marks the second time a Government agency has employed closed-circuit as a rapid communications medium. It was previously employed some five years ago by the Federal Civil Defense Administration to train volunteer workers who had assembled in a number of theatres to receive instructions direct from Washington.

Government use points up the extended employment of closed-circuit, as characterized by the use of large screens, for communications purposes in various fields. It is already used extensively for business meetings, medical conventions, and has made some inroads in the political field, the recent "Salute to Eisenhower" dinner being the most notable example of the latter.

In a sense, closed-circuit has be-

(Continued on page 18)

Hahn's Fairway 1-'Niters' As 'Grock of the Greens'; Golf-Clowning for 50G

Kansas City, May 22.

Treading the trail of golf tournaments, country club variety dates and other outdoor events keeps golf pro-comic Paul Hahn busy 52 weeks a year. After six years of steadily working his way up as a golf course comic and trick shot artist, Hahn has reached the point where he plays a steady string of bookings throughout the year.

No little part of Hahn's big bag of tricks (a grown man can actually stand in his golf bag) is his comedy chatter, part of it garnered from

(Continued on page 16)

Chevalier and Legrand May Do B'way Concerts

Maurice Chevalier and French maestro Michel Legrand may team up for Broadway next season. A concert program of song and instrumental is currently being worked out by the duo for a break-in at the Alahambra Theatre, Paris. Broadway bow of the Chevalier-Legrand team will hinge on the success of the Paris tryout.

Chevalier and Legrand were teamed for the first time in the U. S. Sunday (20) on an NBC-TV spec. It was Legrand's initial appearance in this country. He's currently Columbia Records' top pop album seller.

See $5,000,000 As Jackpot On 'Lady' Labels

The recorded music from "My Fair Lady" on the Columbia label alone will net $5,000,000 at the retail level. That's the estimate of Hal Cook, Col's director of national sales.

Cook bases his figures on the aggregate sales of albums and singles of "Lady" music. Col has three albums on the market and four singles with several more to come.

In addition to the original Broadway cast package of the tuner, which was kicked off to a 100,000 advance order, Col has a Percy Faith and a Sammy Kaye LP of the score.

Singles include Rosemary Clooney's "I Could Have Danced All Night," Vic Damone's "On the Street Where You Live" and Percy Faith's "With a Little Bit of Luck" and "The Rain in Spain."

SHOW BIZ TAKES A BIGGER ROLE

By JOE COHEN

An increasing number of show bizites are finding their way to the spiel circuits, where many have discovered that talk doesn't come cheaply. The lecture bureaus are on the prowl for more entertainment names and a new batch of performers is finding that lecture work is becoming a more important part of the income.

The fees are generally on a level higher than can be obtained on club dates and the work, according to many, is more satisfying inasmuch as the various organizations before which they lecture treat them as lions for the day.

The greater attention to show biz personalities by the oldline and well established lecture bureaus although not new, is part of an upbeat stemming from the changing tastes of the lecture circuits. For example, commentators on international subjects, de rigeur during the war years, are comparatively difficult to sell. Prophets of world doom are unpopular during this era of prosperity, and spielers with political taints have to be sold carefully.

One of the facets of modern-day literature that the rostrum-rousers haven't been able to latch on to is the "Bridey Murphy" business. The various organizations feel that any gabber presented under their auspices has to be equipped with a certain IQ level that doesn't represent an unproved fad.

Prevailing prices for lectures run from about $100 to $2,500. It's good money for entertainers on tonsil tours. The W. Colston

(Continued on page 82)

Platter Biz 12% Ahead of 1955

The record business is continuing on the upswing. According to a recent survey made by Columbia Records, the overall disk sales picture for the first quarter of this year is 12% ahead of the sales during a similar period in 1955.

Survey for the four-month period of this year showed that this was the largest April in the industry's history and pulls up the year's total by 17% over '55.

Col itself is riding a hot sales streak. Survey showed that the label's business for the first quar-

(Continued on page 18)

B'way's Current Bumper Hit Crop Promises Road Boom Next Season

Minneapolis, May 22.

The current Broadway season, with more than the normal number of hits, is having repercussions in the hinterland, where the word about good shows sparks greater interest in legit. That is the opinion of Willard Keefe, executive of the Council of the Living Theatre, national legit sponsoring organization. Keefe was here last week from New York to survey the subscription situation for next season.

There has been a substantial increase in the number of subscribers in many of the Theatre Guild-American Theatre Society cities during the past year, Keefe says. He attributes this in part to Broadway's surge of quality shows this season. The exceptional number of Broadway successes also means that there'll probably be more first-rate offerings on tour next season, which tends to hypo subscription and will also boost the boxoffice for the shows themselves.

All this may mean that next season will be the legitimate theatre's best for many years if economic conditions remain sound, in Keefe's opinion. Among the likely subscription entries for next season are "Cat on a Hot Tin Roof," "Hatful of Rain," "Inherit the Wind," "The Lark," "Great Sebastians," "Janus" and "Chalk Garden."

The CLT, with the Guild-ATS, feels that it has done a good job this season for its various cities as far as fulfilling its promises as to number and quality of shows. For example, there were five shows

(Continued on page 18)

'Demo Party' Disk As Presidential Pitch

A disk will be used as political ammunition for this year's election campaign.

An independently produced 12-inch LP tagged "The Democratic Party" is now being peddled to local Democratic clubs around the country which will give them out cuffo for contributions to the party. The platter will not be sold through regular retail outlets.

Disk, which narrates the history of the Demos in narration and music, was put into the groove by an all-star cast. Henry Fonda acts as narrator with David Wayne, Arthur Kennedy, Robert Preston, Myron McCormack and Martin Gabel enacting historical roles. Music was arranged and conducted by Hershy Kaye.

NBC Will Convert 'Jack & Beanstalk' TV Spec to B'way

After the Helen Deutsch-Jerry Livingston "Jack and the Beanstalk" spectacular appears on NBC-TV next November as a tuneshow, the network intends providing total backing to turn it into a legit musical.

It's a complete turnabout to the route taken so far by network-financed legiters. NBC put up the coin for "The Great Sebastians," the Alfred Lunt-Lynn Fontanne starrer now on Broadway, as much to get a choice tv vehicle after its theatrical run as to make "angel" profits, and CBS has done likewise with "My Fair Lady." But it's the first time that any plans were laid to make a tv stanza into a legit showcasing before it even appeared on the homescreen.

All of the NBC top brass has previewed the musical for exposure sometime around next Thanksgiving. In a session late last week, web chairman Sylvester (Pat) Weaver, prexy Robert Sarnoff, RCA-NBC veepee Manie Sacks and a string of about 10 first-line veeps and production execs, and Joe Carlton, RCA Victor pop artists and repertoire chief gave

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Ray-Rae Bourbon's Switch In Sex Allegiance; He's Now A She—A Mexican Standoff

Hollywood, May 22.

Ray Bourbon, El Paso, Tex., vet femme impersonator-nitery entertainer, has undergone a sex transformation operation in Mexico, and will return to show biz shortly as a femme. This is believed to be the first such operation on the North American continent and the first time any show biz personality has undergone such surgery. Two previous publicized cases involved non-pros (Christine Jorgensen, Charlotte McLeod) who subsequently turned to show biz to capitalize on publicity from sex change.

Bourbon, henceforth to be billed as Rae Bourbon, now claims being "completely female" as result of

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FRED COE'S TENTH ANNIVERSARY

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Brit. Prelate Upholds BBC Ban On Cornell Disk, Raps Pop Religiosos

Sheffield, Eng., May 15.

The BBC is banning Don Cornell's recordings of semi-religious songs "on general grounds of taste and not on any religious grounds," according to the Archbishop of Canterbury, head of the Anglican church.

The Archbishop has replied to Cornell's recent protest, when he asked the cleric for his personal viewpoint on suitability of his tunes.

"I do not for a moment suppose that the BBC is banning your records on any religious grounds," says the Archbishop, in his reference to "general grounds of taste."

He points out that Britain differs in many ways from the U.S.A., and that "there is a general unwillingness to have religious subjects loud-speakered into restaurants and milk bars."

Cornell sent the English cleric a copy of the words of "The Bible Tells Me So," as well as copies of his banned records.

In a reference to this, the Archbishop of Canterbury adds: "I have not played your records over, but

(Continued on page 18)

Sign Julia (Darvas &) To Head Aussie Revue During Olympic Games

London, May 22.

Under a deal closed in Paris last week with David N. Martin, Julia (Darvas &) will get top status for a show at the Tivoli, Melbourne, opening Nov. 1, to coincide with the inauguration of the Olympic Games. She also will get featured billing with her partner in her double dance routine. As part of the same deal Julia gets 100% billing as star of the show,

(Continued on page 18)

Church-Banned French Film Yanked by TV'er

Without a single word of criticism, the Catholic Legion of Decency extended its influence to the video sphere this week. WABD, DuMont owned-operated tele station in N.Y., was to have played the Gallic feature, "Manon," as part of its Sunday (20) "French Film Festival," but when station management discovered that the pic had been banned by the Legion for theatres it pulled it off the sked and replaced it with "Panique."

Though the Legion has explained that it sees no way to curtail objectionable material on tv and has no say, according to station sources, WABD's management thought enough of legion strength to make its own move. WABD exec explained that distributor, Hamilton Productions, informed the outlet that it had censored the pic which was then cleared for tv by the legion, but when the station couldn't locate the legion man allegedly responsible it decided to take no chances.

ACT To Honor Chaplin

London, May 22.

Charles Chaplin is to be presented with a scroll of honorary membership from the Ass'n of Cine Technicians and made an honorary member of the British Film Academy at a joint ceremony at Shepperton Studios next Friday (25).

The ceremony will be attended by leading members of both organizations, executives of the British Lion Studios, and members of the unit of Chaplin's film, now in production there. Sir Arthur Jarratt, British Lion's managing director, will preside and the presentations will be made by Anthony Asquith and Edgar Anstey, the ACT and BFI prexies.

Will Oakland's Uphill (& Down) Show Biz Saga

By LEONARD TRAUBE

Will Oakland, who died last week (15), at 73 while aboard a bus in Bloomfield, N. J., really "gave it" to Harry Richman 30 years ago in a popularity contest for radio singers sponsored by the old New York Evening World. Oakland, trademarked by his highpitched tenor, was then at the height of his ballad singing prowess and a radio-phono pioneer and operator of a multiplicity of night clubs spanning two generations. He polled 500,000 votes. The runner-up was "youngster" Harry Richman (the former & Co. to Mae West, who was not only far behind in the tally but actually was disqualified. The prize was a Packard car, the Caddy of its day.

Oakland claimed later that Richman "wanted this so bad, he printed his own votes, got caught and was put out of the running." (There's a show biz footnote here in that a few years later, when Al

(Continued on page 89)

Weavers Stink-Bombed In Chi; Near-SRO 5G

Chicago, May 22.

A stink bomb that exploded a few minutes before curtain time delayed slightly a concert presented Friday night (18) by the Weavers, folk singing quartet, at Orchestra Hall. Group drew a near-capacity $5,000, according to Allied Arts head Harry Zelzer who booked the appearance. Zelzer says he plans to have the balladeers back next spring.

Weavers' Peter Seeger and Lee Hays were the subject of an open letter sent out the week before by Edward Clamage, chairman of the anti-subversive committee of the Cook County council of the American Legion. Letter was addressed to the Kemper Insurance Bldg., under the mistaken impression the group was appearing there in the Civic Opera House.

5/23

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QUICKLY FORMED HABIT

Cagney Blossoming Double As First-Time Emcee

Boston, May 22.

James Cagney planes in from California to toastmaster the Variety Club testimonial dinner for Archbishop Richard J. Cushing of Boston at Hotel Statler Saturday night (26). Dinner marks 35th anniversary of Cushing taking holy orders.

It will mark the first time in his career that Cagney has served as toastmaster at any banquet. (He's doing the same for the White House Correspondents Assn. in Washington.)

Cagney's D. C. Chore

Washington, May 22.

James Cagney emcees the show at the annual dinner of the White House Correspondents Assn. for President Eisenhower on Thursday (24).

Others on the bill will include Dizzy Gillespie, Nat King Cole, Buddy Hackett, Patti Page and Senor Wences. It will be the first variety show attended by the President since his heart attack last fall, although he has since attended Gridiron Dinner and the annual Stunt Party of the Women's National Press Club, a female version of the Gridiron.

Film Technician Shortage Marked; Prod Colleges

Much-discussed problem of the acute technical labor shortage in Hollywood has been tossed in the laps of educators from two directions. George Bilson has proposed a plan to Dr. Robert O. Hall, head of the U. of Southern California's Department of Cinema, under which students enrolled there could gain practical training in the studios. Students would be graded by studio executives according to the quality of their supervised work.

Almost simultaneously, Mervyn LeRoy prepared a formal proposal to both the Screen Producers Guild and the Screen Directors Guild calling for a recruitment of 50 to 75 new technicians annually from the nation's colleges. Labor shortage is growing worse daily as the telefilm industry expands.

Adler Re-Heating Durante Biopic

Buddy Adler at 20th-Fox is hot for the Jimmy Durante biopic, from the Gene Fowler biog, "Schnozzola."

About three years ago Durante was caught in the middle of a hassle between Joe Pasternak at Metro and Don Hartman at Paramount, both wanting the property, with result neither did it. Pasternak even had Frank Sinatra set for the title role; Gene Kelly to personate Lou Clayton and Bobby Van, then a Metro contractee, as Eddie Jackson.

Adler has asked the Schnoz's personal rep, Abe Lastfogel (William Morris), for all the overage notes and tape-recordings that Fowler made—"there's enough for four books," says Durante—as further source material. This indicates 20th is really serious about working out a firm deal.

Book Strawhat Tours Of British Comediennes Bea Lillie and Gingold

Two British comediennes, Hermione Gingold and Beatrice Lillie, will tour the strawhat circuit this summer in new revues.

The former will star in "Sticks and Stones," to be presented the week of June 30 at the John Drew Theatre, Easthampton, L. I. Ron Rawson, producer at the barn, is also booking the show for a limited summer tour. John Fearnley, casting director for Richard Rodgers & Oscar Hammerstein 2d, will direct the sketches, while the musi-

(Continued on page 91)

Footnote: The Age We Live In

Washington, May 22.

Color television is being used by General Electric to help its scientists keep an eye on radioactive areas of the Hanford plutonium plant, near Richland, Wash., GE discloses. Company operates the plant for the Atomic Energy Commission.

Crane operators formerly observed their work in one of the "hottest" areas via periscopes. Now they use a closed circuit color tv system. The high "image brilliance" on the screens makes the operation of their giant crane hooks easier.

Two cameras are mounted to show what is happening. They are wired to two receivers with 7-inch screens, with magnifying systems to enlarge the pictures to 10 inches. The men watch the receivers in a windowless, steel-walled crane cab from which they operate the cranes. Interestingly, they use the old-fashioned color wheel, rather than an all-electronic tv operation.

WHERE'S THE LOGIC?

By ABEL GREEN

On the one hand the picture business decries the grave competition from the free home-television pictures. On the other the industry deplores the product shortage. And on top of it all the majors are selling many of their cream pictures down the Fort Knox drain to television. They're also making a direct and strong contribution to tv programming via special shows.

The resultant confusion and wonderment is not to be unexpected.

Is this the beginning of the end of Hollywood as a lifeline for the commercial theatre?, asks the exhibitor.

Is this pattern of the commercial cinema of the future—only the blockbusters for the cream 4,000 accounts and the devil with the rest of the houses?, they want to know.

Is Wall Street pulling the strings now, with no regard to the history of producer-distributor-exhibition relations, eyeing only that rich cash-in of residuals?, others want to know.

It's known that, within the Loew management structure for example, president Arthur M. Loew has been opposing certain bankers on the board in selling off those pre-1948 pictures, $50,000,000 or not.

And, still another school of inquiry wants to know, is all this acquisition of product a precursor to tollvision? Will they pay a fee for seeing them at home as against battling traffic, the elements, the babysitting problem, etc., when going to the conventional hardtop picture theatre?

These are milestone days indeed.

Korda Estate $1,000,000

London, May 22.

The will of the late Sir Alexander Korda, published last Friday (18), showed that the British film producer left a gross estate of more than $1,000,000, with a net value of around $442,000.

He left $28,000 to his 34-year-old son Peter, $5,600 to his first wife, Maria, and $1,400 to his chauffeur. His 29-year-old widow receives his personal chattels belonging to him in his residence if she survives him for six months, as well as a quarter of the residue of his estate. One half of the residue of the estate goes to his son and the remainder is divided among the children of his two brothers, Vincent and Zoltan.

London Editor Scores Quentin Reynolds For Tieup With Ben Hecht

London, May 15.

John Gordon, editor-in-chief of the Sunday Express, who recently urged a boycott of the Bob Hope-Katharine Hepburn British picture, "The Iron Petticoat," because it had been scripted by Ben Hecht, last week launched an attack on Quentin Reynolds who, he declared, had been one of Hecht's "chief henchmen." Reynolds had emceed the opening program on the new Granada commercial network, which was launched in the north of England May 3.

Gordon commented that the "tv boys lauded Reynolds for those magnificent broadcasts of his which helped us so powerfully in the grimmest days of the war. Not a word did they say about the afterwar days when he ceased to be our friend.

"Reynolds shared the joy in Hecht's heart when British soldiers were murdered in Palestine," Gordon added. "He helped to finance Hecht's provocative anti-British play and crowed with delight when the arrival at Haifa of a ship full of illegal immigrants organized by Hecht looked like involving us in trouble and shouted across America that Hecht would give the British enough rope to hang themselves with."

It was, Gordon opined, an insult to British viewers to put this man on their tv screens as an honored and welcome guest.

PAID OFF IN MEMORIES

'Bridey Murphy' (Ruth Simmons) Gets Plenty of Nuttin' Else

Hollywood, May 22.

Mrs. Ruth Simmons, Denver housewife whose experiences while under hypnotism led to the writing of "The Search for Bridey Murphy," will be the only one connected with the Paramount picturization of the book not to see any of that green stuff. Pat Duggan, who is producing, said: "She gets nothing, and I haven't met her."

Sharing financially in film, percentage-wise, are Libby Block, Duggan's spouse who purchased film rights to tome, and Morey Bernstein, Colorado bizman who conducted Mrs. Simmons back to her recollection of Bridey. Pic will be made as a "non-fiction presentation," budgeted "under $1,000,000."

Salute Sick Jean Hersholt; Few Cracks But Levant, Disneyland Are Gibed

By JACK HELLMAN

Hollywood, May 22.

"He engraved a timeless memorial of service" wrote Jesse Lasky of Jean Hersholt, who was paid high tribute last Wednesday night at Beverly Hills hotel by 500 of the industry's leaders. It epitomized the sentiment of those attending the $100-a-plate testimonial to commemorate Hersholt's 50 years in show business and devotion to the Motion Picture Relief Fund and other charities. Proceeds went to Mt. Sinai hospital for an entertainment wing.

Hersholt left a sick bed to accept the homage of top figures with whom he has worked for industry betterment and Hollywood's many charitable projects. Said Hersholt in response to a standing ovation, "when I came to this coun-

(Continued on page 82)

M.P. Bids Foreign Minister Aid Paul Robeson Entry

London, May 22.

The British Foreign Minister Selwyn Lloyd has been asked to intercede on behalf of Paul Robeson, and secure the restoration of his passport to enable him to make a tour of this country in the summer.

The request has been made by a Labor M.P., Roy Mason, who said that Robeson had been invited by Yorkshire miners and other industrial organzations to sing at their annual galas.

Pops' Golden Jubilee

Paul Whiteman's 50 years in show business will be marked at a fete tonight (Wed.) at Gilmore's, New York eatery.

The Golden Jubilee fest will be held in conjunction with Whiteman's return to NBC with a summer television show.

FANCY-FREE (LANCE) VS. CODE

Other Shareholders Mutter Against Gravy Price to Warner Freres

Purchase of 800,000 shares of common stock in Warners by the Serge Semenenko group looks subject to criticism by other stockholders unless they, too, are offered the same kind of deal. Semenenko paid $27.50 per share for a major part of the holdings of Harry M., Jack L. and Maj. Albert Warner, whereas the trading price of the shares has hit as low as $18.50 over the past year. Bolstered by the anticipated deal of some kind—the specifics weren't known to many investors prior to the formal announcement, a high of $24.62½ was reached.

On the basis of private conversations with disinterested Wall Street interests, other WB shareowners in certain instances feel the three Warners shouldn't be privileged to collect a fancier price if they, the minority individuals, are left to the everyday quotation whims of the open market.

It was further underlined that Howard Hughes, in buying all the RKO assets, in effect gave all stockholders of that film company the opportunity to sell out at a uniform price. But this, of course, was a unique situation, for Hughes already had maintained voting control and one of the reasons behind the complete buyout, reportedly, was to quiet stockholder unrest.

In the case of WB, Semenenko is not under any obligation to buy out the small WB investors. And it's a matter of traditional fact that the sale of voting control stock—say, 25% of the total outstanding—inevitably brings a higher price than that quoted on the exchange.

Last 700 Playdates

Washington, May 22.

Miscellaneous bit of information brought out at the Senate Hearings on film economics here:

The 700 final playdates of a feature film average less than $25 per date.

Payroll Axings Show Company Slump Blues

Film business currently finding itself in a severe spring slump, several of the companies are starting to economize via reduction of staffs.

First on line was Warner Bros., where Jack L. Warner has instructed department heads to trim their forces as much as possible. This is taken to mean that production at the studio, where the Serge Semenenko group has just taken over, will proceed at a slow pace, at least for the time being.

Staff trim also is in the works at 20th-Fox, but no exact decision has been made as yet as to the extent of axings.

Company execs, pointing to the fact that most distribs in recent weeks failed to gross more than $1,000,000 a week, say that the cost situation is slowly getting out of hand and that, unless there's a drastic improvement, more stringent economies on all levels will have to be instituted.

The May slump is not unusual, but it has rarely been as severe since 1952 when the bottom seemed to fall out of the business.

Several reasons are cited for the failure of even some promising pictures to perform satisfactorily.

(1) Television, still intact as an alibi, which seems to hurt more now than ever.

(2) The quality of the pictures, which is high but in only a handful of productions. "You can't live on an occasional good entry," noted one exec.

(3) The bad weather, which has delayed the start of the drive-in season.

(4) The general economy of the country, with drastic shifts in population, living and spending and entertainment habits.

Who's 'Expendable' On WB Payroll?

Hollywood, May 22.

With production activity virtually at a standstill, Warners laid off a large number of employees as a prelude to the takeover of the firm by the new management headed by banker Serge Semenenko of Boston. A studio spokesman said between 65 and 85 persons were dumped but grapevine estimates run higher.

Department heads were notified last week to submit a list of "expendables" to studio business manager Edmond L. DePatie.

Studio publicity chief Bill Hendricks emphasized that the employees were being laid off, subject to future recall, and were not being fired. Move, he said, affected only those without immediate assignments in view of the fact that there is little future production scheduled.

Apparently the only department totally unaffected is the music department since studio-pacted wind-jammers are under a blanket AFM contract which guarantees them an annual wage regardless of the amount of production at the studio.

UNITED ARTISTS IN ON ALLIED'S PRODUCTIONS

Allied Artists and United Artists are on the verge of wrapping up a co-production deal involving two top properties on the AA schedule. That is, it's co-production in the sense that UA will provide part of the budget money and in return will take foreign rights, with the exception of South America.

The two films, both to roll this year, are Billy Wilder's production of "Ariane," Gary Cooper starrer, and John Huston's "Typee," with Gregory Peck.

This is the third such tieup with AA. Loew's recently put up around $700,000 for William Wyler's lensing of "Friendly Persuasian" with AA retaining the domestic and Latino releasing rights. AA has offices in South America, thus holds on to this territory, but doesn't have its own outlets in other foreign areas.

Some Exhib Resistance To Old Warner Features Due for Televising

Dominant Pictures, the theatrical distribution arm of Eliot Hyman's Associated Artists Productions, is meeting opposition from exhibitor quarters in its efforts to market as reissues a batch of selected films from the 750 Warner Bros. pictures recently sold to television.

Two packages of 52 pictures, representing the best films in WB pre-1948 backlog, are being released theatrically, with the guarantee that the first 52 won't go on tv until September, 1957. The second package of 52 is destined for video exposure six months after the theatrical showing.

Argument offered by exhibitors in opposing the booking of the films is that the theatremen are being made "patsies" if they buy these pictures, "if six months to a year after playing them, our patrons will be seeing these same pictures free on television after having paid to see them in the theatre." The Independent Theatre Owners of Ohio, quoting one of its members, says: "This is another example of the exhibitor being used as a way station by the film companies. We have enough com-

(Continued on page 16)

RUNS ON GUMS BUT NEEDS FANGS

One of the most immediate problems facing the Hollywood Production Code revise committee is the absence under 1956 conditions of any enforceable penalties to make Code provisions binding on the industry.

Situation has, of course, existed for some time, but its realization has never before been as acute as it is now, nor has the need been more pressing to come up with a formula that would obligate the studios to stick to the Code.

Ever since divorcement, the one strong club—ownership of the big circuits by the major studios—has been removed and the Code has in fact become a loosely enforced document with nothing to force the retail outlets to see eye-to-eye with the Motion Picture Assn. of America.

The Howard Hughes instance, when RKO released "The French Line" sans seal, and the more recent withdrawal of United Artists from the MPAA over the "Man With the Golden Arm" tempest,

(Continued on page 16)

Joe Schenck Sells Out in UA Circuit

Joseph M. Schenck, chairman of the board and a founder of the United Artists Theatres circuit, has sold out his remaining interests in the chain to a group composed in the main of George P. Skouras, Edward H. Rowley and Joseph Seider. Schenck got $875,000 for his 100,000 shares and plans to retire from the business.

Controlling interest in the chain now passes to Rowley as the majority stockholder with several hundred thousand shares. Schenck sold out his stock at $8.75 several weeks ago. He's expected to resign also as chairman of Magna Theatre Corp., parent company for the Todd-AO process. Schenck has recouped personal advances he made to finance Magna's "Oklahoma."

Paramount Pictures Stock Priced (1st Time) Under Divorced Theatres

This Is Revolution!

Cracked a Manhattan distribution official in reaction to disappointing boxoffice of one of his pictures:

"Maybe next time they'll read the book before they make the film."

For the first time since divorcement six and a half years ago Paramount Pictures trailed its former theatre affiliate in terms of trading price on the New York Stock Exchange. The former United Paramount Theatres, now listed as American Broadcasting-Paramount Theatres to take into account the merger with ABC, hit a new high of $32.25 on the big board Friday (18). This compares with a low for the year of $24.62½.

Par Pictures closed the day at $31.62½, as against a high for the year of $36.50 and a low of $30.25.

While Par has continued to operate financially fine, attractive to investors are the gains shown by AB-PT. Theatre business has softened but the network division, long in the red, is now well on the profit side of the ledger.

Further, strides taken by AB-PT could mean an upped dividend rate, according to some Wall Street opinion.

Santa Barbara Pressing to Get Film Festival

Renewed efforts to stage a United States film festival similar to the events at Cannes, Venice, Berlin and elsewhere is again being actively pushed by a Coast group. In the forefront is the city of Santa Barbara, 90 miles from Hollywood. Business men of the community have organized the Santa Barbara Film Festival Inc. with the aim to organize and conduct an international film fete in the city in 1957. A representative of the film committee has been designated to visit the European festivals to study their operations.

Authority for this is George Murphy, Metro public relations official who just returned from the Cannes Film Festival as a representative of the U.S. Government. On the basis of the activity of the Santa Barbara group, the Motion Picture Assn. of America has taken the idea under advisement. Murphy reported to and discussed the fete proposal with MPAA topper Eric Johnston in New York recently.

Murphy estimates, as a pure guess, that it would cost as much as $1,000,000 to stage a festival in the U.S. In contrast, he noted that the Cannes fete represented a $400,000 tab.

If a Yank Film Fest, Who Pays?

In the wake of the Cannes film festival, the idea of an American fest is currently being explored on various levels, with exhibitors particularly enthusiastic over the possibility of such an event.

First big question that crops up, however, is one of costs. The big European fests, such as Cannes and Venice, are subsidized by the respective governments which consider the competitions not only convenient market places for film, but also firstrate tourist attractions.

"If we have a festival in New York, let's say, or in Los Angeles, the American industry would have to foot the bill for most of the European visitors," opined one U. S. exec.

This, inevitably, brings up the question of who'll pay. One an-

(Continued on page 16)

National Boxoffice Survey

Pre-Holiday Sluggish; 'Knew Too Much' Champion, 'Mamie' 2d, 'Alex' 3d, 'Holiday,' 'Suit' Next

Week before Memorial Day session finds biz limping in many key situations. Currently, it is not a matter of product, with some of new fare doing well, but mostly the seasonal trend.

A newcomer this week, "Man Who Knew Too Much" (Par) is soaring to take over No. 1 position, with big to whopping trade in some six key cities covered by VARIETY. Pic is supplanting "Revolt of Mamie Stover" (20th) in first spot, but "Mamie" is a close second.

"Alexander the Great" (UA) is pushing up to third place by dint of a flock of new, big bookings. "Cinerama Holiday" (Indie) is landing fourth money while "Man in Gray Flannel Suit" (20th) is winding in fifth.

"Oklahoma" (Magna) will capture sixth place. "Meet Me in Las Vegas" (M-G) is taking over seventh position while "Tribute To Bad Man," from same company, will be eighth.

"Ladykillers" (Cont) is finishing ninth, with "Gaby" (M-G) in 10th spot. Latter is doing considerably better than a week ago.

"World Without End" (AA) and "Cockleshell Heroes" (Col) are the two runner-up films this stanza.

"The Searchers" (WB) started out like it would be a comer. This newcomer is socko in Detroit, boffo in Buffalo and good in Chi. "Bhowani Junction" (M-G), great in Frisco, looms brisk in Buffalo. Other new entries are not so encouraging aside from "Man Who Knew Too Much."

"Maverick Queens" (Rep) is inclined to be spotty although nice in Cleveland and okay in Philly. "Bold and Brave" (RKO) looms good in Cincy but is mild in Philly and Cleveland. "Great Day in Morning," from same company, is light in Portland, fair in Denver and okay in N. Y. "23 Paces" (20th) is slow in N. Y.

"Touch and Go" (U) looks good in Balto and okay in Frisco. "Birds and Bees" (Par) still is uneven with too many mild or slow spots to get it far currently.

"Forbidden Planet" (M-G), tall in Minneapolis, looms nice in N. Y. "Harder They Fall" (Col) shapes big in N. Y.

"Seven Wonders of World" (Indie), good in Pitt, shapes great in Philly, smash in N. Y. and fancy in St. Loo. "Madam Butterfly" (IFE), big in Chi, still is solid in N. Y.

(Complete Boxoffice Reports on Pages 8-9)

Cashman's New Berth

J. Emmet Cashman has joined Buena Vista, Walt Disney's distribution subsidiary, as head of a newly-created playdate department.

Previously he headed the print and negative division at the RKO homeoffice.

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Don't Sell Brick-and-Mortar Short!

Circuit Operators See Producers Tempted From "The Faith"—Theatres Still a Giant Industry, Though Hollywood May Sluff Off That Fact

In the last few weeks events have moved with startling rapidity in the American motion picture industry. Resultantly some broad currents of trade opinion are becoming clearer and not the least significant question of the moment is that asked by theatre operators with respect to picture producers:

"Have they (the producers of features) lost faith in the importance of theatres, and their future as the chief retail markets for celluloid entertainment?"

There is, of course, nothing new about film men going into tailspins of emotional panic. It has happened many times in the past. In a business which wagers vast stakes on judgment and hunch, chronic nervousness can become acute temporary hysteria if bad omens pile up during a number of consecutive weeks, as recently.

VARIETY has been asking questions among circuit and non-circuit exhibitors. The answers reveal a deepseated uneasiness over the electronic competition and an even greater concern over the future attitude of the producers and distributors. The theatremen, whose relation with the distribs has never resembled a love feast, are no longer sure that their suppliers consider them a safe bet in a market that has seen theatres losing out against other forms of competition of which television is but one.

There is a feeling that the new industry pattern now evolving will see fewer houses, with many of the fringe situations and subsequents likely to shutter.

"These are the houses that are going to be most affected by television in the years to come, because they are the ones that play the types of pictures television is offering for free," noted Harry Brandt, New York circuit operator. He added that he had shuttered some of his theatres already and that he was convinced that, as part of the general streamlining, he would have to close others.

"However," warned Brandt, echoing the sentiment of most exhibitors, "don't let anyone make the mistake of selling the theatres short. This is still a giant industry, something which we tend to lose sight of. The great pictures are still apt to do great business, by far outranking anything tv can afford."

Challenge to Showmanship

Brandt's optimism is shared by Walter Reade Jr., board chairman of Theatre Owners of America, head of the Reade circuit and also a distributor of foreign films. "Exhibitors, with millions invested in brick-and-mortar, simply must fight harder now to protect their investment," he said. "There is no use discounting our new competition, but this is a challenge to showmen to get out and fight."

Reade opined that, if exhibs hadn't done their best along the showmanship line, the fault was with the distributors. "With the terms they offer, we are left with too little of a margin of profit to be an incentive," he stated. "In this country it's the profit motive that keeps business going. Eliminate that, and there isn't much purpose to the game any more."

Like others, Reade noted the recent activity on the Motion Picture Assn. of America front, where Eric Johnston has begun to take an initiative in seeking ways and means to stimulate the boxoffice. However, exhibs don't have much confidence in the MPAA or its effectiveness in the domestic market, claiming that past experience justifies their reservations.

Most theatremen shrug off the sale of features to video as an inevitable consequence of the economic squeeze on the companies. At the same time, they say, the real impact of the libraries' transition to the stations won't be felt for another two years or so.

"Providence only knows what'll happen then," said one circuit exec. "With a lot of really good films on the air, it will be more difficult than ever to get people out of their livingrooms. We are, after all, asking them to pay for something that they can get at home for nothing."

Thrown in here and there is a reference to subscription-tv. "Let them start that with some of those big color pictures they are getting from the companies, and the effect of that blow to our boxoffice will be incalculable." Most exhibs stick to the belief that toll-tv will not come about in the foreseeable future, and they refuse to worry about it much beyond that.

RKO circuit's Sol Schwartz said he thought that the oldies on the air wouldn't mean much to the b.o. one way or another. "It's the newer Hollywood pictures that will hurt us," he said.

Other exhibitors have taken heart from S. H. Fabian's attempt to become head of Warner Bros., a project now in the lap of the Justice Department. "This business was started by the exhibitors and it now seems gradually to come back to it," noted Brandt. He said that he was also encouraged by the entry into the field of such indies as Whitney Productions with "The Searchers" and the fact that a tv outfit like General Teleradio was determined to make feature product first for the theatres. Brandt saw double features as one of the greatest evils besetting exhibition today.

Exhibs are sharply aware that their business seems to have lost its attraction to certain audience groups, but—with a few exceptions—they tend to blame this on a variety of factors stemming from the producer-distribs. At the same time, they seem to feel that the remedy also lies with the distributors and the producers who, despite the recognized need of the theatres, have cut down on the flow of product.

Tendency towards diversification on the part of the circuits is explained by some as being in line with a general trend, and by others as an insurance against an uncertain future. RKO Theatres now is part of RKO Industries, which owns the Cleveland Arcade Co.; Stanley-Warner is in International Latex and other interests; United Paramount is tied to the American Broadcasting Co., National Theatres is going into production via CineMiracle. United Artists Theatres cradles Magna ("Oklahoma") etc.

There is a strong feeling that exhibition must grasp the production helm if it is to survive. Indie circuits are talking with indie producers both here and abroad; the feeling that the theatres could and should stimulate the kind of pictures that will make money is stronger than ever.

Yet, underneath the optimistic front and the brave words, there are undertones of a slight panic. The very poor b.o. of the past month, even on some good pictures, has 'em looking frantically for solutions that don't seem to be readily at hand. There is an effort to pin the blame on somebody or something, and a dim realization that maybe time itself may be catching up with an institution that has prospered for close to five heetic decades.

Slur Stock Manipulators

As Fred Schwartz of the Century Circuit and Distributors Corp. of America put it: "The stock manipulators are moving in." Significantly, the interest seems to be primarily in production, which can't lose since the demand for celluloid will continue theatres or no theatres. Latter, with no easy gravy train to latch onto, will have to buck the tide. There is no doubt that many will perish in the attempt.

Back To Combo Vaudfilm ?

[AS ANSWER TO 'DEAD' SHOWMANSHIP]

Exhibitors today have become little more than "middle men" and their showmanship talents should be brought into play again via "live" presentations, says Spyros P. Skouras Jr., Skouras Theatres topper.

"Right now, we seem to be 'dead' showmen," commented Skouras. "We get a can of film and we play it. We have little to do with what goes into the making of the picture. Flesh shows, in which we can use our imagination in attracting audiences, or even color theatre television, could start us off again on the right road."

Skouras expressed high hope that S. H. Fabian be installed at the head of Warner Bros. "At least he knows what exhibition needs," he said.

Civil Liberties Asks Safeguards: No Ads-No Monopoly Home-Toll

Stressing a need for diversity in the mass communications field, the American Civil Liberties Union this week came out in favor of subscription-television.

Patrick Malin, the Union's executive director, told the Senate Interstate and Foreign Commerce Committee that toll-tv should receive a trial "provided that important safeguards are included."

Listed among these safeguards were (1.) That there be no advertising sponsors of toll shows; (2.) That toll-tv should not be authorized in any city, unless there are at least two other free channels broadcasting; (3.) The experiment should be limited in time; (4.) Toll-tv programmers must give ample guarantees that the program content will add something not now available.

The Union said that present toll video plans "do not provide such safeguards" but that it would approve of pay-as-you-see on an experimental basis "if these safeguards are adopted, together with any others that might seem appropriate in the public interest."

Reference is puzzling since the suggestion of sponsored toll shows has rarely been heard, the Skiatron petition to the FCC specifically put a three-year limit on any authorization, and the entire argument of the toll proponents has been based on the contention that they can add something new and valid to present program content.

SCHARY OWNS 50,000 SHARES AT METRO

Dore Schary, Loew's production chief and v.p., now has 50,000 shares of the corporation's common stock. He picked up the hefty block of shares over the past month and prior to this held no part of the issue.

Benjamin Thau, studio v.p., bought 22,000 shares.

SEE PASTERNAK-KATZ UNIT GOING VIA M-G

While Joe Pasternak and Sam Katz, as his businesss associate, have been talking about going to Columbia with their indie setup, Metroites believe that Pasternak-Katz will wind up releasing via the Loew organization.

Pasternak has been a longtime Culver City producer and with Metro now housing some 15 different independent units this ties into the new concept of production and distribution.

Frank Daniel to Vienna

Frank S. Daniel, recently named special rep in Austria for Republic Pictures International Corp., left N.Y. to assume his new post in Vienna.

Prior to his departure, Daniel discussed upcoming product with Rep International homeoffice execs. Republic pix, incidentally, are distributed in Germany and Austria by Gloria Filverleih.

Alfred Daff to Paris

Hollywood, May 22.

Alfred E. Daff, Universal's exec veepee, planed (20) for Europe, to spend two weeks and one-half in Paris, Rome and Munich.

He will attend regional sales meets in these cities, where he will be joined by Americo Aboaf, foreign general manager. Sessions, sequels to company's recent global sales conclave at studio here, will be attended by execs, branch managers, salesmen, bookers and publicity reps.

L. A. to N. Y.

Albert Akst
Janet Blair
James Cagney
Rosemary Clooney
June Collyer
Kirk Douglas
Stuart Erwin
Jose Ferrer
Mitchell J. Hamilburg
Susan Hayward
Harriet Hilliard
Jack Hirshberg
Jessie Royce Landis
David A. Lipton
Harold Lloyd
Jackie Loughery
Louis B. Mayer
Ozzie Nelson
George Nichols
Pat O'Brien
Arnold Shaw
George Sidney
Edward Small

12% B.O. Drop: 1948 to 1954

Washington, May 22.

Receipts of motion picture theatres fell 12% between 1948 and 1954, dropping from $1,600,000,000 in 1948 to $1,400,000,000 in 1954.

This apparent confirmation of the exhibitor's plight is painted by the U. S. Census Bureau in a report on the 1954 census of business, covering motion picture theatres.

However, the figures are loaded with gimmicks, so that the decline is not as sharp as appears on the surface. The Census Bureau explains that its totals include Federal, State and local admissions taxes, and the sale of candy, popcorn, etc., when the theatre operates the concession itself.

The census survey is sounder, in other respects. It discloses that the number of conventional theatres declined from 17,689 in 1948, to 14,761 in 1954. On the other hand, the number of drive-ins climbed from 820 in 1948 to 3,799 in 1954.

Capital Gain Vigil at Warners

Still Await U.S. Treasury Okay for Chesler Group To Acquire Oldies

Treasury Department is still mulling the $21,000,000 capital gains deal involved in the purchase of the pre-1948 Warner Bros. library by Canada's Lou Chesler. No ruling has been made.

A Warner spokesman said this week (21) that all parties involved were in touch with Washington. "We are not discouraged," he declared.

Unlesss the Treasury okays the capital gains aspect, the whole deal is off. Both the WB exec and Eliot Hyman, who's to distribute the WB library, denied a report that there had been a negative decision from the Treasury.

JAP FILM SHOWMAN OHTANI IN GOTHAM

Ryuzo Ohtani, exec director of the Shochiku Co., Japan's top production-distribution-exhibition outfit, arrived in New York from London over the past week for a once-over of all aspects of the Yank film industry operation. After talks with officials of United Artists, whose films Shochiku releases in Japan, and other companies, Ohtani will cover Washington, Buffalo, Chicago, San Francisco and Hollywood.

This is Ohtani's first trip to the States and is part of a world tour which began last month. Earlier his associates at Shochiku did similar global hopping in an effort to acquaint themselves with the world market and promote the acceptance of their films.

N. Y. to Europe

Americo Aboaf
Buddy Adler
Joanna Albus
Hugh Beaumont
Maurice Chevalier
Phyllis Curtin
Al Delynn
Brian Donlevy
Maurice Evans
Mike Frankovich
L. E. Goldhammer
Arnold Hartley
Victor Hoare
Siobhan McKenna
Monty Morgan
Maynard Morris
Howard Morse
Richard Myers
Ruth O'Neill
David O. Selznick
Don Sharpe
Danny Simmons
Edward Small
Ted Sommerfield
Chandos Sweet

Europe to N. Y.

Hugh Beaumont
Constance Cummings
Dorothy Dandridge
Richard Donald
Alfred Francis
Paul Graetz
Kay Harrison
Ronald Howard
Bill Jonson
Andre Kostelanetz
Tibor Kozma
Douglas Morris
Jeff Morrow
Ryuzo Ohtani
Joe Schoenfeld
William L. Snyder
S. A. G. Swenson
Max E. Youngstein

N. Y. to L. A.

Cyd Charisse
Harry Cohn
Y. Frank Freeman
Bill Kaplan
Tony Martin
Sir Carol Reed
Dore Schary
Sol C. Siegel
Jeffrey Shurlock
Howard Strickling
L. Arnold Weissberger

MAIN ST. DECLINES MARTYRDOM

More Data About Audience Taste? Great! But How Does East Get Studios to Act on Findings?

Faced with a pronounced boxoffice slump during the past couple of weeks, with even the good pictures doing below-par business, the industry is once again beginning to take an interest in the composition of its audience.

Feeling is being expressed that, to fight the inroads of television, which seemingly have become more severe, Hollywood must first of all gain a knowledge about the public—what it likes and what it doesn't like, why certain audience sectors seem to have fallen away from the b.o., what could be done to stimulate audience interest in pix, etc., etc.

Subject came up during a meeting in N. Y. last week of the ad-pub heads of the companies who were asked by Eric Johnston, president of the Motion Picture Assn. of America, to suggest ways and means to overcome the current slump.

Earlier, the company prexies had gone over similar ground, huddling not only on the b.o., but also on the long thought about project of distribution economies. Latter might include a consolidation of shipping facilities and a study may be made to determine the extent of possible savings via such a move.

At the ad-pub directors meeting, the question of an audience study was brought up. Point was made that past studies, dealing in post-fact conclusions (i.e. this and that percentage of the audience has fallen away, etc.) served no practical purpose since they established something of which astute company execs were certainly aware.

"What is needed," commented one of the participants at the meeting, "are studies to guide the way to future action. We know, for instance, that the juvenile audience is off even though there are more kids around than ever. What we need is a study to indicate to us in which way we could get those patrons back again."

As the b.o. situation grows worse, the frustration of a lack of data

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Date 11 RKO Starts

Specific starting dates for 11 productions to roll at RKO between June 7 and Oct. 15 were set by Daniel T. O'Shea, president of the company, and William Dozier, production v.p., in the course of two weeks of conferences in New York. Dozier returned to the Coast Monday (21).

Leading off the list is "Bundle of Joy," to be produced by Edmund Grainger with Eddie Fisher, Debbie Reynolds and Adolphe Menjou in the leads.

Since taking over the company from Howard Hughes, the O'Shea-Tom O'Neil regime has completed four new pictures and has another, "Public Pigeon Number One," now before the cameras.

Tint-Filming Of Bard's Works May Take 20 Years

The Stratford Shakespeare Festival of Stratford, Ontario, in cooperation with film producer Leonid Kipnis, has embarked on an ambitious undertaking to film the entire first folio of Shakespeare in color. The project, which may take as long as 20 years to complete, involves the formation of a new Canadian film company under the artistic direction of Tyrone Guthrie.

Endeavor is an offshoot of an initial film production of a Stratford Festival presentation of "Oedipus Rex," which Kipnis' company has just completed. The new project resulted from approaches made to the Festival board of governors by Kipnis and Guthrie.

As conceived by A. M. Bell, president of the Festival, Kipnis and Guthrie, the plan would result in the creation of "a permanent record of one generation's ideas on the production of Shakespeare." Aim, it's said, is not use Shakespeare as the basis for screenplays, "but rather to film the full text using, where feasible, stage production as the interpretive basis of the films."

Kipnis will provide all the financing for the project, with the Festival benefiting from a share of the distribution profits.

MANAGER POKES CRITIC IN 'JUBAL' AD COPY

Cleveland, May 22.

The critic versus the theatre manager feud has erupted here. Principals are Omar Ranney, film critic of the Cleveland Press, and Jack Silverthorne, manager of the Hipp Theatre.

Silverthorne took exception to Ranney's review of Columbia's "Jubal," the only unfavorable comment in the local press. In ads obviously aimed at Ranney, Silverthorne headed his copy with "It's True You Can't Please Everybody—But 17,267 Clevelanders and The Critics Agree!" The ad in large type carried the praise comments of W. Ward Marsh of the Plain Dealer and Arthur Spaeth of the News. In smaller type was a rap line from Ranney's review—"'Jubal' is a mine-run western."

Ranney in his Saturday (5) column took notice of Silverthorne's tactics. Said Ranney in part: "The fact that the most glowing rave in the morning paper was carried in 14-point type, while this column's view was sneaked in 10-point, seemed a little like loading the dice.

"But what we were most curious about were those 17,267 Clevelanders the ad mentioned.

"'How do you know,' this department inquired of the Hipp management, 'that all those people thought 'Jubal' was terrific?'

"'Well,' the manager replied with finality, 'that many paid to see it.'

"This may be some way of feeling the pulse of the public. But I can't help thinking that the teacher I had in the first grade would have taken a pretty dim view of it."

BERGER PELTS 20TH EXECS WITH POSIES

Minneapolis, May 22.

President Bennie Berger of North Central Allied ordinarily doesn't have anything nice to say about film companies' executives, but he tossed some bouquets at the NCA convention.

Introducing Alex Harrison, 20th-Fox general sales manager, Berger remarked that he isn't acquainted with Harrison, but the latter must be "all right" if chosen for the job by Spyros Skouras.

"That's because Mr. Skouras is a great humanitarian and one of our fairest and finest American citizens," said Berger.

When he introduced W. C. Gehring, 20th-Fox executive vice president, Berger also was in a complimentary mood and described him as "one of the industry's top personalities who is sympathetic to exhibitors' problems." If there were more like him, declared Berger, "we might not have to go to Washington for relief."

L'IL EXHIBS ASK: WHO'S STARVING?

By LES REES

Minneapolis, May 22.

Broad interviewing among a number of small-town exhibitors who attended the North Central Allied convention here last week suggests that, NCA president Bennie Berger and other "exhibitor leaders" to the contrary, most theatre operators are still (a) reasonably happy and (b) moderately optimistic regarding their future, and (c) expect to be able, and desire, to remain in the exhibition business.

This VARIETY reporter's interviews with these "little fellows" brought out, among other things, that while things aren't so flourishing as they used to be business still averages "pretty good."

Surprisingly, there seems to be little ill feeling or bitterness among the rank and file toward the film companies because of picture rental terms or for any other reasons.

Those exhibitors in television fringe areas—most remote from competition—are, understandably, the happiest. But the others, for the most part, think they're at least "living comfortably" with video and they feel that boxoffice results "aren't too bad."

The interviews indicated that, where there's severe boxoffice distress, peculiarly local conditions, such as depressed agricultural, are largely to blame.

"Little fellows" feel that the small-town theatre shutterings that have been occurring involve communities where all kinds of businesses are off.

Several exhibitors conceded that, in order to be fair, it should be cited that increased admissions have somewhat offset higher film rentals.

Bingo Graze

Demands on people's times by church, school and civic activities, a bingo "craze" and night sports are hurting the boxoffice as much, as video, if not more, in some situations.

For example, Mrs. Howard Gould, exhibitor at Glencoe, Minn., population 3,000, said that in her town school and church activities, consuming young people's time four or more nights per week, pose the worse problem. Mrs. Gould said she couldn't figure out where the youngsters find the time to become delinquent.

Another exhibitor, "Chick" Everhart of Walker, Minn., population 2,500, declared it devolves upon exhibitors to be "honest" with film companies in their dealings, as well as vice-versa. If both sides would be "honest" with each other, he believes, "things would be better all-around."

There was little disgruntlement manifest because of film companies' sales of pre-1948 features to tv. The small-town exhibitors, for the most part, appear to be taking this development as a matter of course. Most of those interviewed professed not to be fearful of the parlor medium.

It was significant, perhaps, that at the convention's open forum discussion nobody accepted President Berger's invitation to take the floor and state their film rental and other grievances and problems. Berger insists that smalltown exhibitors are being forced out of business because they can't buy the top boxoffice pictures at live-and-let-live and an "ability to pay" basis and that federal control is necessary to bring relief to these "little fellows." Told about VARIETY's interview's, he asserted that the small exhibitors are reluctant to speak up because of fear of distributor reprisals. He pointed out his organization had 17 complaining affidavits from this territory's small exhibitors to take to the Senate small business subcommittee's hearings at Washington and that it has letters on file telling of "unconscionable" film rental terms that theatreowners can't meet, thus preventing them from playing top boxoffice pictures, and reciting how they're suffering as a

(Continued on page 16)

Gehring, Harrison Very Candid; Talent Agents Force Up Costs; Are Admissions Over-Priced?

Minneapolis, May 22.

Film circle here is still buzzing because of what it regards as the courage of W. C. Gehring and Alex Harrison, 20th-Fox executive vice president and general sales manager, respectively, in hitting out from the shoulder in their talks at the North Central Allied convention.

Gehring bearded the lion in his den by declaring to the gathering that the government intervention in the industry advocated by NCA president Bennie Berger would be a calamity.

The 20th-Fox vice president didn't spare Hollywood either. Pointing out the big business chalked up by such pictures as "The Blackboard Jungle" and "Mister Roberts," he said "we may need a different type of entertainment" and pictures "should hold a greater appeal for the younger elements."

"It devolves upon Hollywood to realize, for instance, that a 55-year old Clark Gable making love to Dana Wynters doesn't excite youngsters," asserted Gehring. "Let's build for the people we should be entertaining.

"What can we think when such a great picture as 'Carousel' is outgrossed in Memphis by rock 'n' roll?"

Gehring took a pot shot, too, at the constant beefs about film rentals.

"We've been told ever since the film industry started that film rentals 'are too high,'" he pointed out. "But those exhibitors who from the outset squawked the loudest and are still crying have become the richest."

Pointing out that a serious problem is Hollywood's skyrocketing production costs, due in considerable part to the actors and writers' huge demands, including percentages of pictures' grosses, he also rapped talent agencies.

Raps Talent Agents

"Our company and others are at the mercy of two or three large talent agencies that are making talent almost prohibitively expensive," said Harrison. "These agencies, mainly responsible for our sky-high production costs, which are a factor in your boosted film rentals, apparently don't care whether the film industry succeeds or fails. They seemingly are concerned only in getting all that the traffic will bear for their clients and selves."

20th executives told of their company's present move to develop its own new, young talent in an effort

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Extras Wanna 'Talk'

Hollywood, May 22.

Formal demand for a contract negotiating session was served on the Motion Picture Producers Assn. over the weekend by the Screen Extras Guild, "In a final effort to reach agreement on all remaining disputed issues" before the "imminent termination of our Basic Agreement on May 28, 1956."

According to H. O'Neil Shanks, exec secretary of SEG, main issue is the employment of extras in more than one telepix of a series during a single day. Shanks stated that Charles Boren, AMPP v.p. in charge of industrial relations, refuses to conclude the SEG contract unless continued concessions are granted to members of the Alliance of Tv Film Producers on this point.

British Producers Turn To Yankee Capital Sources

Sir Carol Reed has it figured that the key to wider global markets is a meshing of Yank and British production interests in instances where the film property is laid in England or on the Continent. Americans receive production quota advantages plus the economy factor of having Anglo staffs available to them. And the Yank patricipation means selection of story and casting that give the pic the international appeal.

British indie producers are stymied by the lack of bank financing, thus the U. S. capital is of major importance. Both sides thus benefit from getting together, said Reed.

The Briton was in New York last week for talks anent "Trapeze," which he directed in Paris for the Hecht-Lancaster organization. If this had been made by indie British film-makers the reduced budget would have meant diminished cast and production values.

Tight money situation for the British indies is the result of uncertainty about continuance of the Film Finance Bank, said Reed. Top-caliber operators such as J. Arthur Rank and Sir Michael Balcon have access to financing; affected are the relative newcomers. American financing would go a long way toward bringing out the talent of younger directors, for example, who have yet to establish their reputations.

"Trapeze" was Reed's first experience in working with an American unit. He stated he liked the arrangement fine, acknowledging aid from Harold Hecht on story and casting as well as the business angles. They'll work together again if they can come upon a mutually acceptable script, perhaps one that would have Reed calling the turns in Hollywood for the first time.

He left for Chicago Sunday (20) for a round of press meetings and then continues on to the Coast for confabs with Hecht, more publicity sessions and to catch the May 29 bow of "Trapeze" at the Fox Wilshire.

Loew's Regular 25c

Loew's Inc. last week declared its regular quarterly dividend of 25c per share on the common stock.

Melon is payable June 30 to shareholders of record June 14.

TODON, OUT OF LONDON, LINES UP 8 SCRIPTS

Hollywood, May 22.

Latest indie to expand is Todon Productions, partnered by Tony Owen and Donna Reed, which will operate out of a London headquarters. Unit will turn out a program of eight pictures, costing $9,250,000, during the next 12 months, all to be made abroad. To date, Todon has six films to its credit, likewise produced overseas.

Six of the eight already are in various stages of pre-production, two to roll this summer. "Twist of the Night" rolls in July on the west coast of Africa, in association with Anglo Guild Productions, and "The Man Inside" gets away in Lisbon in August.

Balance set to date include "The Last Pursuit," to be co-produced with British Lion in Bavaria; "The Eddie Calvert Story," London; "It's Not Cricket," England; and "Wherever You Are," Naples and Sorrento.

Discussions currently are on with Columbia, RKO and Allied Artists for release of various films in program, and company also is negotiating for a permanent studio in London. Maxwell Setton is veepee and English associate in outfit.

Great Locomotive Chase
(C'SCOPE-COLOR)

Disney recreates Yankee railroad raid in Deep South during Civil War. Spotty entertainment but okay b.o. prospects.

Hollywood, May 22.

Buena Vista release of Lawrence Edward Watkin production. Stars Fess Parker, Jeffrey Hunter; features Jeff York, John Lupton, Eddie Firestone, Kenneth Tobey, Don Megowan, Claude Jarman Jr. Directed by Francis Lyon. Screenplay, Watkin; camera (Technicolor), Charles Boyle; editor, Ellsworth Hoagland; music, Paul Smith; song, "Sons of Old Aunt Dinah," Watkin, Stan Jones, Smith. Previewed May 18, '56. Running time, 87 MINS.

James J. Andrews ..... Fess Parker
William A. Fuller ..... Jeffrey Hunter
William Campbell ..... Jeff York
William Pittenger ..... John Lupton
Robert Buffum ..... Eddie Firestone
Anthony Murphy ..... Kenneth Tobey
Marion A. Ross ..... Don Megowan
Jacob Parrott ..... Claude Jarman Jr.
William Bensinger ..... Harry Carey Jr.
J. A. Wilson ..... Lennie Geer
William Knight ..... George Robotham
Wilson Brown ..... Stan Jones
John Wollam ..... Marc Hamilton
John M. Scott ..... John Wiley
Pete Bracken ..... Slim Pickens
Alex ..... Morgan Woodward
A. Switchman ..... W. S. Bearden
Jess McIntyre ..... Harvey Hester
Henry Haney ..... Douglas Bleckley

Walt Disney has gone back into the historical archives for this account of a Union railroad raid into the Deep South during the War Between States. In CinemaScope and Technicolor, it varies between good and fair entertainment values, with enough exciting passages to promise okay prospects at the boxoffice.

Thrill high spots are in the chase action when a Confederate conductor takes after his stolen train, first on foot, then by push car and then by locomotive, in determined pursuit of the disguised Union soldiers led by secret agent James J. Andrews. After the chase is over, and the spies are captured, the film becomes rather anticlimactic. Overall, however, the Buena Vista release which Lawrence Edward Watkin wrote and produced, does maintain substantial period authenticity, thanks to antique rolling stock and well-chosen Georgia locations.

Fess Parker, as the Kentuckian Andrews who served the North, and Jeffrey Hunter, as the true Southerner, William A. Fuller, who frustrated the Union scheme to destroy Confederate railroad supply lines between Atlanta and Chattanooga, turn in convincing portrayals under Francis Lyon's able direction. John Lupton, too, rates credit for his work as William Pittenger, member of the raiding party who later authored an account of the actual incident. Lupton also does some bridging narration.

Jeff York, Eddie Firestone, Don Megowan, Claude Jarman Jr., Harry Carey Jr., and others enacting the raiders play their parts well, as do Kenneth Tobey, rail superintendent who joins Hunter on the chase; Slim Pickens, engineer, and the sundry other types, some native recruits on the location sites.

Paul Smith did the scoring and included are such old songs as "Roll, Jordan, Roll" and "Tenting Tonight," plus "Sons of Old Aunt Dinah" for which Smith and Stan Jones did the music and Watkin the lyrics. Charles Boyle's photography is firstrate, as are the editing by Ellsworth Hoagland, art direction by Carroll Clark, set decorations by Emile Kuri and Pat Delaney, and the other technical contributions. *Brog.*

Foreign Intrigue
(COLOR)

Television title and flavor transferred, beautifully lensed in foreign locales. Okay outlook though slow paced and overlong.

Hollywood, May 22.

United Artists release, Sheldon Reynolds production, written and directed by Reynolds. Stars Robert Mitchum. Features Genevieve Page, Ingrid Tulean, Frederick O'Brady, Eugene Deckers, John Padovano. Original story treatment, Reynolds. Harold J. Bloom, Gene Levitt; camera (Eastman Color), Bertil Palmgrem; editor, Lennart Wallen; music, Paul Durand; "Foreign Intrigue Concerto," Charles Norman. Previewed May 18, '56. Running time, 100 MINS.

Bishop ..... Robert Mitchum
Dominique ..... Genevieve Page
Bvita ..... Ingrid Tulean
Spring ..... Frederick O'Brady
Sandoz ..... Gene Deckers
Mrs. Lindquist ..... Inga Tidblad
Tony ..... John Padovano
Mannheim ..... Frederick Schrecker
Jones ..... Lauritz Falk
Brown ..... Peter Copley
Smith ..... Ralph Brown
Dr. Thibault ..... George Hubert
Bistro Owner ..... Jim Gerald
Baum ..... Sperber
Danemore ..... Jean Galland
Starky ..... John Starck
Dodo ..... Gilbert Robin
Chawwoman ..... Valentine Camax
Charles ..... Robert Le Beal
Information Desk Clerk ..... Albert Simmons

In some aspects "Foreign Intrigue" is overdone, mostly in the deliberate directorial pacing that stretches the plot to an unnecessary 100 minutes and slows movement to a walk at times, and in the overemphasis on music. Film has a good score by Paul Durand, which includes a catchy, simple theme that attracts the ear. When the cleffing is kept simple the inherent suspense of the tale is heightened. However, the "Foreign Intrigue Concerto" by Charles Norman and other musical passages are pretentiously used, sometimes competing with dialog and story mood.

Title, overseas locales and flavor are derived by Sheldon Reynolds from his own television series. The locales are much improved in Eastman Color for theatre projection. The skullduggery of foreign spying is the same. Not that this is a literal transference from video. But the picture is a full length, and over-long, exploitation of a tv-built property.

An opening, back-dated, black-and-white scene sets the note of intrigue for the story which Reynolds wrote and directed before it moves to the present at Nice and the death of a mysterious man, whose pressagent, Mitchum, had built into a strange, romantic figure of wealth. Questions asked by odd characters lead Mitchum to back-track on the man and around that search into truth is built the suspense of the plot. The man is a blackmailer, living off of the hush-money supplied by quislings in countries that Hitler failed to invade. It's good spy stuff, and had not Reynolds spun his tale out so long would have been even more intriguing.

Mitchum gives a good account of himself in the lead role and there are any number of colorful characters to hold interest among the others in the cast. Genevieve Page, wife of the dead man, and a pretty deadly femme herself, is attractively used. Ingrid Tulean, encountered by Mitchum as the trail leads to Stockholm, has an unorthodox beauty as well as acting talent and scores soundly as the girl with whom Mitchum falls in love. Frederick O'Brady clicks as a self-seeking foreign agent, as does Gene Deckers, a bonafide government agent. Inga Tidblad is fine as Miss Tulean's mother. Frederick Schrecker and others are good types.

The production has been given exceptionally standout lensing by Bertil Palmgrem, with locales in Paris, Stockholm and Nice serving for the various international sites of the plot. Lennart Wallen's editing features those long walking shots and those quick closeup cuts seen quite often on tv dramas, and which are well suited to this story. Other technical aids are good. *Brog.*

Port Afrique
(BRITISH—COLOR)

Pier Angeli and Phil Carey in British-made melodrama with Moroccan backgrounds; fair b.o. hopes.

London, May 15.

Columbia release of David E. Rose production. Stars Pier Angeli, Phil Carey, Dennis Price. Directed by Rudolph Mate. Screenplay, Frank Partos and John Cresswell; camera, Wilkie Cooper; editor, Raymond Poulton; music, Malcolm Arnold. At Odeon Theatre, Marble Arch, London. Running time, 99 MINS.

Ynez ..... Pier Angeli
Rip Reardon ..... Phil Carey
Robert Blackton ..... Dennis Price
Colonel Moussac ..... Eugene Deckers
Nino ..... James Hayter
Diane Blackton ..... Rachel Gurney
Pedro ..... Anthony Newley
Abdul ..... Guido Lorraine
Grila ..... Denis Shaw
Franz Vermes ..... Christopher Lee
Police Driver ..... Guy Du Monceau

By starring Pier Angeli and Phil Carey in his color production of "Port Afrique," David E. Rose has values to help sell the picture in U.S. That's the biggest aid he has because, as an entertainment, this is lacking in suspense and tension. Little is gained from the potential exotic atmosphere of the Moroccan background.

In most respects, despite its colorful setting, this is little more than a conventional meller which tries to exploit its background. The story rarely comes to life, the dialog is mainly unspirited, and the acting never reaches accepted standards.

The story, taken from novel of the same name by Bernard Victor Dryer, has a contrived appearance in its transition from book to screen. Phil Carey plays an American airman who returns to his Moroccan home after war service to find his wife murdered. Although they know better, the police suggest it is a case of suicide, but obstinately, he refuses to accept their dictum and pursues his own inquiries. The principal suspects are a nightclub owner (James Hayter), who had been making overtures to the dead woman, and his business partner, Dennis Price, who was anxious to sell their plantation. Carey, for his part, suspects Pier Angeli, a nightclub singer, who had been a house guest with his wife. The denouement, which reveals the real killer, packs little surprises or conviction.

For the most part, the yarn is revealed in pedestrian style, the action being confined to a couple of incidents within the Casbah. Otherwise, there is no excitement or suspense. The backgrounds have a genuine look, but are hardly strong enough to sustain the main story line. The characterizations, too, lack the color and conviction to hypo the atmosphere while the total effect is disappointing.

Miss Angeli infuses a dramatic allure into her role and sings as well as she can act. Her song numbers make a romantic and dramatic impact. Carey is handicapped by a heavyhanded script, but he puts plenty of determination and sincerity into his role. Dennis Price is too obviously the suave heavy while Rachel Gurney is too clearly guilty. Eugene Deckers never convinces as the subtle police chief, but James Hayter is unfailingly polished as the tough nitery operator. Denis Shaw impresses as the latter's gorilla-like bodyguard. Rudolph Mate's direction appears to have a negative influence; other technical standards are average. *Myro.*

Murder On Approval

So-so London-located mystery meller.

Hollywood, May 15.

RKO release of Robert S. Baker, Monty Berman production. Stars Tom Conway, Delphi Lawrence, Brian Worth, Michael Balfour; features Campbell Cotts, John Horsley. Directed by Bernard Knowles. Screenplay, Kenneth R. Hayles; camera, Monty Berman; editor, Jack Slade. Previewed May 11, '56. Running time, 70 MINS.

Tom "Duke" Martin ..... Tom Conway
Jean Larsen ..... Delphi Lawrence
Geoffrey Blake ..... Brian Worth
Barney ..... Michael Balfour
Coburn ..... Campbell Cotts
Inspector Taylor ..... John Horsley
Gordoni ..... Ronan O'Casey
Merleigh ..... Launce Maraschal
Lord Valchrist ..... Colin Tapley
Henry Warburg ..... Alan Gifford
Lady Hawksley ..... Grace Arnold
First Man ..... John Collicos
Yamina ..... Magura
Sergeant Grant ..... John Watson
Second Man ..... Reg Morris
Woman Cleaner ..... Marianne Stone
Manager ..... Derrick Whittingham
Garage Attendant ..... Frank Pemberton
Fingerprinter ..... Neil Wilson
Hawksley Maid ..... Olive Kirby
Receptionist ..... Rosamund Waring
Air Stewardess ..... Margaret Rowe
Girl at Airport ..... Maureen Connell

This London-located mystery meller is only so-so as entertainment and will just get by in lower-case programmer bookings. With possible exception of Tom Conway, the British cast is unfamiliar, so there's no help there for playdates.

Kenneth R. Hayles' plot and dialog aren't credible in telling the story of a super private investigator sent to London to find out whether a rare and expensive stamp bought by a collector is a phony. In between getting himself involved in a couple of murders and picking up unlikely clues, Conway, as a sleuth, finds time to act kittenish with all the girls that cross his path, even Delphi Lawrence, who's in on the stamp racket with Brian Worth, worthless nephew of the late, titled owner of the original rarity.

Bernard Knowles' direction is poorly paced and seldom builds to any thrills. His comedy handling is inept, too, but the script lines are no help in the chuckle department to him or to Michael Balfour, doing an ex-crook friend who helps Conway clear up the case. None of the cast can do much with the stereotype characters. Production by Robert S. Baker and Monty Berman has only fair budget values and technical assists are stock. *Brog.*

The Killing

Suspenseful melo for good showing in action market.

Hollywood, May 18.

United Artists release of a James B. Harris production. Stars Sterling Hayden; costars Coleen Gray, Vince Edwards; features Jay C. Flippen, Marie Windsor, Ted DeCorsia. Directed by Stanley Kubrick; screenplay, Kubrick, from Lionel White novel, "Clean Break"; camera, Lucien Ballard; editor, Betty Steinberg. Previewed May 16, '56. Running time, 84 MINS.

Johnny Clay ..... Sterling Hayden
Fay ..... Coleen Gray
Val Cannon ..... Vince Edwards
Marvin Unger ..... Jay C. Flippen
Sherry Peatty ..... Marie Windsor
Randy Kennan ..... Ted DeCorsia
George Peatty ..... Elisha Cook
Mike O'Reilly ..... Joe Sawyer
Nikki Arane ..... Tim Carey
Leo ..... Jay Adler
Tiny ..... Joseph Turkel
Kola Kwarian ..... Maurice Oboukhoff

This story of a $2,000,000 race track holdup and steps leading up to the robbery is sturdy fare for the action market, where it can be exploited for better than average returns. Occasionally told in a documentary style, which at first tends to be somewhat confusing, it soon settles into a tense and suspenseful vein which carries through to an unexpected and ironic windup. Hard-hitting and colorful performances point up story values. It's first production of the new team of James B. Harris and Stanley Kubrick.

Sterling Hayden, an ex-con, masterminds the plan which includes five men. Kubrick's direction of his own script is tight and fast-paced, a quality Lucien Ballard's top photography matches to lend particular fluidity of movement, and Harris makes wise use of his budget for first-rate production results. Excellent stock footage augments outfit's own filming of racetrack scenes.

Characters involved in the crime include Elisha Cook, a colorless little cashier at the track who is hopelessly in love with his glamorous, trampish wife, Marie Windsor; Ted DeCorsia, a racketeering cop; Jay C. Flippen, a reformed drunk; and Joe Sawyer, track bartender. Each has his own job to do in the scheme that Hayden has evolved, and action follows each to the moment when Hayden dons a rubber mask and enters the track office to grab off the loot while a riot he has arranged is occupying the cops. As he's making a later getaway at the airport, a large suitcase carrying the coin falls off a baggage truck and the bills fly to the wind in the propeller wash of an arriving plane.

Hayden socks over a restrained characterization, and Cook is a particular standout as a man prodded by his wife's demands for luxury. Miss Windsor, in this role, also is particularly good, who digs the plan out of her husband and reveals it to her boyfriend, Vince Edwards, a small time hood who tries to cut himself into the deal. Both Edwards and Coleen Gray, costarred, are in only briefly, but satisfactorily. Flippen is up to his usual topgrade, and DeCorsia and Sawyer meet demands of their respective roles. Maurice Oboukhoff, a wrestler whom Hayden hires to start the riot, stages a bruising battle with the cops.

Technical credits are surefire right down the line, Betty Steinberg giving film firm editing. *Whit.*

HOWARD HAWKS SUES

Claims Warners Snafued His 'Africa' Feature Deal

Hollywood, May 22.

Howard Hawks has filed $1,179,742 damages suit against Warner Bros. over contract for a feature tagged "Africa," which was to have starred Gary Cooper. Complaint states studio promised to finance venture and agreed to provide Cooper's services, but didn't inform actor Cooper, who had script approval, declined his services.

Hawks asks $1,000,000 profit loss, $136,000 salary, $43,742 prepping expenses incurred.

New York Sound Track

Broadway wisecrack reason behind Soviet Union's decision to demobilize 1,500,000 men. **Mike Todd** needs 'em for extras on "War and Peace."

Discussing the state of business and his feeling that Hollywood should know more about its audience, one industry exec cracked: "We've played it by ear for so long, and now we find that maybe we're tone-deaf."

It's getting to be a habit with the Warners. Last week, the company opened another of its foreign releases—the dubbed version of the German "As Long As You Are Near Me" with **Maria Schell**—firstrun at the Brooklyn Paramount. Result: No reviews in the Times, Tribune and Post. Last time Warners launched an import there it was the British "The Dambusters" and there were anguished echoes in the British trade . . . **Harry Brandt** to Europe June 12 on vacation. Son **Richard** takes the same route in August, but on business . . . Rash of **Marilyn Monroe** features should delight 20th-Fox which has her coming up in "Bus Stop." None of the stories about La Monroe add much to what's already known about her, but she sounds more complicated in each one. In **Milton Shulman's** World-Tele yarn on the actress last Friday (18), he quotes **Billy Wilder** with remarkable candor. Said the director of "The Seven Year Itch": "She has never made a good picture, including mine, yet she is this phenomenal success."

Ilya Lopert and **Richard Davis** have acquired the French 35 minute short, "The Red Balloon," which was rated one of the best pix shown at the Cannes film fest. Purchase price is reported at (a high) $50,000. **Albert Lamorisse** directed. Deal is unusual since subjects of this length are rated tough to sell. However, both Davis and Lopert own art houses . . . **Paul Graetz**, whose French product goes via Columbia, is in New York . . . Columbia interested in acquiring the Finnish "The Unknown Soldier" for the U. S. Pic has an anti-Red slant. Col originally wanted to buy the story alone, but the Finns nixed the pitch.

Robert Cummings in Joplin, Mo., to do the hero-returns-to-hometown act last week . . . London delegation headed by **Nat Cohen**, to recent Variety Clubs convention at Waldorf was frankly shocked by the slackness of enthusiasm . . . more reaction to the Manhattan Tent which gets little support in the home city of film biz . . . although money is a problem for the London hosting of 1958, British taxes being more brutal even than ours, the Londoners are sanguine that they'll be able to say "this-is-the-way-to-organize-a-gettogether" after their innings.

Winsome Pictures Corp. has been authorized to conduct a motion picture business in New York, with **Norman Levine**, as one of the directors. State Senator **Fred G. Morit**, was filing attorney . . . **Movietone Studios Inc.** has changed its name to **Twentieth-Century- Fox Inc.** Papers to this effect have been filed with the Secretary of State in Albany by **Norman B. Steinberg.**

Jeanne Crain will play opposite **Stewart Granger** in "The Whole Truth," to be produced in England . . . **George Burns** will do all the offstage narration for "The Solid Gold Cadillac, which **Fred Allen** did for the Broadway version . . . **Hal Kanter**, producer and head writer of **George Gobel** tv show, will direct comic's RKO starrer, "I Married a Woman. . . .

Joe Pincus, 20th-Fox's Eastern talent chief, now masterminding preliminary details of the company's projected talent school . . . The **Hal Wallis** screentest for rock 'n' roller **Elvis Presley** involved a dramatic scene. No guitar! . . . **George Weltner**, Paramount's global sales chief, has been elected to the MPAA board, replacing the late **Austin Keough.**

Publicist **Paul Benson** is beating the path for producer-writer-director **Sheldon Reynolds** who is on a UA publicity junket to the northwest while Reynolds' Paris associate, **Nicole Moliniare**, does ditto to the southwest and west, on behalf of their first feature, "Foreign Intrigue," from the video series of the same name. Tour will consume four weeks, with the usual press and broadcasting interviews. Miss Moliniare, longtime associate of Reynolds, producer-author-director-creator of the tv "Intrigue," will do stories on a French femme's impressions of the U. S. hinterland.

Karl Malden has signed a new non-exclusive contract with Warner Bros. He's doing "The Piersall Story" for Paramount . . . Producer **Sol C. Siegel** arrived in New York Monday (21) with a preview print of Metro's "High Society." The **Bing Crosby-Grace Kelly-Frank Sinatra** musical remake of "The Philadelphia Story" was sneaked last night (Tues.) at Loew's Lexington . . .

Stanley Kramer skedded to wind up principal photography on "Pride and the Passion" Aug. 27, then editing, dubbing and scoring through to the end of the year, and delivery of a print to United Artists for release next spring. Talk is the budget might hit $4,000,000, much of it in Spanish pesetas . . . RKO Industries Corp., new corporate parent of RKO Theatres, is set to undergo another name change—to List Industries Corp. **A. A. List** is the chairman and controlling stockholder . . . Wall Streeters keeping a close watch on the picture business, trying to figure who's cooking up what deal and how the stock will be affected.

Roxy Theatres Inc. has declared quarterly cash dividend of 37½c. a share on outstanding preferred stock. Divvy is payable June 1 to stockholders of record May 25.

HEAR REPUBLIC UP FOR GRABS

Can You Snub $50,000,000?

That's Banker Slant on Chesler Terms Opposed By Arthur Loew—Bud Barry Feels Out Webs

A basic difference of opinion on the best manner to release the pre-1948 Metro films to television exists among the board of directors of Loew's. The banking group, as represented by Paul Manheim of Lehman Bros. and Charles Stewart of Lazard Freres, is strongly in favor of accepting Lou Chesler's offer of $50,000,000 for 970 features and 1,000 shorts including, some sources say, others deny, "Gone With the Wind." The Loew's management, however, under the leadership of prexy Arthur M. Loew, is opposed to the outright sale of the backlog and is supporting a leasing or supervised distribution system.

Despite reports that Loew's has nixed the Chesler offer, via the Ridgeway Corp., the corporate shell of the former Campbell, Wyant & Cannon Foundry Co., the deal still has a 50-50 chance of being consummated, according to informed sources. Some Wall Street sources even give it better odds and aver that there is an "excellent" chance that the Chesler offer will be accepted. "Any offer for $50,000,000 has to be given serious consideration," observed an informant involved in the negotiations. The Chesler offer was submitted in writing following the informal board discussion last week and is presently being studied by the Loew's management.

A spokesman for Loew's insisted that the company hasn't worked out "its destiny yet" in relation to its future in television. He said the company was still studying "several offers" and he stated that "purely in my opinion" the outright sale to Chesler "won't go through." Under consideration, it's said, is an offer of $35,000,000 from National Telefilm Associates for a long-term distribution deal.

As is customary in film industry corporate negotiations, there were many reports and counter-reports last week. Outside distributors mentioned as possibilities in addition to NTA were Ziv, MCA and even Columbia's Screen Gems. Wall Streeters, however, discounted the distribution reports and continued high on the Chesler agreement.

If the Chesler deal is completed, it's understood that Ridgeway will make a $20,000,000 down payment, with $10,000,000 due after the first year of the signing of the contract and the balance being paid over a two-and-a-half to five-year period.

The discussion at last week's Loew's board meeting involved arguments offered by both sides on the advisability of each method of releasing the films to television. The banker members, it's reported, stressed that the value of the library might decrease if the company continued to withhold its release to tv. The $50,000,000 offer, it was argued, was most generous and would place the production company in a good financial position when the stock of the present company is split between the theatre company and the production-distribution company. After a capital gains tax, the company would net $37,500,000.

The management argument was that Loew's would eventually get into tv in some form and it did not want to see a situation arise where it would have to compete with its own library. Management also discounted the possibility of the backlog's value decreasing, noting that tv is insatiable and that the Metro films would always get a good price on the tv market." In addition, management felt that a distribution method, either through an established tv distrib or through the company's own set-up, might in the long run bring in more coin than an outright sale at present.

According to one board member, it boils down to "a matter of judgment" and if the difference of opinion continues, a situation might arise where there would be a showdown via a vote of the board.

In the midst of the various considerations, there were reports that Charles C. (Bud) Barry, elected v.p. in charge of television at last week's board meeting, was making the rounds of the networks exploring the possibility of the release on a package basis of the films directly to the networks.

Also named a v.p. at the board meeting was Frank B. Walker, general manager of MGM Records.

Board also declared a dividend of 25c on the company's common stock, payable June 30 to stockholders of record June 14.

Censor Bill Dies In Penn.; 3% Tax On Rentals Nixed

Harrisburg, May 22.

Film industry won a dual-pronged victory of major importance here today (Tues.) as the Pennsylvania State Legislature adjourned. On the first count, a new censorship measure died as the 17-month-long session came to an end. Bill had been introduced in the House, was amended in the Senate and all the while threatened exhibitors and distributors with a new set of blue-pencil do's and don'ts.

Secondly, film rentals have been exempted from the state's new 3% sales tax. Whether the levy was to apply to rentals was subject to legislative interpretation; it's now been rendered clear that the trade will escape the tax.

Trio of industryites worked together in the state capital against both the censorship move and the 3% bite, namely William P. Clark, president of National Film Carriers; William Goldman, circuit owner, and Manning (Tim) Clagett, director of public relations at the New York office of the Motion Picture Assn. of America.

BEVHILLS BANK IN YATES DEAL?

Hollywood, May 22.

Unconfirmed reports here are that Herbert J. Yates has granted an option for sale of his controlling stock in Republic Pictures to Cantor, Fitzgerald Co. Inc., Beverly Hills investment bankers.

Deal is said to involve 650,000 shares, representing one-third of the total outstanding.

Music Corp. of America has been rumored as being interested in the film company but it was emphatically stated by an exec at that agency that there's no link with the reported Cantor - Fitzgerald transaction. He further added that MCA is not considering any kind of Rep buy at all.

Over the past several years Yates had been approached many times by would-be buyers whom he has always turned down. Particularly choice property of the Rep corporation is the North Hollywood studios which the company uses for feature and telefilm production plus rental to outsider theatrical and tv producers.

PLOT TO EXCLUDE?

Fanciful, Thinks Sir Carol Reed Of John Davis' Charge

Sir Carol Reed states he never heard of any "conspiracy" among American exhibitors to restrict the playing time of British pictures. Informed that John Davis, general manager of the J. Arthur Rank Organization, had made such a charge, the British director retorted "there's no foundation for it."

Reed said further he was against the idea of sending an American rep to London to advise on how to slant British pictures for the Yank market. It's better to align with an American producer, such as Harold Hecht, and seek out his counsel, he aded.

As for production formula for low-budget English product, Reed advocates aiming for the native boxoffice appeal.

Gilbert Didn't Know Question He Asked Was in 20th Report; Skouras Refuses Him a Reply

Stockholder ignorance and management secrecy were highlighted at last week's 20th-Fox annual stockholders meeting and resulted in a lively exchange between Lewis D. Gilbert, prexy Spyros P. Skouras and Robert Mahan.

Both Gilbert and Mahan are stockholders and, before a meeting that registered a mixture of amusement and annoyance, they engaged in a shouting match over a question put by Gilbert to Skouras. The question was: How much had it cost 20th to acquire the Schlesinger theatre interests in South Africa?

Skouras refused to supply the info, pointing out that there were occasions when it wasn't in the interest of either the company or the stockholders to make certain figures public. He offered to supply the data privately to interested stockholders.

What neither Skouras nor the stockholders seemed to be aware of was that the answer to Gilbert's question was spelled out, quite in detail, in the 20th stockholders report which is public and available to all.

On page 16, under the heading "Deposit on Account of Acquisition of Foreign Theatres," the report said hat a wholly-owned subsidiary of 20th had deposited in escrow approximately $4,200,000 as part of the purchase price, of which $1,400,000 was advanced by the corporation and the balance obtained via South African bank loan. The report said that, following consummation of the deal, "additional advances of $3,500,000 in U. S. funds ultimately will be required, making a total cost in United States dollars of $4,900,000."

Skouras also refused to tell stockholders terms of the 20th sale of 52 feature pix to National Telefilm Associates. Details were printed in many papers, including VARIETY and the Times, the next day.

Gilbert pressed Skouras for an answer to the Schlesinger question, stating that the lid should be kept on such info for only a limited time. Mahan took the position that the management had a perfect right to withhold certain information, and both he and Gilbert issued invitations to one another to step outside to settle their differences. A third stockholder rose to remind one-and all of Gilbert's right to ask any questions he pleased, which in turn seemed to please the rest of the stockholders.

Whole timewasting incident could have been avoided had someone only bothered to read through the annual report.

WHAT DID I TELL YOU?

Hyman Points Up Moral of Good Product For May

Business racked up over last weekend by Paramount's "The Man Who Knew Too Much" and Warner Bros.' "The Searchers" in American Broadcasting-Paramount houses is evidence that there are no seasons in the film industry, according to AB-PT v.p. Edward L. Hyman.

Hyman, who with AB-PT prexy Leonard Goldenson has long campaigned for an orderly release of pictures, said the returns on the two pictures served to demonstrate that "a good attraction can bring in a healthy gross any time of the year." Hyman had previously charged that the film companies withheld top product during May and that the month had become an "orphan" period.

Yank Film Folk Shudder at 97.5% Tax in Britain

By HAROLD MYERS

London, May 22.

The entire American film colony in London will take a severe knock if a new income tax proposal, slipped quietly into the Finance Bill, becomes law. It may compel many of them, for economic reasons, to quit their London posts and return to their New York base.

The proposed amendment to the tax laws would make it necessary for all Americans employed in London to pay income tax at the maximum rate on all their earnings which accrue to their credit

(Continued on page 16)

RIVALS FORCE 20TH ALL-FRONT RETREAT FROM ORIGINAL C'SCOPE CRITERIA

The leadership in widescreen development assumed by 20th Century-Fox in 1954 was accompanied by a fixed set of principles.

The rough and tumble realities of the markets and the failure of its competitors to conform with Skouras-Zanuck quality standards on CinemaScope have now compelled the company to retreat from three basic conditions originally set forth as regards:

1) Sound
2) Color
3) Width

Most recently a decision has been reached by 20th prexy Spyros P. Skouras to utilize combination optical-magnetic prints. Policy goes into effect starting with the release of "Bus Stop." 20th plans to service fewer stereophonic prints in the future, cutting them down from a former 270 to around 200.

In another area, Skouras acknowledged in N.Y. last week that 20th was now ready to make CinemaScope pictures in black-and-white "if the right subjects come along." He pointed to the example of Metro, which is making "The Power and the Prize" in monochrome C'Scope, and noted that there was no reason not to skip tinting if it aided the effects in the film. In the past, at least while Darryl F. Zanuck headed up the studio, color was a "must" for all of 20th's features.

By using combo optical-magnetic prints, the width of C'Scope is cut down by about 10%. 20th execs have, from time to time, held that this represented a "bastardization" of the medium. For several years, they have maintained that the combination of width, color and stereo sound was necessary to present CinemaScope under the possible conditions.

There are now indications that 20th may, at times and depending on the nature of the film, choose to cut stereo-striped prints even below the 200 volume. It's pointed out that there are certain films in which there is very little stereophonic recording in the first place.

The combination prints, now used by Metro (which also adds Perspecta-Sound), allow a theatre to play the picture according to its equipment. Only a slight change in the sprocket size is necessary to accomodate these prints.

Foreign Market, Too

According to present indications, 20th intends to intro the combo versions also in the foreign market. There, however, the situation is somewhat different, since there are countries where there are actually more stereophonic installations than optical ones.

In the U.S. and Canada, where there are presently 17,058 houses equipped for CinemaScope, only 3,658 are fitted for stereophonic sound and 12,457 can play optical. Total of theatres that have installed the 20th-sponsored penthouses runs only to 116. The penthouse allows a theatre with only optical equipment to play a stereophonic print by picking up the second, or catchall magnetic track.

20th's problem, both in color and sound, has been primarily an economic one. While it has felt a strong responsibility towards the houses which originally equipped for stereophonic sound, it has also found that the magnetic prints, which are very expensive, have been laying idle after a very limited playoff. The combo versions will make these prints available for additional use.

It's believed among film execs that 20th's insistence on color and sound has cost the company an added $3,000,000 each year in print costs.

Other distribs, such as Universal, for a time adopted the combination prints, but then dropped them for the overseas market. U found that it was too expensive to send a striped print into a territory where only one or two theatres might be equipped for stereo.

There is some bitterness among 20th's top echelon over this whole situation. Feeling is that 20th was "let down" by the other companies which didn't seem to care as much for quality of presentation. Fact is, however, that the stereophonic sound never came to mean very much, at least at the U.S. boxoffice.

At the start, 20th insisted on CinemaScope with stereo sound only. It wasn't long, however, before the company agreed to make optical versions available also.

CARTOONISTS HEADING FOR JURISDICTIONALISM

Hollywood, May 22.

Jurisdictional hassle seems imminent, with filing by indie Screen Cartoonists Guild for jurisdiction over Warner Bros. and Walter Lantz Productions cartooning employes last week. Both these firms, plus UPA Pictures, for which SCG previously filed jurisdiction proceedings with National Labor Relations Board earlier last week, are currently repped by IATSE Motion Picture Cartoonists Local 839.

SCG move was initiated by petitions from the various firms' employes, asking that it move in, it's understood. Some 60 workers are involved at Warners and 10 at Lantz.

Until recently, the IA Cartoonists have generally held sway in entertainment cartoons, while SCG has had the teleblurb field. However, in the recent past, the IA Local has inked a number of teleblurberies and SCG's move presages a putsch into the entertainment field.

New L.A. Pix NSH Albeit 'Anything' Good $42,000, 'Dolls' Solid $82,000; 'Eagles' 17G, 'Holiday' 28½G, 27th

Los Angeles, May 22.

Firstrun biz is slackening considerably this round, with reissues and longruns contributing to slowdown. Best newcomer is "Guys and Dolls," breaking into regular firstruns with good $17,000 in two theatres plus solid $65,000 in two nabes and seven drive-ins.

"Anything Goes" is rated fair $12,000 in three spots plus $30,000 in eight nabes. "Screaming Eagles" looms modest $17,000 for two large houses.

Holdovers and extended runs are posting slow figures for most part. However, "Cinerama Holiday" is held with hefty $28,500 for 27th week at Warner Hollywood. And "Man in Gray Flannel Suit" still is in chips in sixth round at the Chinese.

Estimates for This Week

Four Star (UATC) (868; 90-$1.50)—"Naked Night" (Indie). Slow $3,700. Last week, "Gaby" (M-G) (6th wk), $2,800.

Warner Beverly (SW) (1,612; $1-$1.75)—"Autumn Leaves" (Col). Okay $11,000. Last week, "Picnic" (Col) (12th wk-8 days), $7,200.

State, Hawaii (UATC - G&S) (2,404; 1,106; 90-$1.50)—"Guys and Dolls" (M-G). Good $17,000. Last week, "Tribute Bad Man" (M-G) (2d wk), $9,000.

Palace, Iris, Fox Beverly (1,212; 816; 1,334; 80-$1.50) — "Anything Goes" (Par). Fair $12,000. Last week, in different units.

Downtown Paramount, Pantages (ABPT-RKO) (3,300; 2,812; 90-$1.50)—"Screaming Eagles" (AA) and "Come On" (AA). Moderate $17,000. Last week, with Wiltern, "Serenade" (WB) and "Day of Fury" (U) (2d wk), $17,000.

Hillstreet (RKO) (2,752; 80-$1.25)—"Tap Roots" (U) and "Kansas Raiders" (U). Slim $4,500. Last week, with Fox Beverly, "Quincannon, Scout" (UA) and "Crime Against Joe" (UA), $6,700.

Orpheum, Wiltern, (Metropolitan-SW) (2,213; 2,344; 80-$1.50)—"Brute Force" (DCA) and "Naked City" (DCA) (reissues). Small $8,500. Last week, Orpheum with Iris, "Court Jester" (Par) and "Johnny O'Clock" (Col) (reissue), $10,700.

Fine Arts (FWC) (631; $1.25-$2) "Ballet Romeo, Juliet" (Indie) (2d wk). Oke $4,300. Last week, $7,200.

Fox Wilshire (FWC) (2,296; $1-$1.80) — "Unidentified Flying Objects" (UA) (2d wk). Light $5,000. Last week, $13,500.

Vogue, Rialto (FWC-Metropolitan) (885; 837; 80-$1.50)—"Meet Me Las Vegas" (M-G) (2d wk). Modest $7,000. Last week, $11,600.

Los Angeles, New Fox, Ritz, Loyola (FWC) (2,097; 965; 1,363; 1,248; 90-$1.50)—"Mamie Stover" (20th) and "Broken Star" (UA) (3d

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $487,200
(Based on 23 theatres)
Last Year $418,300
(Based on 19 theatres)

'Mamie' Trim 10G, L'ville; 'Gaby' 6G

Louisville, May 22.

Biz is sluggish here this week, all houses reporting a slackening in pace. "Revolt Mamie Stover" looks best with good session. Other houses are so-so, including the State where "Gaby" is quite dull. Drive-ins are getting brisk patron attention.

Estimates for This Week

Brown (Fourth Ave.) (United Artists) (1,000; 55-85)—"Man In Gray Flannel Suit" (20th) (m.o.). Oke $3,500. Last week, "Rock Around Clock" (Col) and "Houston Story" (Col) (2d wk), same.

Kentucky (Switow) (1,000; 55-85)—"Battle Stations" (Col) and "Joe MacBeth" (Col). Dull $2,500. Last week, "Killer Is Loose" (UA) and "Three Bad Sisters" (UA), $3,500.

Mary Anderson (People's) (1,000; 55-85)—"Cockleshell Heroes" (Col) and "Black Jack Ketchum, Desperado" (Col). Good $5,000. Last week, "World Without End" (AA) and "Atomic Man" (AA), $6,500.

Rialto (Fourth Avenue) (3,000; 55-85)—"Revolt of Mamie Stover" (20th). Good $10,000. Last week, "Man Flannel Suit" (20th) (2 wk), ditto.

State (United Artists) (3,000; 55-85)—"Gay" (M-G). Slow $6,000. Last week, "Comanche" (UA) and "Manfish" (UA), $7,000.

'KNEW MUCH' FAT 15G, ST. L.; 'WONDERS' 20G

St. Louis, May 22.

With only two exceptions, biz at mainstem houses continues in doldrums here this stanza with outdoor competition too much. "Man Who Knew Too Much" looks socko at the St. Louis, "Seven Wonders of World" still is fancy in fourth round at the Ambassador. "Citizen Kane" looks best of arty house entries. Elsewhere biz is largely very dull.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders of World" (Indie) (4th wk). Fast $20,000 after $21,400 in third frame.

Fox (F&M) (5,000; 51-75)—"The Searchers" (WB) and "Crashing Las Vegas" (AA). Opened today (Tues.). Last week, "World Without End" (AA) and "Indestructible Man" (AA), slow $7,000.

Loew's (Loew) (3,172; 50-85)—"Slightly Scarlet" (RKO) and

(Continued on page 18)

'CRANE' DIM $6,000, BALTO; 'OKLA.' HEP 14G

Baltimore, May 22.

Slack grosses continue here this week with belated arrival of warm weather held responsible. Holdovers predominate with "Hilda Crane" stacking up as a weak new entry at the New. "Patterns" opened nicely at the Playhouse. Double bill of "Distant Drums" and "Dallas" is dull at Stanley. "Oklahoma" is still big in its 12th week at the Film Centre.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25) — "Man in Gray Flannel Suit" (20th) (5th wk). Still nice at $7,500 after $10,500 for fourth.

Cinema (Schwaber) (460; 50-$1)—"Touch And Go" (U). Pleasing $3,800. Last week, "Night Number Came Up" (Indie) (3d wk), $2,000.

Film Centre (Rappaport) 890; $1.25-$2.50)—"Oklahoma" (Magna) (12th wk). Still fine $14,000 following $15,000 in 11th week.

Hippodrome Rappaport) (2,100; 50-$1)—"Bhowani Junction" (M-G). Opens tomorrow (Wed.). In ahead, "Jubal" (Col) (2d wk), slim $6,000 after $8,500 opener.

Mayfair (Hicks) (980; 50-$1.25)—"Maverick Queen" (RKO). Starts tomorrow (Wed.). Eighth week of "Conqueror" (RKO) was okay $3,000.

New (Fruchtman) (1,600; 50-$1)—"Hilda Crane" (20th). Drab $6,000. Last week, "Birds and Bees" (Par), $5,000.

Playhouse (Schwaber) (410; 50-$1) — "Patterns" (UA). Pleasing $4,500. Last week, "Doctor At Sea" (Rep) (5th wk), $2,500.

Stanley (WB) (3,200; 35-$1)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). Blah $4,000. Last week, "Backlash" (U), $5,000.

Town (Rappaport) (1,400; 50-$1.25)—"Gaby" (M-G). Starts tomorrow (Wed.). Second round of "Las Vegas" (M-G) was stout $8,000.

Stewart Boffo $17,000, Philly

Philadelphia, May 22.

Spring weather is still a factor in not so good weekend biz, with a big drop in Sunday trade. "Seven Wonders of World" is not feeling the general matinee slump too much and still terrific in fourth Boyd session. "Man Who Knew Too Much" looks great at Arcadia. "Revolt of Mamie Stover" is rated only fair at the Fox. "Lovers and Lollipops" is doing okay at the Trans-Lux, with pic getting a good share of femme afternoon biz. "Man in Gray Flannel Suit" is holding well in fifth week at the Viking.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man Who Knew Too Much" (Par). Great $17,000 or near for James Stewart starrer. Last week, "Cry Tomorrow" (M-G) (16th wk), $3,400.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (4th wk). Mighty $25,000. Last week, ditto.

Fox (20th) (2,250; 75-$1.49)—"Revolt of Mamie Stover" (20th). Fair $16,000 or close. Last week, "Hilda Crane" (20th) (2d wk), $12,500.

Goldman (Goldman) (1,250; 65-

(Continued on page 18)

'Alex' Sockeroo $14,000 Paces K.C.; 'Without End' Okay 14½G, 'Birds' 5G

Key City Grosses

Estimated Total Gross
This Week $2,268,300
(Based on 23 cities and 236 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,204,100
(Based on 22 cities and 216 theatres.)

'Searchers' Loud $40,000, Tops Det.

Detroit, May 22.

"The Searchers" looks best of newcomers here this week building to a sock total at the Palms while "Revolt of Mamie Stover" is sturdy in second week at the Fox. "Meet Me at Las Vegas" shapes good at Michigan. "Alexander the Great" is lusty in third week at the Madison. "Oklahoma" at the United Artists and "Cinerama Holiday" at Music Hall are holding steady.

Estimates for This Week

Fox (Fox - Detroit) (5,000; $1-$1.25)—"Revolt of Mamie Stover" (20th) and "Slightly Scarlet" (RKO) (2d wk). Good $17,000. Last week, $21,700.

Michigan (United Detroit) (4,000; $1-$1.25)—"Meet Me at Las Vegas" (M-G) and "Please Murder Me" (Indie). Fine $20,000. Last week, "Birds and Bees" (Par) and "Uranium Boom" (Rep), $14,000.

Palms (UD) (2,961; $1-$1.25)—"The Searchers" (WB) and "Scarlet Hour" (Par). Socko $40,000. Last week, "Harder They Fall" (Col) and "Ghost Train" (Indie), $14,000.

Madison (UD) (1,900; $1-$1.25)—"Alexander the Great" (UA) (3d wk). Big $12,000. Last week, $16,000.

Broadway - Capitol (UD) (3,500; $1-$1.25) — "Goodbye My Lady" (WB) and "Walk Dark Street" (Indie). Slow $7,000. Last week, "World Without End" (AA), $10,000 in third week.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (14th wk). Tall $15,200. Last week, $15,000.

Adams (Balaban) (1,700; $1-$1.25) — "Tribute to Bad Man" (M-G). Oke $8,000. Last week, "I'll Cry Tomorrow" (M-G) (10th wk), $7,000.

Music Hall (Cinerama Productions). (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (67th wk). Down to $14,700. Last week, big $16,250.

'Great Day' Fair $9,000, Denver; 'Mamie' 11G, 2d

Denver, May 22.

"Great Day in Morning" shapes only fair at Orpheum here this week, with strength currently in the holdovers. "Serenade," good at the Centre, and "Revolt of Mamie Stover," solid at Paramount, are the two big second-weekers. Former holds a third round. "Doctor at Sea" looks fancy at Esquire, and is staying over.

Estimates for This Week

Centre (Fox) (1,247; 60-$1)—"Serenade" (WB) (2d wk). Fair $10,000. Stays on. Last week, $12,000.

Denham (Cockrill) (1,750; 60-$1)—"Birds and Bees" (Par) (2d wk). Good $8,000. Last week, $9,500.

Denver (Fox) (2,525; 60-$1)—"Return Jack Slade" (AA) and "Northwest Passage" (M-G) (reissue). Poor $8,000. Last week, "Cockelshell Heroes" (Col) and "Blackjack Ketchum" (Col) $11,000.

Esquire (Fox) (742; 75-$1)—"Doctor at Sea" (Rep). Fancy $3,500. Stays. Last week, "Samural" (Indie) (2d wk), $2,000.

Orpheum (RKO) (2,600; 60-$1)—"Great Day in Morning" (RKO). Fair $9,000. Last week, "Bold and Brave" (RKO) and "Please Murder Me" (DCA), $8,500.

Paramount (Wolfberg) (2,200; 60-$1)—"Revolt Mamie Stover" (20th) (2d wk). Good $11,000 or near. Last week, $16,000.

Vogue (Sher-Shulman) (442; 75-$1)—"Night Number Came Up" (Cont) (2d wk). Okay $2,000. Stays. Last week, $2,500.

'Alex' Smash $35,000, Toronto; 'Suit' Wham 20G, 'Oklahoma' Lusty 12G, 4th

Toronto, May 22.

On two-house Loew combo, "Alexander the Great" is off to a sock start. "Man in Gray Flannel Suit" looms wow at Shea's. "Revolt of Mamie Stover" is light at five houses. "World Without End" looks fine in five spots. Of holdovers, "Oklahoma" in fourth frame still is smash. "Ladykillers" shapes stout in eighth.

Estimates for This Week

Christie, Hyland (Rank) (877; 1,357; 75-$1)—"Ladykillers" (Cont) (8th wk). Stout $5,000. Last week, $6,000.

Circle, Town (Taylor) (750; 693; 60-$1)—"Geordie" (IFD) (8th wk). Good $5,000. Last week, same.

Colony, Danforth, Fairlawn, Humber, Odeon (Rank) (839; 1,350; 1,165; 1,204; 2,318; 60-$1)—"Revolt of Mamie Stover" (20th). Poor $18,000. Last week, "Never Say Goodbye" (U), $15,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,058; 995; 694; 696; 994; 40-75)—"World Without End" (AA) and "Atomic Man" (AA). Fine $18,000. Last week, "Over-Exposed" (Col) and "The Houston Story" (Col), $12,000.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Hilda Crane" (20th) (2d wk). Nice $9,000. Last week, $11,000.

Imperial (FP) (3,344; 60-$1.10)—"The Conqurer" (RKO) (2d wk). Fair 14,000. Last week, $20,000.

International (Taylor) (557; $1-$1.75)—"Richard III" (IFD) (12th wk). Biz soared to $4,000. Last week, $3,000.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1.25) — "Alexander the Great" (UA). Sock. Last week, "The Swan" (M-G) (2d wk), $26,000 in 9 days.

Shea's (FP) (2,375; 60-$1)—"Man in Gray Flannel Suit" (20th). Wham $20,000. Last week, "Mohawk" (20th), $7,000 for four days.

Tivoli (FP) (995; $1.50-$2.25)—"Oklahoma" (Magna) (4th wk). Just below capacity at $12,000 smash for this capacity. Last week, $12,500.

Kansas City, May 22.

Sluggish pace of recent weeks here continues this session. But there are some bright spots. "Alexander the Great" at the Midland is socko and likely will stay a second week. "World Without End" is okay in the four Fox Midwest firstruns. Missouri theatre changed opening day to Monday, bringing in "Bold and Brave" 21st. Holdovers "Birds and Bees" at Paramount, "Meet Me in Las Vegas" at Roxy and "Gaby" at the Kimo, are doing fairly well. "Ladykillers" at the Vogue shapes solid. After couple of very hot days, weather reverted to normal May pleasant readings.

Estimates for This Week

Glen (Dickinson) (700; 75-$1)—"Unmarried Mothers" (Indie) (2d wk). Moderate $1,000; stays. Last week, $1,200.

Kimo (Dickinson) (504; 75-$1)—"Gaby" (M-G) (3d wk). Nice $1,900; holds. Last week, $2,300.

Midland (Loew) (3,500; 75-$1)—"Alexander the Great" (UA). Best here in weeks, socko around $14,000; holds. Last week, "Forbidden Planet" (M-G) and "Timetable" (UA), $8,000.

Missouri (RKO) (2,585; 65-90)—"Bold and Brave" (RKO) and "Hold Back Tomorrow" (U). Opened Monday (21). Holds through May 27 when RKO turns house over to Cinerama. Last week, "Serenade" (WB) and "Cash on Delivery" (RKO) (2d wk-5 days), dull $2,500.

Paramount (United Par) (1,900; 70-90)—"Birds and Bees" (Par) and "Scarlet Hour" (Par) (2d wk). Fair $5,000. Last week, $7,000.

Roxy (Durwood) (879; 75-$1)—"Meet Me In Las Vegas" (M-G) (4th wk). Nice $3,000. Last week, $4,000.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85)—"World Without End" (AA) and "Indestructible Man" (AA). Over average at $14,500. Last week, "Revolt Mamie Stover" (20th) and "Track Man Down" (Rep) at Tower and Granada, $12,000.

Vogue (Golden) (550; 75-$1)—"Ladykillers" (Cont). Solid $2,500, holds. Last week, "Touch and Go" (U) (2d wk), $900.

'Alexander' Mighty 39G, Hub; 'Knew Much' Huge 22G, 'Bad Man' $13,000

Boston, May 22.

May slump continues at the wickets this frame although some spots better than last stanza. Six new entries with "Alexander the Great" standout with socko total at State and Orpheum while "Man Who Knew Too Much" at the Astor is terrific. "World Without End" at the Paramount and Fenway is dull. "Tribute to Bad Man" looked nice at the Pilgrim. "Ladykillers" is strong in sixth frame at Kenmore.

Boston goes on a war picture kick Decoration Day. Skedded for opening May 30 are "D Day," at the Memorial; "Bold and Brave" at Metropolitan and "Cockleshell Heroes" at Pilgrim. Loew's State and Orpheum will be Civillan with "Catered Affair" and Paramount and Fenway will open "The Searchers."

Big push of new product for May 30 is expected to end the "May blues," which pix house managers say is traditional in Hub each year.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Man Who Knew Too Much" (Par). Lofty $22,000. Last week, "I'll Cry Tomorrow" (M-G) (10th wk), $4,000.

Beacon (Beacon Hill) (678; 90-$1.25)—"Manon" (Indie) (3d wk). Neat $4,500. Last week, $5,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.85) — "Cinerama Holiday" (Indie) (39th wk). Nice $15,000. Last week, $13,000.

Exeter (Indie) (1,300; 60-$1)—"Return Don Camillo" (IFE). Good $8,000. Last week, "Touch and Go" (U) and "Helen Keller Story" (Indie) (4th wk), $3,000.

Fenway (NET) (1,373; 60-$1)—"World Without End" (AA) and "Atomic Man" (AA). Slow $4,500. Last week, "Birds and Bees" (Par) and "When Gangland Strikes" (Rep), $4,000.

Kenmore (Indie) (700; 85-$1.25)—"Ladykillers" (Cont) (6th wk). Sock $6,000. Last week, $7,000.

Memorial (RKO (3,000; 75-$1.25)—"Backlash" (U) and "Postmark Danger" (RKO). Fairish $10,000.

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'Knew Too Much' Sock 32G, Chi Ace; 'Searchers' Good 48G, 'Helen' Fair 25G, 'Bad Man' 19G, 'Mamie' Same

Chicago, May 22.

Strong new entries are not helping much, with current session still sluggish.

"The Searchers" looks like good $48,000 in first round at the Chicago, helped by a John Wayne opening personal. Also new, "Helen of Troy" is rated light $25,000 at State-Lake.

"The Man Who Knew Too Much" heads for a socko $32,000 opening week at United Artists. "Tribute to Bad Man" and "Apache Ambush" combo shapes a smash $19,000 at the Roosevelt while "Slightly Scarlet" and "Texas Lady" double bill, also new, is slow $6,000 in the first Grand round. "Madame Butterfly" looms big $6,500 at the World.

"Jubal" continues hotsy in second Woods week. "Revolt of Mamie Stover" continues sturdy in second at the Oriental. "A Husband for Anna" and "Love in City" combo is okay in second round at the Monroe.

"Meet Me in Las Vegas" shows good staying power in fifth round at Loop. "Oklahoma" is still getting good play in 21st week at McVickers. "Cinerama Holiday" continues to draw in 49th session at the Palace.

Estimates for This Week

Chicago (B&K) (3,900; 98-$1.25)—"Searchers" (WB). Good $48,000, helped by John Waynes opening day personals. Last week, "Serenade" (WB) (2d wk), $19,000.

Grand (Nomikos) (1,200; 98-$1.25)—"Slightly Scarlet" (RKO) and "Texas Lady" (RKO). Slight $6,000. Last week, "Never Say Goodbye" (U) and "River Changes" (WB) (2d wk), $6,000.

Loop (Telem't) (606; 90-$1.25)—"Meet Me in Las Vegas" (M-G) (5th wk). Swell $13,000. Last week, $16,000.

McVickers (JL&S) (1,580; $1.25-$3) — "Oklahoma" (Magna) (21st wk). Stout $22,000. Last week, $23,500.

Monroe (Indie) (1,000; 67-87)—"Husband for Anna" (IFE) and "Love in City" (IFE)(2d wk). Good $2,500 in 3 days. Last week, $7,000.

Oriental (Indie) (3,400; 98-$1.25)—"Revolt of Mamie Stover" (20th)

(Continued on page 18)

'Knew Too Much' Great 18G, Pitt; 'Mamie' Fast $7,500, 'Gaby' Lean 9G

Pittsburgh, May 22.

Downtown finally showing a little life after a depressing month. Stanley had latched onto a winner in "The Man Who Knew Too Much." Fulton is up considerably, too, with "Revolt of Mamie Stover." "Ladykillers" continues to slay 'em in third week at Guild, art naber. "Hilda Crane" dying at Harris and "Gaby," paired with "Wedding at Monaco," is doing nothing at the Penn.

Estimates for This Week

Fulton (Shea) (1,700; 65-$1)—"Revolt Mamie Stover" (20th). Tall $7,500, way over what house has been doing recently. Will probably stay. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), $3,500.

Guild (Green) (500; 65-$1)—"Ladykillers" (Cont) (3d wk). Very little letup, great $4,200. Last week, $4,500.

Harris (Harris) (2,165; 65-$1)—"Hilda Crane" (20th). They want no part of this one, blah $4,000. Last week, "Harder They Fall" (Col) (2d wk-5 days), $4,000.

Penn (UA) (3,300; 65-$1)—"Gaby" (M-G) and "Wedding at Monaco" (M-G). Kelley-Rainier short was figured to bolster feature pic but isn't. Lean $9,000. Last week, "Comanche" (UA), same.

Squirrel Hill (SW) (900; 65-$1)—"Doctor at Sea" (Rep). Good $3,000. Last week, sixth week of "Diabolique" (UMPO), $1,900.

Stanley (SW) (3,800; 85-$1.25)—"Man Who Knew Too Much" (Par). Big house has come up with a good one after string of clucks. Fine $18,000, almost great after recent duds. Holds, naturally. Last week, "While City Sleeps" (RKO), $8,000.

Warner (SW) (1,365; $1.25-$2.40)—"Seven Wonders of World" (Indie) (5th wk). Off a bit but not enough to hurt much. Socko $20,000, way above preceding Cinerama pix at this stage. Last week, $21,400.

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Alex' Oke $11,000, Mpls.; 'Heroes' 9G

Minneapolis, May 22.

Two boxoffice giants, "Alexander the Great" and "Cockleshell Heroes," top the fresh entries here this round. They are helping to overcome a seasonal slump here which has been spreading gloom. Presence of legit "Teahouse of August Moon," the Metropolitan Opera Co. and local American Association baseball club in its new muchly ballyhooed new $4,500,000 stadium is distracting attention away from films to some extent. Weekend weather, again favorable for outdoor activities, didn't help the cinemas either with hot Sunday weather cutting in.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65)—"Cinerama Holiday" (Indie) (43d wk). Showing some recovery signs. Okay $10,500. Last week, $9,500.

Gopher (Berger) (1,000; 85-$1)—"Forbidden Planet" (M-G) (2d wk). Fair $3,000. Last week, $7,500.

Lyric (Par) (1,000; 85-$1)—"Man in Gray Flannel Suit" (20th) (4th wk). Another winner. Okay $3,500. Last week, $4,500.

Radio City (Par) (4,100; 85-$1)—"Alexander the Great" (UA). Has had a tremendous bally and advertising campaign. Much praise heaped on pic. Oke $11,000 or over. Last week, "Revolt Mamie Stover" (20th), $7,000.

RKO Orpheum (RKO) (2,800; 75-$1)—"Cockleshell Heroes" (Col). Crix and patrons have gone for this one. Good $9,000. Last week, "Bold and Brave" (RKO), $6,000.

RKO Pan (RKO) (1,650; 65-85)—"Blackjack Ketchum" (Col) and "Frenzy at Gunsight Pass" (Col). Mild $3,500. Last week, "Slightly Scarlet" (RKO) and "Vanishing American" (Rep), $3,700.

State (Par) (2,300; 85-$1)—"Come On" (AA). Slow $4,500. Last week, "Gaby" (M-G), $5,000.

World (Mann) (400; 75-$1.20)—"Naked Night" (Indie). Swedish pic advertised as definitely "not for junior," a probable boxoffice asset for this particular house. However, moderate $3,000 looks about all. Last week, "Doctor at Sea" (Rep), $3,400.

'Mamie' Torrid $10,000, Prov.; 'Birds' Fair 7G, 'Las Vegas' $9,500, 2d

Providence, May 22.

Grosses are running the scale hereabouts this week with little explanation for the sharp declines in some spots. Majestic is tops with "Revolt of Mamie Stover," a smooth session being in sight. State's holdover of "Meet Me in Las Vegas" is nice. Strand's "Birds and the Bees" shapes very mild.

Estimates for This Week

Albee (RKO) (2,200; 50-80)—"Larceny" (U) and "Shakedown" (U). Weak $4,000. Last week, "Star in Dust" (U) and "Day of Fury" (U), $6,000.

Majestic (Fay) (2,200; 50-85)—"Revolt of Mamie Stover" (20th). Hot $10,000. Last week, "Goodbye My Lady" (WB) and "Terror at Midnight" (Rep), $1,900.

State (Loew) (3,200; 65-90)—"Meet Me in Las Vegas" (M-G) and "Top Gun" (UA) (2d wk). Fine $9,500. First week was $13,000.

Strand (Silverman) (2,200; 50-80)—"Birds and Bees" (Par) and "Fury Gunsight Pass" (Par). Fair $7,000 or near. Last week, "Jubal" (Col), $5,000.

'KNEW MUCH' HOT 17G, BUFF.; 'BHOWANI 15G

Buffalo, May 22.

"Man Who Knew Too Much" is standout here currently with a big take at Paramount, "Bhowani Junction" is second best with bright session at the Buffalo. "The Searchers" is third solid newcomer with a boff total at the Center.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Bhowani Junction" (M-G), and "Wedding In Monaco" (MG). Bright $15,000. Last week, "Patterns" (UA) and "Killer Is Loose" (UA) (6 days), $7,000.

Paramount (Par) (3,000; 60-80)—"Man Who Knew Too Much" (Par) and "Stranger At Door" (Indie). Big $17,000. Last week, "Birds and Bees" (Par), $11,000.

Center (Par) (2,000; 50-80)—"The Searchers" (WB). Sharp $19,000. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues) $8,000.

Lafayette (Basil) (3,000; 50-80)—"Creatures Walk Among Us" (U) and "Price of Fear" (U). Slow $7,500 Last week, "Harder They Fall" (Col), $8,000.

Century (Buhawk) (2,000; 60-85)—"Revolt of Mamie Stover" (20th) (2d wk-5 days). Fair $6,000. Last week, $12,000.

Teck (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (16th wk). Stalwart $13,000 or over. Last week, $14,000.

'Bhowani' Lofty 20G, Tops Frisco

San Francisco, May 22.

Big news here this stanza is that "Bhowani Junction" is shaping great at the Warfield, being standout grosser in town. "Cockleshell Heroes" also is nice at the St. Francis. "Revolt of Mamie Stover" still is okay in second session at the huge Fox.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Maverick Queen" (Rep) and "Terror At Midnight" (Rep). Mild $6,000. Last week, "Tap Roots" (U) and "Kansas Raiders" (U), $8,500.

Fox (FWC) (4,651; $1.25-$1.50)—"Revolt of Mamie Stover" (20th) (2d wk). Oke $12,000. Last week, $19,500.

Warfield (Loew) (2,656; 65-90)—"Bhowani Junction" (M-G). Great $20,000. Last week, "Forbidden Planet" (M-G) (2d wk), $8,500.

Paramount (Par) (2,646; 90-$1)—"Hot Blood" (Col) and "Blackjack Ketchum" (Col). Slow $11,000. Last week, "Jubal" (Col) and "Apache Ambush" (Col), $14,500.

St. Francis (Par) (1,400; $1-$1.25)—"Cockleshell Heroes" (Col) and "Blonde Bait" (Indie). Nice $13,000. Last week, "Serenade" (WB) (2d wk), $10,000 in 9 days.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (42d wk). Big $13,500. Last week, $13,000.

United Artists (No. Coast) (1,207; 70-$1) — "Come On" (AA) and "Navy Wife" (AA). Okay $6,600. Last week, "Patterns" (UA) and "Manfish" (UA), $6,200 in 6 days.

Stagedoor (A-R) (440; $1.25-$1.80)—"Richard III" (Lopert) (4th wk). Good $5,000. Last week, ditto.

Larkin (Rosener) (400-$1)—"Diabolique" (UMPO) (21st wk). Hep $3,800. Last week, same.

Bridge (Schwarz) (396; $1-$1.25) — "Touch and Go" (U) (2d wk). Oke $2,000. Last week, $2,500.

Rio (Schwarz) (397; $1)—"Doctor At Sea" (Rep) (2d wk). Fair $1,500. Last week, $2,000.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna) (13th wk). Tall $21,000. Last week, $22,500.

D.C. Down; 'Mamie' Best Bet, Oke $10,000 in 2d

Washington, May 22.

Main stem biz seems to have sunk prematurely into summer doldrums, despite unusually cool weather. Lack of sock product and prevalence of holdovers are combining to give the firstruns the lowest stanza in months. Sole newcomer, "On the Threshold of Space" at RKO Keith's is tepid. Holdovers are generally mild. However, "Cinerama Holiday," which is maintaining steady pace in windup of eighth month at the Warner. "Revolt of Mamie Stover" too is fine in second Palace week.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). Okay

(Continued on page 18)

B'way: 'Man Knew' Smart 65G, 'City' Quiet 16G, 'Baker'-Slater Sleepy 15G 'Killing' Faulty 12G, M-G Pkge. 14½G

Mild weather and shortage of new, strong product are being blamed for the current tone at the Broadway deluxers. However, despite the general downbeat, a few situations are faring well.

Ace newcomer is "Man Who Knew Too Much," which wound up its initial session with a smash $65,000 at the Paramount where it looks in for a longrun. Next best showing by a new entry is being made by "While City Sleeps" although only fair $16,000 in first week at the Criterion.

"23 Paces To Baker St." with Ralph Slater on the stage is heading for a light $15,000 or near at the State. Also new, "Great Day in Morning" with vaudeville looks like a slow $14,500 at the Palace which obviously, too, was hurt by the general slump.

"Battle of Gettysburg" and "Wedding in Monaco" looks to hit smash $15,000 opening round at the Guild after hitting opening day record. "The Killing" at the Mayfair started out mildly and looks only $12,000 or less on week.

"Harder They Fall" held strong $21,000 in second stanza at the Astor. "Man in Gray Flannel Suit" with iceshow continues nicely with $41,000 in current (6th) session at the Roxy. "Flesh Merchant" and "Sword of Granada," firstrun combo, is landing a terrific $10,000 at Rialto, and looks in for longrun.

"The Swan" with stageshow look okay $118,000 in final (4th) week at the Music Hall. "Bhowani Junction" with new stageshow opens tomorrow (Thurs.). "Crime in Streets" opens today (Wed.) at the Victoria after three very lean weeks with "Hilda Crane."

"Seven Wonders of World" held with smash $55,600 in fifth session at the Warner. "Oklahoma" is heading for good $22,500 in current (32) round at the Rivoli.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)—"Harder They Fall" (Col) (3d wk). Initial holdover round ended last night (Tues.) was socko $21,000 or near. First was $33,500.

Baronet (Reade) (430; $1.25-$1.80)—"Madam Butterfly" (IFE) (5th wk). Fourth round ended Monday (21) was rousing $8,200 after $8,700 in third.

Capitol (Loew) (4,820; $1-$2.50)—"Revolt of Mamie Stover" (20th) (2d wk). This session finishing tomorrow (Thurs.) looks to reach lightweight $15,000 or near. Opening week was $24,000. Stays on.

Criterion (Moss) (1,700; 75-$2.20)—"While City Sleeps" (RKO) (2d wk). Initial stanza ended last night (Tues.) was around $16,000 or less, fair. In ahead, "Conqueror" (RKO) (7th wk-5 days), $8,000.

Fine Arts (Davis) (468; 90-$1.80)—"French Can-Can" (UMPO) (6th wk). Fifth round finished Monday (21) was fine $6,000. Fourth was $7,800. Holds until "Rififi" (UMPO) comes in early next month.

Globe (Brandt) (1,500; 70-$1.50)—"Forbidden Planet" (M-G) (3d wk). This week ending today (Wed.) is heading for nice $9,500. Second was $11,500. Stays.

Guild (Guild) (450; $1-$1.75)—"Battle of Gettysburg" (M-G) and "Wedding in Monaco" (M-G). First session winding up today (Wed.) likely will hit smash $15,000, near house high. Hit opening day record here. Last week, "Seven Little Sins" (Indie) (2d wk-9 days), $4,000.

Mayfair (Brandt) (1,736; 79-$1.80)—"The Killing" (UA). First week ending Friday (25) looks to be under $12,000, mild. Last week, "Jubal" (Col) (4th wk-4 days), slow $4,000 after $9,000 in third full week.

Normandie (Trans-Lux) (95-$1.80) — "Lovers and Lollipops" (T-L) (6th wk). Fifth session finished yesterday (Tues.) was fancy $7,800 ahead of $7,500 garnered in fourth week.

Palace (RKO) (1,700; 50-$1.60)—"Great Day in Morning" (RKO) and vaudeville. Week ending tomorrow (Thurs.) looks to reach okay $14,500. Last week, "Nightmare" (UA) with vaude, $16,000.

Paramount (ABC-Par) (3,664; $1-$2) — "Man Who Knew Too Much" (Par) (2d wk). Initial stanza ended yesterday (Tues.) was socko $65,000 or near. In ahead, "Birds and Bees" (Par) (3d wk-10 days), $31,000.

Paris (Pathe Cinema) (568; 90-$1.80)—"Ballet Romeo and Juliet" (Tohan) (8th-final wk). Seventh frame concluded Sunday (20) was good $5,500 after $6,200 in sixth week. "Proud and Beautiful" (Indie) opens May 28.

Radio City Music Hall (Rockefellers) (6,200; 95-$2.75) — "The Swan" (M-G) with stageshow (4th-final wk). This round finishing up today (Wed.) looks to reach okay $118,000. Third was $125,000. "Bhowani Junction" (M-G) with new stageshow opens tomorrow (Thurs.).

Rialto (Brandt) (575; 53-$1.25)—"Flesh Merchant" (Brenner) and "Sword of Granada" (Brenner). Firstrun combo is heading for a terrific $10,000 or near, best here in many months. Upped scale makes this money possible, plus fine bally.

Rivoli (UAT) (1,545; $1.25-$3)—"Oklahoma" (Magna) (32d wk). Current session ending today (Wed.) is heading for nice $22,500. The 31st week was $21,800.

Plaza (Brecher) (525; $1.25-$1.80)—"Invitation To Dance" (M-G). Opened last night (Tues.) with benefit preem Regular run starts today (Wed.). In ahead, "A Kid For 2 Farthings" (Lopert) (5th wk), okay $4,300 after $5,800 in fourth.

Roxy (Nat'l. Th.) (5,717; 65-$2.40)—"Man in Gray Flannel Suit" (20th) plus iceshow onstage (6th wk). Current session winding tomorrow (Thurs.) likely will hit okay $41,000 after $45,000 for fifth. Stays four days of seventh to bring in "D-Day Sixth of June" (20th) with all-circus stageshow headed by Emmett Kelly on Tuesday (29).

State (Loew) (3,450; 78-$1.75)—"23 Paces Baker St." (20th) with Ralph Slater onstage. Week ending tomorrow (Thurs.) is head for mild $15,000 or close. In ahead, "Godzilla" (Indie) (3d wk), $11,000.

Sutton (R&B) (561; $1-$1.80)—"Ladykillers" (Cont) (14th wk). The 13th round finished Monday (21) hit neat $6,200 after $6,400 in 12th week. Stays on indef.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Gaby" (M-G) (2d wk). First holdover week finishing today (Wed.) is heading for nice $9,500. First was $15,000. Stays on.

Victoria (City Inv.) (1,060; 50-$2) "Crime in Streets" (AA). Opens today (Wed.). Last week, "Hilda Crane" (20th) (3d wk), was drab $5,000 or less after $8,000 in second.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Indie) (6th wk). Fifth stanza ended Saturday (19) held with great $55,600. Fourth was $56,800. Still virtually sellout every show, with advance sales building.

Little Carnegie (L. Carnegie) (550; $1.52-$1.80)—"Naked Night" (Times) (7th wk). Sixth week ended Sunday (20) was okay $4,600. Fifth was $5,500.

'Mamie' Sturdy $12,000, Cleve.; 'Queen' Fat 11½G, 'Autumn' Rousing 10½G

Cleveland, May 22.

Biz is uneven here this session but not so bad considering the number of holdovers. Top newcomer is "Revolt of Mamie Stover," rated fine at the Hipp. "Autumn Leaves" looms solid in second round at the Allen. "Maverick Queen" shapes nice at the State, also a new entrant.

Estimates for This Week

Allen (3,000; 70-$1) — "Searchers" (WB). Opens today (Tues.). Last week. "Autumn Leaves" (2d wk), solid $10,500.

Hipp (Telem't) (3,700; 70-$1)—"Mamie Stover" (20th). Fine $12,000. Last week, "Body Snatchers" (UA) and "Indestructible Man" (UA), $13,000.

Ohio (Loew) (1,244; 70-$1)—"Frontier Scout" (UA) and "Timetable" (UA). Good $6,500. Last week, "Killer Is Loose" (Col), $5,000.

Palace (RKO) (3,285; 70-90)—"Bold and Brave" (RKO). Dull $9,000. Last week, "Viva Zapata" (RKO) and "Night and City" (RKO) (reissues), $6,000 in 3 days.

State (Loew) (3,500; 70-90)—"Foreign Intrigue" (U). Opens Wed. Last week, "Maverick Queen" (Rep), nice $11,500.

Stillman (Loew) (3,500; 70-$1.25)—"Tribute to Bad Man" (M-G) (2d wk). Fair $6,500. Last week, $9,000.

EX-AMBASSADOR (CHILE) BEHIND PLAN TO HYPO LATIN PIX CO-PRODUCTION

Hitherto ignored by Hollywood filmmakers in the expanding global production scheme, South American countries now are making a strong pitch for coproductions to be filmed in the Latin American countries. Movement is being sparked by Hernan Santa Cruz, former chairman of the United Nations delegation of Chile who is in the process of organizing a South American production company.

As a starter the former Chilean ambassador, who is assembling a group of social, business and political leaders of various Latin American countries, has made an arrangement with indie producer Lester Cowan to launch the first South American project—a biopic of Simon Bolivar, "the George Washington of South America."

Under the deal with Cowan, negotiated by Franklin D. Roosevelt Jr., the Latin American group will provide a portion of the financing and also arrange for the use of facilities in various South American countries. Cowan, for his part, must deliver the major part of the financing as well as distribution by a leading U. S. film company.

U. S. Chiefly Finances

According to Cowan, he will approach a major distributor for the financing and release guarantee as soon as he is armed with a finished screenplay, stars and director. Santa Cruz, in New York last week, left for Latin America over the weekend and will visit Panama, Venezuela, Columbia, Ecuador and other Latin American countries to arrange for the necessary cooperation as well as financing from local groups. He said he did not expect any conflict among the different countries and that his aim was to seek out people who are endowed with an "international spirit" and who are interested in presenting to the world a true picture of South America.

He stressed that he hoped the Bolivar project would be the beginning of a series of films dealing with South America. While the first would be a historical subject with spectacle appeal, subsequent films, he said, would have as their objective the presentation of "interesting and entertaining" stories with a South American background. He cited as examples such U. S. films as "Summertime" and "Three Coins in the Fountain," which extolled the beauties of Italy, as the types of pictures which could be made with South American backgrounds. These films as well as other foreign-located pictures, Santa Cruz felt, can be of inestimable value in building up tourism. He also was of the opinion that serious films, dealing with various aspects of S. A. life, would have an appeal to U. S. and world-wide audiences. He cited the story of La Prensa, the Argentine newspaper suppressed by the Peron regime, as a possible film subject.

Objective in pitching for coproductions, according to Santa Cruz, was to correct the false picture of Latin America as shown in Hollywood films. He said Bolivar marks the beginning "of a series of intense efforts to break down the wall of ighorance and misrepresentation" that exists in North America relative to itis South American neighbors.

Other Angles

"Latin American people," Santa Cruz said, "have often been presented in caricatures, which emphasize and even exaggerate their picturesque customs and idiosyncrasies. Our countries resent this type of presentation and ardently desire that the people of the United States know our history, our achievements in the fields of science, art and literature, and our efforts towards economic, social and cultural progess and our desire to reach a standard of democratic living similar to our brothers in the North."

Santa Cruz said that, except for a few theatres in the U. S. catering to Spanish-speaking audiences, Latin American films have been unable to crash the U. S. market. He hoped that the coproductions, made in English, would get widespread distribution in the U. S. and throughout the world and thus serve as a public relations medium for South America.

Basis for the film on Bolivar will be "Simon Bolivar," a new historical novel by Enrique Campos Menendez. The author is currently in New York working on a screen treatment. Both U. S. and Latin American stars and technicians will participate in the films which will be shot in the Bolivarian countries—Bolivia, Equador, Columbia, Panama, Peru and Venezuela. Use of the troops of these countries will be sought by Santa Cruz to recreate the major campaigns of liberation, including Bolivar's crossing of the Andes. Romantic angles will be included in the film via Teresa, the girl from Madrid whom Bolivar married, and Manuelita, the Equadorian girl who loved Bolivar and fought at his side to the very end. Cowan will visit South America during July to line up the actual locations. He expects to start filming in February, 1957.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (22)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br. Par Th	434	32½	30⅞	31	—
28⅜	23¾	CBS "A"	112	25½	24⅛	24⅛	— ¾
28¼	23½	CBS "B"	61	25½	24	24	— ¾
26¾	20¾	Col Pix	43	21⅞	20¾	21	— ¼
16⅜	14⅛	Decca	65	15⅜	14¾	14⅞	— ¼
95⅞	75¾	Eastman Kdk	113	91½	87⅛	87⅝	—3⅜
4⅞	3⅝	EMI	55	3⅞	3¾	3¾	—
25⅛	18⅞	Loew's	1020	25⅛	23¼	23¼	—1⅛
9¼	8	Nat. Thea.	117	8¼	8	8	— ¼
36½	30¼	Paramount	119	32½	30⅝	31⅜	—1⅛
36½	31⅜	Philco	228	28⅜	25½	25⅝	—2¼
50⅜	41⅛	RCA	294	44⅜	42¼	42⅝	—1⅛
9	8⅛	RKO Picts.	21	8¾	8½	8½	— ⅛
12	9½	RKO Ind	83	9⅞	9½	9⅝	— ¼
8⅞	7¼	Republic	136	8⅞	7⅞	8⅝	— ¼
15⅛	13¾	Rep., pfd	8	14½	14	14	—
17¾	15¼	Stanley War.	58	16¼	15¾	16	— ¼
27¾	22⅛	Storer	70	26¼	25	25¼	— ⅛
29¼	21⅛	20th-Fox	247	27¾	24⅞	25⅜	—3⅛
29½	25⅛	Univ. Pix	2	26¼	26¼	*	—
91	77	Univ., pfd.	†5	78⅞	78	78	—
24⅝	18½	Warner Bros.	105	23⅞	21⅝	22	—1⅝
141¼	114	Zenith	22	119¼	114	114⅛	—4⅛

American Stock Exchange

6⅛	4⅛	Allied Artists	50	4⅝	4⅛	4⅛	— ¼
13¼	10½	All'd Art., pfd.	13	11⅜	10½	10½	+ ⅛
2⅛	1½	C & C Super	145	1⅝	1½	1½	—
10	8	Du Mont	115	7	6⅜	6⅝	— ⅜
4⅝	3	Nat'l Telefilm	162	4⅝	4⅜	4⅜	—
5¾	2¾	Skiatron	57	4¼	3⅝	3⅝	— ⅜
12⅜	11⅜	Technicolor	61	11⅞	11¾	11¾	— ¼
4½	3⅛	Trans-Lux	7	3¼	3⅛	3⅛	— ⅛

Over-the-Counter Securities

	Bid	Ask	
Ampex	34⅛	36¾	—
Chesapeake Industries	2¾	3½	—
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3½	4½	— ¾
Du Mont Bdcast	6⅞	7¾	—
Guild Films	3⅛	3⅝	—
Official Films	2	2½	—
Polaroid	67	69	—
U. A. Theatres	7	8	— ⅜
Walt Disney	43½	47½	—2½

* No Trading Tuesday.
† Actual Volume.

(Quotations furnished by Dreyfus & Co.)

RENTAL STUDIO DISPUTE

Ted Allen Settles With Auto Dealer & Mortician

Los Angeles, May 22.

Litigation between cameraman Ted Allen and A. C. Burger, St. Louis auto dealer and mortician Paul Glass over operation of a small rental studio was settled out of court here after an involved tangle. Allen and his wife had asked for $711,666, contending they had remodeled the studio from a market in a partnership agreement with the defendants but were left out of control and Allen eliminated from employment when the studio was incorporated and Burger took over.

Burger said he had advanced coin for remodeling and was entitled to a controlling interest. Understood Allen and his wife dropped the action in return for cancellation of two judgments totaling $3,000 which Burger held against them for personal loans.

Darryl Zanuck Contract Covers $9-Mil Financing, Advisory Compensation

Under the proposed new contract between Darryl F. Zanuck and 20th-Fox, the studio will provide 50% of the negative cost of each picture to be produced by Zanuck. In addition, 20th will supply studio facilities and will stand ready to loan the producer his remaining 50% share of the cost.

Contract, under which the current Zanuck deal with 20th would be terminated as of June 30, 1956, has been approved by referee Abraham Greenberg. Supreme Court Justice Thomas A. Aurelio will rule on the contract May 29.

Pact provides that Zanuck can independently produce a maximum of five pix a year with a top aggregate cost of $9,000,000. No film can cost more than $5,000,000, and if one hits above the $4,000,000 mark it'll then be Zanuck's only production for that year.

If Judge Aurelio approves the contract, Zanuck goes on an advisory basis starting July 1 for a 10-year period at $2,885 a week for the first seven years and $1,923 for the last three years. However, he can terminate that partime arrangement during the last three years of the deal.

Under the agreement, Zanuck has to start his indie production wheels turning not later than Dec. 1, 1956. No more than two films can be in actual production in any one year. Contract eliminates the controversial death benefit clause, which has been attacked in a stockholder suit, and it provides that the producer buy up his $1,092,500 life insurance policy before the end of the year. Insurance was taken out by 20th.

Contract gives 20th a 21-year license on the Zanuck pix which the producer is allowed to make with complete autonomy.

Inside Stuff—Pictures

One of those grim comedy of errors which one savvy showman thought couldn't happen to him, has snafued longtime Paramount Pictures' London rep, Richard L. Mealand, who is now convalescing at his Old Lyme, (Conn.) home from cancer of the jaw, contracted in England. Refusing to return to the States, at Par international topper George Weltner's invitation, he underwent operation in England. Apart from the inept surgery, there was also a bungling in the administration of the anasthesia, with result it has also affected Mealand's mobility.

However, since returning to the U. S., the Par production topper in Britain has conciliated himself to preliminary therapy, to be followed by plastic surgery and other expert medical care under American methods.

Weltner cites the progress made by Pat Purcell, Par's longtime traffic manager in France, who contracted leukemia in Paris but, upon his return to New York's Memorial Hospital, for transfusion's etc., he is at least now ambulatory and making progress.

Mealand had been a magazine editor and writer until joining Par's eastern story department under Russell Holman, shifting to England several years ago as London rep for the company. He has since been succeeded by the late J. G. Bachmann's son, Lawrence; the father was a Par producer in the middle span of Par's development.

John Krimsky, an exec at the Donahue & Coe agency, is beginning to feel that the film and legit properties which he initiated in the thirties had a delayed fuse on them. No fewer than five projects with which he was associated, or which he owned, have been revived or are under active consideration again.

Remake of "Maedchen in Uniform" (1932), on which Krimsky owns the German-version distribution and English-language remake rights, is under consideration, and he may complete the dubbing job on it for possible tv presentation; in 1933 he produced Eugene O'Neill's "Emperor Jones," not considered commercial at the time because of its Negro theme. Now Universal has bought it from him and the O'Neill estate for a remake, and it's also been on tv.

Krimsky originally produced "The Threepenny Opera" in 1933 at the Empire Theatre and introed Kurt Weill to America. It ran only 12 performances. Now it's a big hit at the Theatre de Lys. In 1936, Krimsky acquired the flim rights to "High Wind in Jamaica," but couldn't sell the property. Now 20th-Fox will make it. Krimsky also owns the rights to Jules Romains' "Dr. Knock" and hopes to lick translation problems to bring the satire to Broadway.

Conclusion: In the long run, it pays to be ahead of your day.

Being involved in all phases of creative show business, including television, theatrical films, and the legit theatre, is apparently intriguing a number of young producers. The spark for the multi-faceted approach is usually ignited by the initial transfer from television to feature pictures, which is obviously giving the young showmen the confidence to attempt to conquer new worlds.

The new modus operandi, a gleam of a number of indies, is the goal of Sheldon Reynolds, the 32-year-old telepix producer who rose to fame via his "Foreign Intrigue" series. Reynolds is currently launching his theatrical film career with a feature-length offshoot of "Foreign Intrigue," which he wrote, produced, and directed.

In New York to confer with United Artists, which financed "Foreign Intrigue," Reynolds plans to form a producing organization made up of a "group without limitation." The unit, he said, would be "complete in itself" and will not be "pinned down to any media."

Reynolds is talking to the distribution company's toppers about future picture deals. He is dropping his "Sherlock Holmes" tv series and possibly the "Foreign Intrigue" telepix, the future of the latter depending on the reception of theatrical film.

Five Asian cultural leaders told a U. of Minnesota press conference that American films and comic books "are bringing a distorted picture of the United States and its people to the Orient." Five are in the U. S. to attend a series of conferences arranged by UNESCO. One said, "You Americans have so much good writing and literary work generally it is too bad most Asians see you through the eyes of the movies and comics." Another asked, "Can't films of educational nature that depict the true America be made and circulated to counter the typical Hollywood type?"

Twin Cities' press gave generous publicity to the adverse views on Hollywood films.

Although no decision has yet been reached on the picture she'll do, Lana Turner is understood to be guaranteed in the neighborhood of $300,000—against a 50% participation in the profits—for her one-picture deal at Universal. She has story approval as well as approval of certain other elements. She's still under non-exclusive contract to Metro which has a pre-empt right on her services.

Sol Lesser Productions Inc., owned and operated by Sol Lesser, will continue to produce Tarzan and other pictures under the supervision of Lesser. Company sold to Jacques Grinieff was the Sol Lesser Pictures Service Corp., a subsidiary which engaged in the trading of foreign films. Name of this company has been changed to Prudential Motion Pictures Co. and Lesser has no part of the company.

L.A. BOOTHMEN DEMANDS

Ask 40c Hourly Up 1st Year, Another 30c 2d Year

Los Angeles, May 22.

Pay boosts of 40c an hour for the first year and 30c an hour for the second year have been demanded of local circuit and independent theatres by Projectionists Local 150 IATSE. Union also wants double-time on legal holidays, an improved vacation schedule and an eight-cent-an-hour payment by the theatres into a welfare fund.

Demands now are being studied by the Southern California Theatre Owners Association and a negotiation session is slated for Thursday (15). Local 150's pact with the indies expired Jan. 30 and the contract with the major circuits runs out June 30.

RKO Foreign Staff Moves

Melvin B. Danheiser, member of the exec staff at the RKO foreign department, has been elevated to assistant to foreign sales manager Sidney Kramer.

In another switch made by global sales chief Walter Branson, Julius Stein has moved from the domestic accounting division to the foreign end, taking over sales control of Latin America and the Far East.

Eugene W. Castle Fights Losing Battle; Congress Ups Info Appropriation

Washington, May 22.

An appropriation of $115,000,000 for the U. S. Information Agency was okayed last weekend by the Senate Appropriations Committee. This was an increase of $5,000,000 over what the House voted. One of the final witnesses heard by the committee before its action was Eugene W. Castle, a Republican and author of "Billions, Blunders & Baloney," who has been campaigning for several years for a sharp reduction of USIA funds. Castle urged that no more than $50,000,000 be provided for the next fiscal year.

The sum recommended by the committee would be a record-breaking total for the agency. Generous provision is made for the Voice of America and the motion picture service.

However, the Senate Committee did join the House in killing a USIA proposal to convert a World War II baby flattop into a floating Cinerama theatre for the Far East. Project would have cost about $3,250,000.

EXHIB DATA FAKE, SAY DISTRIBS

Invitation to the Danse Macabre

Washington, May 22.

Waxing bitter on the Senate witness stand here, Paramount's studio chief Y. Frank Freeman offered theatre operators the following barbed invitation:

"Get out of the side of the film business which is so unfair to you and come over to the side where you think all the glamor and money is. Paramount will rent you space and let you use Paramount's producers and directors—of course, at the salaries we pay them."

Freeman Speaks For Hollywood

Tells Senate Studios Get Next to No Exhib Support For 'New Faces'

Washington, May 22.

More than two-thirds of the "high quality" pictures that will be made in Hollywood during 1956 will involve the participation of independent units with the major film companies, Paramount production chief Y. Frank Freeman opined in his testimony yesterday (Mon.) before the Senate Small Business Subcommittee investigating industry trade practices. Freeman, in his prepared statement, cited this situation to give the solons a picture of Hollywood's changing modus operandi and to answer exhibitor charges that the film companies are deliberately creating a product shortage by producing less pictures.

Freeman maintained that the "transition from the old order to the new" (participation agreements instead of contract performers and creative talent) is rapidly taking place at all studios and that it is impossible to plan a specified number of pictures annually. The control of this, he said, is in the hands of the indie units.

As an example of the changing economic status of Hollywood, Freeman noted that the number of pictures made in Hollywood has declined from a high of about 425, not including 100 so-called quickies, to about 300 in 1955. He pointed out, however, that the 300 pictures, not including participation payments, cost $300,000,000 as compared to the $250,000,000 cost of the 525 pictures. Thus, he stressed, it cost the industry $50,000,000 more to make 225 less pictures now as compared with 15 years ago.

Noting the limited number of personalities that are b.o. draws, Freeman said there is high competition for their services and that "they are in a position to decide what motion pictures they will make and the terms under which they will make them." Top stars, he said, can command as much as one-half of the profits with the studio taking all the investment risk. Top producers, directors, and writers, he said, can command not only substantial salaries but substantial participations as well.

Hollywood, he emphasized, is making every effort to develop new personalities but "receives little help or no help from the exhibitor" although they continue to clamor for new faces. Efforts would continue to develop new stars, the Par exec said, but as a representative of stockholders he must make deals for pictures "that will most nearly insure the success of the picture."

Freeman said that 15 years ago Hollywood's revenue was derived 75% to 80% from the domestic market and 20% to 25% from the foreign market. Today, he asserted, 42% to 45% of the income is derived from the foreign market and that if it were not for this foreign income every Hollywood studio would be out of business in a short while. He said, therefore, that the film companies must produce pictures with an international appeal.

The Par studio chief, in discussing rising production costs, pointed out that the salaries of studio craft workers has increased over 100% and in some cases as much as 150% since 1939.

Investment Risks

Washington, May 22.

In explaining the investment risks undertaken by the production companies, Y. Frank Freeman, in his testimony before the Senate Small Business Subcommittee yesterday (Mon.) cited Paramount's experience with "The Gold Rush."

The picture, according to Freeman, cost $2,250,000, less print, distribution, and advertising costs. He said the film rental in the U. S. and Canadian market will not exceed $800,000.

Schimel Uppercuts TOA on Walkaway From Arbiter Plan

Washington, May 22.

Adolph Schimel, v.p. and general counsel of Universal, devoted the major portion of his prepared statement to the Senate Small Business Subcommittee hearing yesterday (Mon.) to reviewing the efforts to establish an industry arbitration system.

He expressed his "disillusionment and keen disappointment" at TOA's superficial presention to the committee and its sudden turndown of the arbitration system after two years of work.

In discussing the pre-release section of the arbitration plan, Schimel noted that the 10 film companies had released approximately 275 pictures per year during the last several years and that since the 1953 hearings of the committee there has not been a single prerelease.

He termed the testimony of the exhibitors as "shotgun shooting," with no effort being made to present factual data to back up their charges.

TOA's aboutface on the arbitration system, he said, was a "betrayal" to the distributors as well as to the recommendations of the Senate committee.

On exhibitor demands for arbitration of film rentals, Schimel said the "abdication of decision on price necessarily involves a complete disruption of the producer's business . . . Nowhere in American industry can a parallel for this suggestion be found."

The profits of the producer-distributors as presented by the exhibitors include profits from unrelated enterprises as well as production-distribution profits, Schimel noted.

Universal's door is open to every exhibitor with a complaint, but as a matter of practice, U cannot take "counsel with our competitors" or permit "our competitors to sit in judgment on the propriety of our policies." This statement was an answer to the exhib request for an all-industry conference.

Bob Deitch succeeds Larry Lapidus as film buyer and booker of Eastern Management Corp., operators of eight New Jersey drive-ins. Lapidus is joining the B&Q Theatre Circuit of Boston.

SENATORS JUMP AT ALLEGATIONS

By HERMAN A. LOWE

Washington, May 22.

Exhibitor complaints against film distributors are largely deliberate misrepresentations and refusals to recognize the true situation existing in picture production, the U.S. Senate's Small Business Subcommittee was told during the two days of hearings which end this afternoon (Tues.).

Spokesmen for Hollywood and the distribution end of the business hit back with specific answers to the charges made by the exhibitors before the same committee last March.

There was no pulling of punches by big company witnesses. They used such terms as "betrayal—deliberate and shameless," and claimed affidavits submitted by many exhibitors were misleading, inaccurate and even faked.

The producers went on to point out that the exhibitors seek a virtually guaranteed profit from the film companies, but have no interest nor sympathy for the losses sustained by the studios from pictures which fail to make their costs, sometimes by $1,000,000 or more.

At one stage of the hearing, members of the Senate committee told exhibitors who submitted affidavits to be careful of the authenticity of "a notarized document." Committee staffers might be sent into the field to check the affidavits, the committee warned.

The producers blamed television and drive-ins for most exhibitor grief.

The producer-distributor hearings brought a substantial turnout of company observers as well as reps of Allied States Assn., TOA, and other exhibitor groups.

Among highlights:

Abraham Montague, general sales manager of Columbia, went into a detailed refutation of exhibitor affidavits which brought angry explosions from Senator Andrew Schoeppel (R., Kans.), and a supporting warning from Senator Hubert Humphrey (D., Minn.), the committee chairman, against faked affidavits.

Montague attacked Abram F. Myers, general counsel of Allied, for asserting that a sharp increase of Columbia profits following reduction of the admissions tax in 1954, proved the charge that distributors were grabbing the relief which belonged to the theatres. Montague pointed out that the profit gain started before the tax cut and was due largely to a run of extraordinary pictures, such as "From Here to Eternity" and "Salome," etc. He said a very big share of it came from foreign distribution; from the unblocking of frozen coin in France, Italy and Brazil, and from sales to television.

Montague disclosed that "almost 50% of the pictures released each year are losing ventures for Columbia" and, except for three productions—"Caine Mutiny," "On the Waterfront" and "Here to Eternity," Columbia would not have broken even domestically in 1954 and 1955.

It was Adolph Schimel, general counsel of Universal, who charged that a "betrayal—deliberate and shameless" on the part of TOA wrecked the arbitration negotiations. (See separate story).

Producers' Initiative

William C. Gehring, 20th-Fox v.p. and exec assistant to prexy Spyros Skouras, discussed in length the technical developments in widescreen photography. His purpose was to ridicule the exhibitor charges that the introduction of new processes was designed to injure and put out of business the small theatre operator.

He explained that the film companies had spent considerable coin to come up with new and different presentations in order to lure the public away from their tv sets and into the theatre. He said 20th alone spent $9,000,000 in developing CinemaScope and other devices

(Continued on page 16)

Paramount's Phillips Points to Exhib Leaders' Unpublicized Personal Pelf

Washington, May 22.

Elaborate, prepared statements, ranging from 11 to 44 pages of printed materials have been presented by various distributor witnesses appearing before the Senate Small Business Subcommittee probing film industry practices. The statements, in the main, were designed to answer the charges made by exhibitors when they had their innings before the committee last month. Experts and leaders from various phases of distribution and production were employed to present the film companies side of the story at the hearings which commenced here yesterday (Mon.).

The following is a digest of the statement presented by Louis Phillips, general counsel of Paramount Pictures. He testified: The statements of the exhibitors were rash and irresponsible and represent many false declarations and half-truths. Distribution would offer documentary evidence as distinguished from the "undocumented and free wheeling statements made by exhibitor witnesses."

Paramount's objective is to make the best possible pictures and to distribute them to as many theatres as possible in order to recoup its investment. It's foolish therefore to argue that Paramount is trying to drive any theatre out of business.

Allied States Assn.'s position is inconsistent. It fought for divorcement and is now asking that the formerly affiliated theatres be permitted to produce pictures. This illustrates lack of sincerity of exhibitor leadership "which demands divorcement one day and soon after seeks integration."

TOA-Allied Deal

The withdrawal of TOA from arbitration just prior to the date of the Senate hearings "leads one to draw the inference from that conduct that Allied and TOA made a deal." No responsible executive of any film company could with propriety consent to the arbitration of film rentals or sales policies since he would not be discharging his proper duty to the stockholders of his company. No investor or banker would permit his money to be used in so hazardous an undertaking. In no other business would the buyer have the effrontery to make such an unbusinesslike demand.

The exhibitors' case lacks factual proof. Their spokesmen are important exhibitors who have grown rich in the industry, owning and operating large chains. In contrast to the public financial statements of the film companies, exhibitors' income figures are not public property. Not a single exhib who has appeared before the committee has presented an audited profit and loss statement to prove whether or not their claims are true.

Poverty Plea Phoney?

Phillips presented in detail the financial operation of the theatres controlled by Rube Shor, president of Allied, showing that they had been operating profitably. In addition, he noted that Wilbur Snaper, George Keresotes, Benjamin Berger, and Trueman Rembusch, exhibitors who had testified before the committee, "reputedly are well-fixed, successful exhibitors," but that not one had presented his own financial statement.

The exhibitor complaints are general. In many cases, Paramount charges less film rental than it costs to handle the accounts. If it were trying to put the small theatres out of business, it wouldn't service for as little as $12.50 per picture. Some theatres are destined to fall by the wayside no matter what is done for them, including giving them pictures free. There are theatres that cannot succeed because of changing conditions in their localities, competition from drive-ins, impact of television, and other causes. None of these things can be blamed on the distributors.

The average negative cost of

(Continued on page 16)

Reagan Round-Robin

Metro is mailing to more than 7,500 exhibitors throughout the country the complete text of sales chief Charles M. Reagan's statement before the Senate Small Business Subcommittee probing industry trade practices. The statement runs 22 pages.

In an accompanying letter, Reagan did not request formal acknowledgement, "but if you wish to comment on my statement or any phase of the hearings, or regarding government regulation of our business in any form, your correspondence is invited and your comments are welcome."

Says C. M. Reagan: MGM Adjustments Total $2,038,412

Washington, May 22.

Adjustments on film rentals totalling $2,038,412 were granted to exhibitors by Loew's during 1955, sales chief Charles M. Reagan told the Senate Small Business Committee yesterday (Mon.). The adjustments amounted to $1,634,191 in 1954 and $1,125,604 in 1953, Reagan disclosed.

There is no parallel to this practice in any other industry, Reagan noted, stressing that the policy was a "one way street" since the exhibitor never volunteered to increase the terms "if a picture does unusually well at the boxoffice."

Exhibitor complaints totalling 50 affidavits, Reagan stated, do not contain a semblance of proof on the broad basic charges in light of the fact that there are thousands of exhibitors throughout the country. An investigation by Loew's, he said, "shows beyond doubt that the charges are baseless . . ." The charges made by the exhibitor leaders, he maintained, are not representative of the feelings of the large body of exhibitors throughout the country. Loew's, he said, has received scores of unsolicited letters from theatremen praising the company's dealings with its customers.

The sales topper reviewed the financial status of Loew's to point out that the figures presented by Allied's Abram F. Myers were misleading. Loew's, he pointed out, showed a profit, before taxes, of $2,866,000 in 1955 on gross rentals of $103,688,800 or a return of 2½%, "an earning ratio which is probably lower than any other major industry in this country . . ."

On the charges of the deliberate creation of a product shortage, Reagan pointed to the fact that many pictures received only 5,000 bookings as compared to 13,000 to 15,000 for others. News of boxoffice value quickly spreads, Reagan said, and what the exhibitor complaint actually boils down is "Mr. Producer, you must make a greater number of pictures, regardless of cost to you. We will then license only the pictures we choose to exhibit. As to the pictures we do not license, you can keep them and take your loss."

The Metro sales chief explained that the film companies can only produce the "most outstanding pictures" at tremendous costs in efforts to fight television. In the last two and half years, he said, there was an increase in the average negative cost of M-G pictures of over $500,000, being $1,307,000 in 1952-53, $1,566,000 in 1953-54, and $1,815,000 in 1954-55. In determining the number of pictures to make each year, Reagan explained, "we must continue to recognize these new factors in addition to the basic risk aspect of our business."

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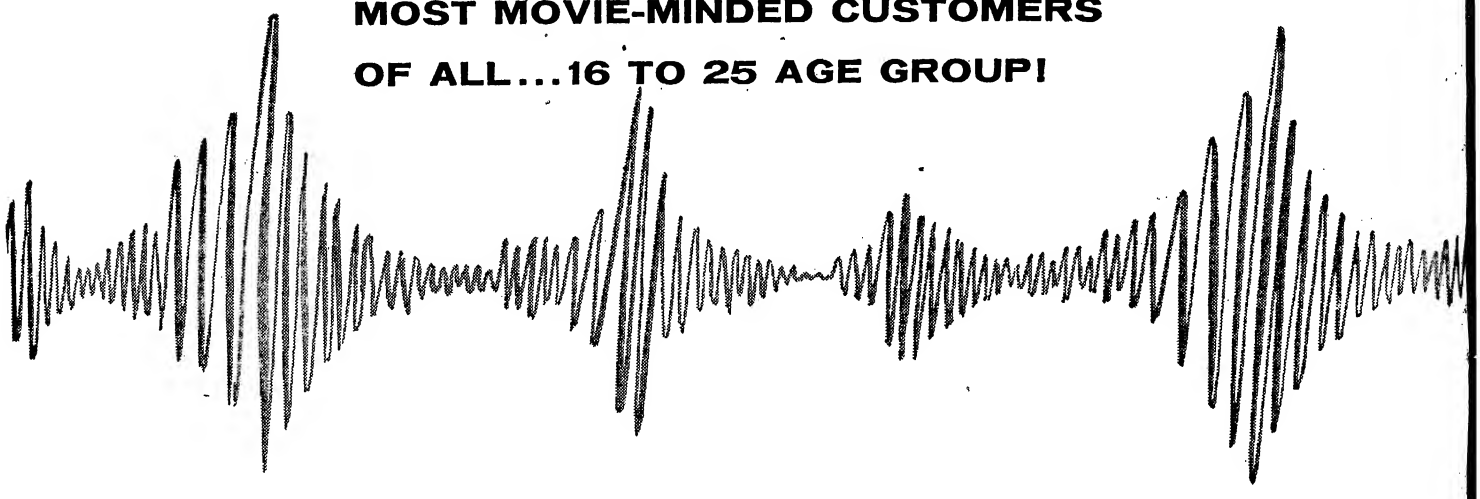
THE EDDY DUCHIN STORY

because...

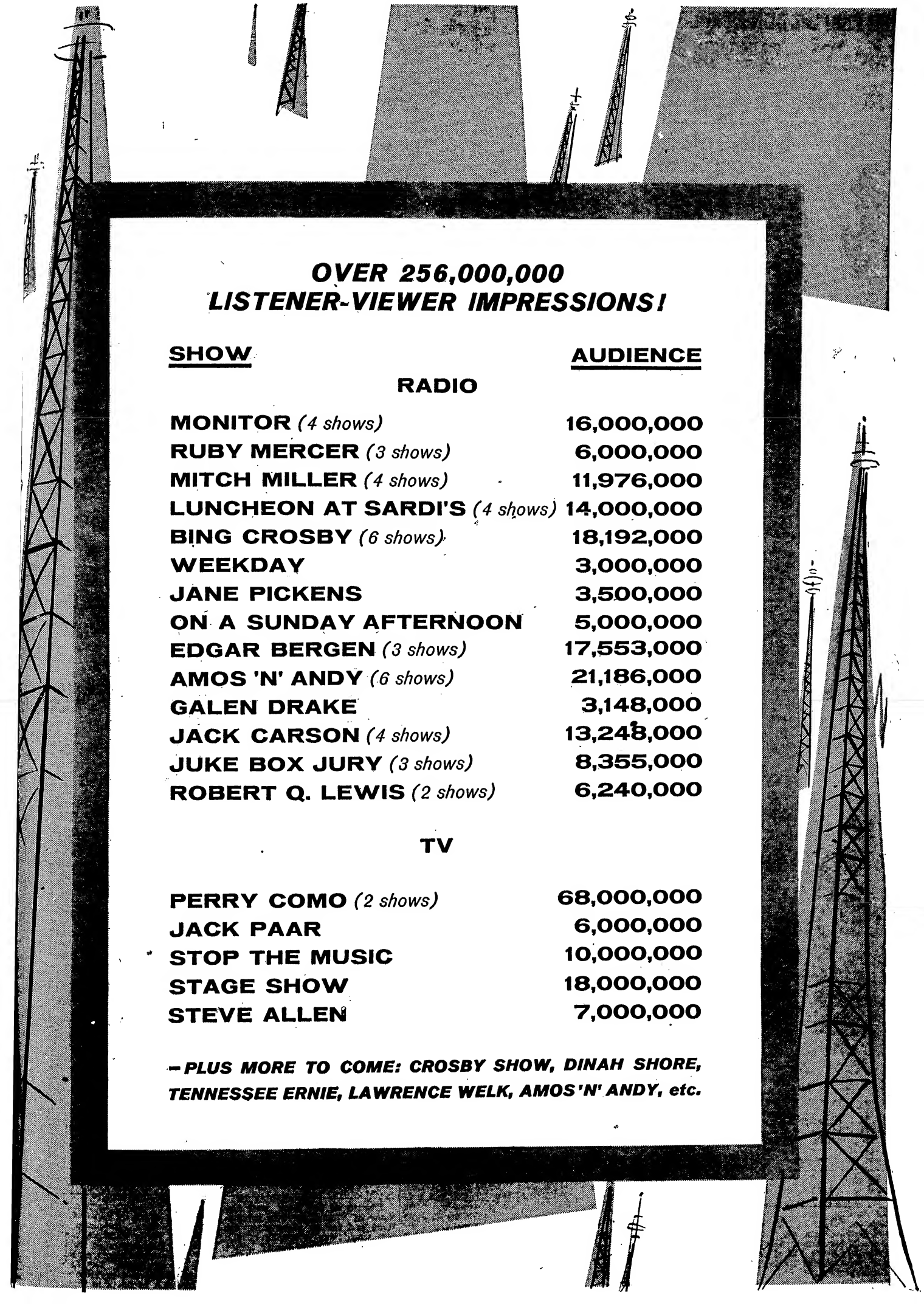
THE MIGHTY RADIO AND TV CAMPAIGN WILL BLANKET THE NATION... WITH POWERFUL APPEAL TO YOUR MOST MOVIE-MINDED CUSTOMERS OF ALL...16 TO 25 AGE GROUP!



ENTIRE 206-STATION CBS RADIO NETWORK will concentrate on a continuous, co-ordinated campaign to flood the airwaves for three solid weeks...from June 24th to July 14th! CBS local and network shows in your area to be saturated with hundreds upon hundreds of integrated DUCHIN STORY plugs!

KIM NOVAK RADIO SATURATION CAMPAIGN will sell Kim on more than 8000 radio spots...over 375 stations...covering 300 cities throughout the country, via a countrywide GEMEX WATCHBAND tie-up...featuring strong plugs for THE EDDY DUCHIN STORY!

PREMIUM-TIME TV SHOWS have plugged–and will continue to plug–the picture coast-to-coast!



OVER 256,000,000 LISTENER-VIEWER IMPRESSIONS!

SHOW	AUDIENCE
RADIO	
MONITOR *(4 shows)*	16,000,000
RUBY MERCER *(3 shows)*	6,000,000
MITCH MILLER *(4 shows)*	11,976,000
LUNCHEON AT SARDI'S *(4 shows)*	14,000,000
BING CROSBY *(6 shows)*	18,192,000
WEEKDAY	3,000,000
JANE PICKENS	3,500,000
ON A SUNDAY AFTERNOON	5,000,000
EDGAR BERGEN *(3 shows)*	17,553,000
AMOS 'N' ANDY *(6 shows)*	21,186,000
GALEN DRAKE	3,148,000
JACK CARSON *(4 shows)*	13,248,000
JUKE BOX JURY *(3 shows)*	8,355,000
ROBERT Q. LEWIS *(2 shows)*	6,240,000
TV	
PERRY COMO *(2 shows)*	68,000,000
JACK PAAR	6,000,000
STOP THE MUSIC	10,000,000
STAGE SHOW	18,000,000
STEVE ALLEN	7,000,000

— PLUS MORE TO COME: CROSBY SHOW, DINAH SHORE, TENNESSEE ERNIE, LAWRENCE WELK, AMOS 'N' ANDY, etc.

London Film Biz Still Healthy; 'Afrique' Okay $7,500, 'Swan' Stout 12G, 'Concho' Rousing 7G, Both 3d

London, May 15.

West End firstruns are still maintaining a healthy pace, but the best results in the last stanza came from some of top holdovers.

"The Swan" in third Empire frame looks great $12,000. "Johnny Concho" still is solid $7,000 in its third week at Leicester Square Theatre. "Carousel" finished its third Carlton round with a solid $7,200. "Cinerama Holiday" is still in the chips with a big $10.000 or near in its 12th Casino week.

Among the newcomers, "Port Afrique" grossed a sturdy $7.500 in its opening sesh at the Odeon, Marble Arch. "Land of Pharaohs" shapes okay $7,000 at Warner in second session.

Estimates for Last Week

Carlton (20th) (1,128; 70-$1.70)-"Carousel" (20th) (4th wk). Lusty $5,500 after $7,200 in third round.

Casino (Indie) (1,337; 70-$2.15)-"Cinerama Holiday" (Robin) (12th wk). Continues big at around $10,000.

Empire (M-G) (3,099; 55-$1.70)-"The Swan" (M-G) (3d wk). Heading for great $12,000 or near. Last week $13,200. "I'll Cry Tomorrow" (M-G) set to follow.

Gaumont (CMA) (1,500; 50-$1.70) —"Nightmare" (UA) and "Patterns of Power" (UA). Neat $6,200.

Leicester Square Theatre (CMA) (1,376; 50-$1.70)—"Johnny Concho" (UA) (3d wk). Current run ending at solid $7,000. Last week $7,700. "Wicked As They Come" (Col) and "Woman of River" (Col) follow May 17.

London Pavilion (UA) (1,217; 50-$1.70)—"Rosanna" (UA) (2d wk). Good $5,500. Last week, $6,400. "Bold and Brave" (RKO) preems May 18.

Odeon, Leicester Square (CMA) (2,200; 50-$1.70 — "March Hare" (BL) (2d wk). Moderate $4,000. Last week, $4,500.

Odeon, Marble Arch (CMA) (2, 200; 50-$1.70) — "Port Afrique" (Col). Sturdy $7,500, better than expected.

Plaza (Par) (1,902; 70-$1.70) — "Trouble With Harry" (Par) and "Scarlet Hour" (Par) (2d wk). Steady $7,500 or near.

Rialto (20th) (592; 50-$1.30) — "It's Never Too Late" (ABP) (2d wk). Poor $1,500 or near. Last week, $1,700. "The Rack" (M-G) bows May 17.

Ritz (M-G) (432; 50-$1.30)—"Forever Darling" (M-G). Average $3, 000.

Studio One (APT) (600; 30-$1.20) —"African Lion" (BV) and "Blue Men of Morocco" (BV) (7th wk). Above average $2,900.

Warner (WB) (1,785; 50-$1.70) — "Land of Pharaohs" (WB) (2d wk). Pleasing $6,700. Opening week was solid $8,200. "Serenade" (WB) follows on May 24.

SCOT CINEMA LEADER TO MAKE 5 TINTERS

Glasgow, May 15.

Sir Alexander King, cinema magnate, announced a plan to make five Scot color pix for showing in world cinemas and on tv. He would spend $60,000 on them. King is chairman of the Films of Scotland committee. Films will deal with Scot country dancing, horses, island shipping, Aberdeen and ancient castles, including Culzean Castle, Ayrshire, where President Eisenhower has a clifftop suite reserved for his all-time use.

"Highland Trail," scripted by Alastair MacTavish Dunnett, newspaper editor, is to be lensed next July in the Highlands. A $30,000 color pic of the Robert Burns country is also being lensed. Walt Disney unit is filming local landmarks in CinemaScope for the "People and Places" series.

Now 138 Mex City Cinemas

Mexico City, May 15.

Swanky firstrun, the 3,500-seat Cine Tlacopan, brings to 138 the number of local cinemas in operation. Its owner-operator is the exbanker, Carlos Novoa, who directed the government's Bank of Mexico for some time.

It opened with a double-feature bill headed by "The Robe" (20th).

Lower Calif. to Supply Coin for Tiajuana Pix

Mexico City, May 15.

Government of Baja California, Mexico's youngest state, has thrown in with film studios just built at Tiajuana, a key city in the state, by offering to finance producers using the plant. Previously, practically all provisions of coin to pix makers who didn't use their own funds, was by the trade's own bank.

The Tiajuana studios have obtained all okays for operations, including approval by the National Cinematographic Board and by the Picture Production Workers Union (STPC), which had opposed establishment of the California border plant on the ground that it would undermine studios here by syphoning off biz. STPC aboutface stems from a powwow Juan Jose Perez Padilla, Tiajuana studios prezy, had with STPC brass.

British Film Biz Slump Confirmed by BOT 1955 Survey, Down $11 Million

London, May 22.

The full extent of the b.o. slump in Great Britain is illustrated by the Board of Trade's published official statistics for 1955, based on a survey of 4,483 picture theatres, equal to 99.9% of the country's seating capacity. To'al admissions were down by 94,000,000 and gross dipped by more than $11,000,000.

The BOT breakdown, which gives comparative returns for the years 1950 (when their surveys first began) and 1954, shows that attendance has slumped by upwards of 200,000,000 in five years, although, because of changes in admission prices, there is a slight improvement between gross receip s in 1950 and 1954. Gross in 1955 was $296,324,000 against $294,506,000 in 1950. In 1954, the gross totalled $307,997,000. Admission duties lopped off $83,590,000 from gross receipts and payments to the Eady pool reduced the total by a further $7,420,000.

Comparative figures for previous years show fluctua'ing returns. While the level of admission duty payments has dropped from over $104,000,000 in 1950, net takings and the exhibitors' share have improved by about $5,000,000, compared with the 1950 results.

Producers collected as their $41,865,600, almost 4% less than in 1954. Foreign producers received $29,996,400, about the same as in 1954, but the British producers' share fell from $13,552,000 in 1954 to $11,869,200 last year, a decrease of more than 12%.

After deduction of direct distribution expenses and payments to producers, distribs retained $12,916,400, again showing a drop of 4% from the previous year. The BOT repor records a sharp rise in direct distribution expenses for prints, advertising, trade shows, etc., in the second half of last year, accounting for more than 20% of gross rentals, compared with only 16% for the corresponding period of 1954 and 17% for the first half of 1955.

ASFP Sees Need Of Eady Levy Increase

London, May 15.

A demand that the Eady levy should be upped to a minimum of $14,000,000 a year has been made by the Assn. of Specialized Film Producers. The figure was first revealed by Frank Hoare in his presidential address, and the same suggestion has presumably been made in the association's reply to the Board of Trade questionnaire on the future of the British film industry.

The ASFP, according to Hoare, is advocating a higher supporting quota to start at 30% (against the present level of 25%), a discriminatory tax in favor of British pix, statutory minimum rentals and a re-introduction of distrib's quota.

British Enter Strong Films in Berlin Fest

London, May 22.

In line with the British film industry policy of active participation in Continental film festivals, a strong lineup of product has been chosen for next month's Berlin junket.

The British Film Producers Assn. announced that "Iron Petticoat" (Remus), "Long Arm" (Ealing) and "Loser Takes All" (IFP) have been selected for entry. Also that "Richard III" goes forward as an invited participant.

Auld Lang Syne TV Hits New Snag

Glasgow, May 22.

Independent tv, as distinct from the BBC variety, may be delayed another six months here. New tentative teeing-off date is named as September 1957.

Due to coin problems the appointment of a Scot program contractor is being held up.

A few weeks ago the Independent Television Authority reduced the proposed annual license fee from $990,000 to approximately $660,000. It is now considering further applications from interested groups.

The ITA is not now disclosing how many further applications it has received. This is to avoid publicity and controversy, which it regards as "unwelcome."

Many problems have to be thrashed out with individual contract applicants.

The original three applicants, Roy Thomson, newspaper boss, Mavis Films Ltd. of Glasgow, and Templar Film Productions of Glasgow, have reapplied. There is also a new fourth applicant.

Total of 15% of the viewing material will be of local origin, thus raising further coin problems in the early stages before wide range of viewers is established.

Additional money commitments include the down payment of approximately $90,000, plus $300 a day for news service originating in London. There will also be an annual payment to the Post Office of $1,500 per mile of television cable from the Glasgow telephone exchange to the site of the studios.

MOSS EMPIRES' TAX HIGHER THAN PROFITS

London, May 15.

Moss Empires, the theatre chain which controls the London Palladium, Hippodrome, Victoria Palace, Prince of Wales and a string of suburban and provincial houses, paid substantially more in admission tax than it registered in trading profit during the year ended last Dec. 31.

The outfit, headed by Prince Littler, paid in admission duty upwards of $1,226,000, but its trading profit was just over $820,000. Taxation lopped off over $500,000 from that total.

Stokowski, Shearer Top Zurich June Festival

Zurich, May 15.

Stadttheatre, Schauspielhaus and Tonhalle (Concert Hall) have announced programs for the traditional Zurich June Festival, June 1-July 3. Stadttheatre (opera) presents guest performances by the Teatro dell' Opera di Roma with Rossini's "Barbiere di Seviglia" and Puccini's "La Boheme." As a memorial to Swiss composer Arthur Honegger, who died last November, two of his operas, "Antigone" and "Amphion," will be staged June 16 and 20.

Schauspielhaus (legit) announces "Theatre in Four Languages," devoted exclusively to classics. Program opens June 9. On June 11-12, France's Theatre National Populaire will do Moliere's "Don Juan," with its founder and managing director Jean Vilar in the title role. The Bristol Old Vic Co. will present Sheridan's comedy "The Rivals," with Moira Shearer, June 20-22. Tonhalle presents five symphony concerts, with conductors Leopold Stokowski, Otto Klemperer, Ataulfo Argenta, Hans Rosbaud and Georg Solti. In the Stokowski concert, pianist Kurt Leimer will play his own piano concerto.

Arg. Exhibs Refuse to Prolong Tax, Leave Prods. With Coin Shortage

Buenos Aires, May 15.

Argentina's motion picture producers are getting a dose of their own medicine after having thoroughly antagonized the exhibitors by their action in jockeying the Entertainment Board to shutter cinemas for violations of the Protection Law. The exhibs have retaliated by refusing to prolong an agreement to continue applying the 60-centavo tax on all tickets sold, which gave them 21 centavos. But more important, this covered most of their production costs.

With only limited credits from the State bank, and these only paid to them on completion of each picture (not before the start as previously), and without the millions of pesos they got from the 60-centavo tax, the producers are without capital to cover their daily overheads. So they claim. One of them has put up for sale an apartment house he had been building throughout for the last five years. Not all are as poor as they pretend, but are crying misery to give an impression that their connections with the late dictatorship brought them no profit.

The producers' main trouble is that the pix which they are now releasing are of the indifferent type, produced when they had unlimited State protection. They made no effort towards quality production in that era. This makes for disastrous boxoffice results and exhibs actually announce the native productions with apologies to their patrons for moving out foreign pix when they could be held for many weeks if they did not have to comply with the Protection laws.

The only studios currently active are Sono Film's, which has now started leasing to independent producers; the Baires studios, occupied by Artistas Argentinos Asociados, with talk of shuttering; Guaranteed, which has become most active since the Revolution; and Libertador, which uses the San Miguel Studios.

Now Japan Plans Fast Pix Prod. of 'Macbeth'

Tokyo, May 15.

Toho Motion Picture Co. plans to beat Sir Laurence Olivier to the boxoffice with a film based on Shakespeare's "Macbeth." The Japanese production, budgeted at $350,000, alltime high for a Jap film, will turn the ambitious Scotch general into a power-hungry samurai (warrior chieftain) of ancient Japan.

Toshiro Mifune, star of "Rashomon" and the more recent "I Live in Fear," will have the lead with a native actress playing Lady Macbeth. Akira Kurosawa, who directed "Rashomon," will do this color flim.

Location work gets underway this month at the foot of Mt. Fuji where Toho is constructing a life-size castle. Kurosawa hopes to finish the film by September.

War Vs. Nudity, Dirty Lines Sweeps From Pix To Mex Stage Prods.

Mexico, City, May 15.

The raging war against femme nudity and crude lines and routines against the Mexican films has spread to the theatre again, this time to vaude-revue houses, after a swipe at the legit and art spots.

This drive began with the shuttering of the Teatro Tivoli here by the city government, on the grounds that the show there, cutely advertised as "burlesque, like in Paris," often verged on the pornographic. The closing was endorsed by the Catholic League of Decency, which is in the vanguard of the drive to clean up Mexican and all other pix exhibited here.

But the shutdown is being protested by the Theatrical Federation and the National Federation of Theatrical and Public Spectacles Unions.

The Theatrical Federation asserted that Adolfo Bustamante, city amusements chief, has steadfastly refused to permit reopening of the vaude-revue theatres, the Cervantes and Covadonga, which it claims he shuttered "arbitrarily." The department announced that both theatres had been closed because it disapproved shows they were presenting, saying they were much broader than burlesque. Mayor Uruchurtu announced that he approves Bustamante's action in the Tivoli case.

No March in May Day Parade, Fined by Union

Mexico City, May 15.

Dolores del Rio, Arturo de Cordoba, Maria Felix, Cantinflas and many other top Mex stars can expect to find a one day's dent in their next pay checks, it was stated by actors union authorities here. Deductions are based on the fact that these thesps failed to march in labor's 1956 May 1 parade. Union has a standing order that all members must appear and be reviewed by the country's president. Announcement that those failing to do so would be docked a day's pay, was revealed well in advance. Most top actors just didn't appear.

Toughest part for the actors involved is that the union holds all the trump cards, since it collects their salaries from the producers and can make deductions before passing on what remains. Total take for the union coffers is calculated to be $10,000 to $15,000, with stars having to pay plenty for that free day at home.

Ex-Vienna Operetta House to Be Cinema

Vienna, May 15.

Theatre an der Wien, once the scene of Vienna operetta productions and for 10 years after the last world war a branch of the State Opera, will be turned into a cinema unless a miracle happens.

Ernst Marischka, film producer, bought half of the building, the other half belongs to his brother, Hubert.

CBS Workshop Sets 'World Preem' of Opera In Col. Records Tieup

CBS has arranged one of its rare tie-ins with Columbia Records, wherein the "CBS Radio Workshop" will world-preem a one-voice opera based on an August Strindberg monolog preliminary to a Columbia album release of the same opera. It's called "The Stronger," and was written by Hugo Weisgall to the original Strindberg monolog.

First-time-anywhere broadcast, slated for sometime in June, exact date to be correlated to the Columbia album release, will star Adelaide Bishop with the Alfredo Antonini orch. Album will have the same artists. As an added offbeat touch for radio, the monolog consists of a woman talking to a corpse, the corpse being the mistress of the speaker's husband and her own murder victim.

Southeast Asia Film Fest to Be Largest

Hong Kong, May 15.

The third annual film festival in Southeast Asia, to be held here starting June 12, shapes to be the largest to date, both in number of entries and in delegates attending from the eight member countries of the Federation of Motion Picture Products in Southeast Asia. Thirteen feature films and nine documentaries already have been entered in the competition, and indications are that the total number of features will run to about 30.

Indicative of the size of the official delegation to the fete is fact that Philippines has announced it will send a party of 37 technicians and artists. Japan's group is expected to be of equal size and proportionately similarly large delegations are planned by Formosa, Singapore, Malaya, Indonesia and Thailand. Little Thailand has entered two Eastman color features. Two of Japan's entries are also expected to be tinters. The Federation sponsored two previous festivals, the first in Tokyo in 1954 and last year in Singapore.

Technicolor in 1956: 80 Features

But Kalmus Warns Stockholders of Trend to Fewer Tinters and Fewer Print Copies

While Technicolor in 1956 expects to process a minimum of 80 features, the general industry direction is towards fewer films in color and fewer prints on those pictures, Herbert T. Kalmus, Technicolor prexy, told the annual stockholders meeting in N. Y. Monday (21).

Kalmus also saw an increasing demand for specialized laboratory work with attendant higher prices per foot of print. Immediate effect of this, he said, was to somewhat diminish the Techni print volume now running at about 425,000,000 feet a year compared with the 560,000,000 peak in 1953.

Kalmus disclosed the April net of Technicolor as $174,500, or 9c per share, making it $678,400 or 34c per share for the first four months of 1956. Figuring on the basis of no improvements for the rest of the year, he crystalballed the year's earnings as running to 94.7c per share. However, he pointed out, the lab expects to effect a quarter-of-a-cent per foot saving in manufacturing costs and its work volume is up by six features.

Kalmus disclosed an important improvement via changes in Technicolor printers. "This step may require that Technicolor develop the negative," he said. He added that the use of a squeeze or anamorphic lens at the camera and a corresponding lens at the Techni printer would allow the lab to take an eight-perforation VistaVision negative and come up with a standard 35m CinemaScope print.

Except for "one or two minor points" the agreement for an Italian Technicolor lab has been completed, Kalmus reported. British lab, he said, now contributes eight percent of Techni's overall earnings. Techni hopes to have a $20,000,000 business via its Graphic Arts division within the next five years.

GRUENBERG MOVES UP IN RKO REALIGNMENT

Leonard S. Gruenberg, RKO's metropolitan district manager, this week was promoted to head of a newly-reated empire state district, consisting of New York, Albany and Buffalo. Switch is part of a field realignment set by Walter Branson, global sales v.p.

Sol Sachs was elevated from Dallas branch chief to southwestern district manager, covering Dallas, Memphis and Oklahoma City. Hatton Taylor was moved up from Boston branch manager to east-central district head, supervising Cleveland, Cincinnati, Detroit and Indianapolis. Taylor is succeeded in Boston by Otto Ebert, who shifts from the Detroit managerial post. Lloyd Krause moves from Cincinnati to Detroit and is succeeded in the former by Lee J. Heidingsfeld, upped from salesman status.

Travis D. Walton was promoted from sales manager to branch manager in Dallas. Eastern district under R. J. Foliard and the southeastern under Dave Prince remain unchanged.

Briton on Camera For Greene's 'Quiet American'

British cinematographer Robert Krasker has been signed by Figaro Inc. for its forthcoming production of Graham Greene's "The Quiet American," to be written and directed by Joseph L. Mankiewicz for United Artists release.

Krasker will fly to Saigon, Indo-China, at the end of the month with F. E. Johnson, Figaro production manager, and Alfred Katz, public relations consultant, to scout locations and make preliminary arrangements for filming which will begin in January.

New Frels Texas Ozoner

Victoria, Tex, May 22.

A new 1,000 car ozoner is to be built here on a 77 acre tract, according to Rubin S. Frels, veepee and Doyle Oliver, general manager of Frels Theatres Inc.

Mrs. Marjorie S. Frels is prez of the circuit which will operate a total of four outdoor theaters with the opening of the drive-in here.

DICK WALSH TO SPEAK AT EDINBURGH MEET

Richard F. Walsh, president of the International Alliance of Theatrical Stage Employees, left over the weekend for London, en route to Edinburgh where he will address the convention of the National Assn. of Theatrical and Kine Employees. He was invited to the meet by Sir Tom O'Brien, MP and general secretary of the British entertainment union.

Walsh has also agreed to meet with NATKE representatives in an effort to help work out solutions to problems concerning the production of American films in England and the exhibition of British films in the United States.

The IA topper is due back in the U. S. on June 2 in time to attend a meeting of the AFL-CIO executive council.

'Evil & Immoral' New COMPO Tag On 10% B. O. Tax

Council of Motion Picture Organizations is getting tough in its campaign to eliminate the 10% Federal levy on theatre ticket sales. The trade group this week went on record with this declaration: "We believe continuation of the Federal admissions tax on motion picture theatres is an excessive use of the Government's taxing authority, and is, therefore, evil and immoral."

Pleading exhib poverty in a full page ad in Editor & Publisher, COMPO further states: "Since continuation of the tax would obviously imperil the existence of a great industry, and its repeal now would neither contribute to inflation nor throw the budget out of balance, our Government would seem to be morally bound to remove this tax at this session of Congress."

COMPO claims it has records showing that half of the theatres paying the tax are operating in the red and the others are near the break-even point. On an overall basis, United States exhibition had an operating loss of $8,000,000 in the six months from last October to March 31.

Yet, COMPO continued, these theatres paid an admissions tax last year of $80,000,000.

O'Donnell Optimistic

Robert J. O'Donnell, chairman of the industry's campaign to kill the admissions tax, stated over the past weekend the anticipated Federal surplus for the fiscal year ended June 30 should be a strong point in the industry's favor. Capitol Hill estimates of the surplus have ranged as high as $4,000,000,000.

Removal of the admissions levy would cost the Government only $48,000,000, said O'Donnell, and this obviously wouldn't reduce the surplus to any appreciable extent or unbalance the budget. Thus there's no reason why the Fed bite on admissions shouldn't cease, he argues.

Texas Move

Dallas, May 22.

Dallas Motion Picture Board of Review has adopted a formal resolution advocating removal of the 10% Federal admissions tax. Mrs. Roderic B. Thomas, president of the group, sent copies to all Texas Congressmen as well as to the presidents of other film units across the country asking them to take similar action.

Dallas resolution expressed "deep concern" with the troublesome economics of exhibitors and recommended relief for them via the tax repeal.

Kazan-Schulberg Paired On Arkansas Feature With Andy Griffith

Elia Kazan's Newtown Productions starts production of "A Face in the Crowd" on location in Piggott, Ark., on Aug. 13. The film is an original screenplay by Budd Schulberg and is based on his short story "Your Arkansas Traveler."

Andy Griffith will leave the Broadway stage hit, "No Time for Sergeants," to appear in the leading role in the film. Currently editing "Baby Doll," which like "Traveler" will be released by Warner Bros., Kazan will join Schulberg in Arkansas in August.

SHELDON REYNOLDS' SLANTS ON TV TALES

Discussing tv-to-pix conversions, Sheldon Reynolds ("Foreign Intrigue") joined the list of those who feel that "stretching" often destroys the teleplay's impact as a motion picture. A tv play, like a short story, can be brilliant as originally presented, but expanding often destroys the intent, he pointed out.

He stressed that the feature-length "Foreign Intrigue" has no connection with the tv series except to make use of a "valuable" video title. Title represents an important selling point and exploitation plus, but at the same time the pub-ad campaign will have to overcome the resistance of the public who may believe they're seeing an expanded version of the tv series.

2D RESERVED SEATER

Missouri, St. Louis Gets Todd-AO Gear for 'Oklahoma'

St. Louis, May 22.

Fanchon & Marco is converting its midtown Missouri, a 3,500-seater into a deluxe house and will launch Todd-A-O production of Rodegers-Hammerstein's "Oklahoma."

House will operate on a policy of reserved seats in competition to the downtown Ambassador, which has Cinerama on similar policy.

According to Edward Arthur other films lined up at Missouri under the new policy include "Around The World In 80 Days," De Mille's "The Ten Commandments," and "South Pacific."

Reade Sees British Being Themselves And Their Future In U.S. Sounder

MURROW'S FILM BOW AS TODD'S NARRATOR

Hollywood, May 22.

Edward R. Murrow will make his film bow as narrator for Mike Todd's "Around the World in 80 Days."

Commentator flew to Coast for a quick look at rough cut, and agreed to write narration as well. Todd will film narration job in N. Y., upon Murrow's completion of script.

Public Protests 'No Choice' Dating By Area Drive-Ins

Albany, May 21.

Simultaneous showings of the same pictures at a number of Albany area drive-ins is causing annoyance and arousing the ire of the local film public. Managements of the outdoor theatres are receiving complaints about the exhibition of the pictures in all drive-ins "at the same time and for the same number of nights."

The subject of the day-and-date bookings has been frequently discussed by the local operators, but so far no solution has been reached. Main argument advanced by patrons is that if for some reason they miss a picture during the three or four-day playing period, they have lost all opportunity to see the particular film in the future. In addition, patrons point out that if they have seen the picture, they cannot go to any other outdoor house because the same picture is being shown.

Early this spring, local ozoner ops met and reportedly reached an informal agreement for a division into two groups, three playing a top release one week and three showing it second-run and reversing the procedure on the next picture. The agreement did not last.

Some European producers are still spoiling their product by copycatting Hollywood, says circuit owner and foreign film distributor Walter Reade Jr.

Just back from the Cannes fest, where he surveyed the new European pix for his Continental Distributing outfit, Reade said in N. Y. last week that he had warned the local producers against the tendency to pattern films after the Hollywood example.

"They call them 'international' films," said Reade. "Actually, 'international' seems to be a synonym for 'Hollywood'."

Reade, who made deals for several imports, said he was struck by what he saw in Britain. "The British pictures today, while still typical, are tackling gutsier subjects and their production values are higher than ever," he noted. "I am convinced that the films have a greatly improved chance for success in the American market."

Reade also thought that European industries should exercise greater care in the choice of films they are sending to the U. S. "It is a mistake to send in the wheat with the chaff," he observed, adding that he was aware that it was difficult—if not impossible—for a producer to resist the opportunity of getting at least some money from the American market.

DISNEY EQUALS $2.17, WELL UP FROM YR. AGO

Walt Disney Productions chalked up a net profit of $1,418,850, equal to $2.17 per common share, for the six months ended March 31, representing a substantial gain over the same period last year when the earnings amounted to $430,048, or 66c a share. Company's interest in Disneyland is not reflected in the new financial report.

Gross business climbed to $12,859,321 in the new period, compared with $9,876,175 for the corresponding period of 1954.

Financial report was issued yesterday (Tues.) coincident with anticipation in the trade that Disney is planning a new stock issue later this year. While operating on a fiscally sound basis, Disney is said to be anxious to raise additional capital for an expanded production program, both theatrical and television. Bank borrowings of $9,313,000 are adequate for this purpose but the outfit wants to retire these loans.

Contributing to the earnings upbeat was the release of four features domestically over the past year, namely "Davy Crockett," "Lady and the Tramp," "African Lion" and "The Littlest Outlaw."

Unroll Coast Carpet For Indonesian President

Washington, May. 22.

President Sukarno, of Indonesia, now visiting this country, is due in Hollywood with his party on May 30, with a visit to the Metro lot as the first stop and a visit to Disneyland on the agenda for Sukarno's 12-year-old-son.

Night of May 31, Eric Johnston will host Sukarno, his party, film industry toppers, and U. S. officials at a black tie dinner at the Beverly Hilton. Included in the party will be Joseph Borkin, now an advisor for the Indonesian Embassy here; he was formerly a Justice Department trust buster.

President Sukarno is now an avid film fan who claims he knows the U. S. from its pix

Rhonda Fleming's Firm

Hollywood, May 22.

Rhonda Fleming has formed a new firm for an independent film venture and to handle purchase of stories for possible television production. Corporate entity is separate from Rhonda Fleming Co., formed some months ago to handle her various business enterprises.

Actress leaves for New York this week for huddles with Joe Glaser of Associated Booking Corp. on a three-week Australian tour late this summer which will serve to break in a new singing act which she'll subsequently use for a Las Vegas date. Down Under booking reportedly guarantees her in excess of $75,000 plus expenses for the three weeks.

Allied Chides 'Sensational' Ad Copy

Also Wants TV Sell Geared to Ticket-Peddling Directly—Berger Opposes Higher Wages

Minneapolis, May 22.

Before departing for a holiday in Europe this week, North Central Allied's Bennie Berger set wheels in motion to use the organization's influence to have sensational film advertising in dailies toned down, to have Congress continue its endeavors in exhibitors' behalf, to induce film companies to cease showing clips from theatre feature films on television and to defeat a proposed Minnesota increase in theatre ushers and cashiers wages to $1 an hour.

In taking action, Berger obeyed the mandates delivered to him at his organization's annual convention here. The convention adopted resolutions covering the above subjects and also re-elected Berger president and retained its other officers and directors.

The convention hit out at motion picture newspaper advertising because of its allegedly "gross over-emphasis of sensationalism and sex" in films. A resolution asked Hollywood to re-examine "the entire basis and long-range purpose of motion picture advertising" and declared "Hollywood advertising departments should work to establish motion picture theatres' position as a place where decent entertainment is available."

Congress is asked "to continue its exploration of ways and means of advancing the public interest by preserving the small theatre through federal regulation of the industry if no other means can be found."

The resolution addressed to Congress commended those in production and distribution "who are working to produce better pictures for sale on reasonable terms." However, it termed detrimental to the entire industry and the entire people "the work of those industry leaders whose shortsighted policies of restricting product and refusing to sell except on terms that will ultimately destroy the small theatres by making it impossible for the latter to replace worn-out and obsolete equipment."

Overall effect of the presentation of theatre feature films' clips on tv programs is injurious to theatre attendance, it was the sense of the convention. Members voted to have Berger make every effort to have all producers and distributors "confine their tv advertising strictly to promotional approaches which will persuade people to attend theatres instead of actually keeping them at home."

Declaring there has been "ruinous falling off of receipts on nights when free tv broadcasts of so-called clips from forthcoming films were on the air," the convention's resolution averred such tv clips actually have given the theatregoing public the impression that they were seeing or had seen the actual picture.

The convention went on record to oppose to the limit the proposed boost in Minnesota theatre's minimum ushers and cashiers' pay to $1 per hour. The boost, it was pointed out, could increase showhouses' operating costs substantially at a time when their loads already are too heavy. Ushers and cashiers now receive from 50c to 65c an hour at most theatres.

Main St. Declines Martyrdom

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result of distributor trade practices.

Berger conceded to VARIETY that "flat rentals, perhaps, in most cases are still in line." But he insisted that the "must" high percentages are raising havoc, especially in the small and subsequent-run situations.

No 'Mistreatment'?

When none of those attending the convention answered Berger's call at the open forum on film rentals to take the floor and tell of film company "mistreatment," Jack Kirsch, Illinois Allied president who was present and sitting next to the NCA president, arose and remarked, "Apparently everybody in this territory is satisfied with his film deals."

Complaints registered by the minority of interviewees had mainly to do with the fact that, because of the high rental terms or percentages, they are unable to earn sufficient on their top pictures to offset the "beating" they're now taking on run-of-the-mill product which is no longer capable of pulling patronage, as formerly.

Some of the interviewees also said tv is hurting badly, bad weather has put a dent in their boxoffice (in this territory the winter has been the severest and longest within memory and spring still hasn't arrived), decreased agricultural income is keeping many former patrons away from the theatres, bad general business conditions in their communities are an adverse factor, etc.

Some complained because pictures aren't released to them in time to derive the benefit of national exploitation and because they have to buy "the cats and dogs" in order to get the boxoffice hits. They said only the outstanding pictures now bring any money into the boxoffice and the high percentage terms for these don't leave them with enough profit. Others don't like guarantees with percentage.

Still others found fault with sensational titles of pictures and their stress on sex. One exhibitor, Joseph Carrier of Hallock, Minn., took the position that, because of percentage, "the film companies have become our partners and we should send them our tax statements and other bills and request they pay their share."

Exhibs' Opinions

Here are samples of some of the VARIETY interviews:

Joseph Carrier, Hallock, Minn., population 2,000: "Business has been pretty good. There are a lot of good pictures, but too many are poorly titled, like 'Blood Alley.' If we can get half a fair shake with the film companies I think the future for our theatres is good."

L. F. Bellefeuill, Aiken, Minn., population 3,000: "We're doing fairly well, but I'm somewhat skeptical of the future."

A. J. Gilman, Beach, N. D., population 1,400: "We have three tv stations within 40 miles to provide us with reception, but we still do good business with good pictures. However, in a town my size I can't afford to pay percentage and because of rental terms I've been netting a better profit on my popcorn and candy than on my films. But the main trouble, I think, is with the type of pictures—too much emphasis on sex—and the sensational nature of the advertising."

Cal Nygaard, Home Theatres with houses in 15 small towns: "Business is spotty. Big pictures do well nearly everywhere. 'B' houses in small towns, however, are a thing of the past. I still think there's a wonderful future for exhibition and I hope to remain in the business."

Lowell Smoot, Little Falls, Minn.: "Our business hasn't been good. There's a bingo 'craze' in our town and it's keeping many away from the theatres. Bad weather and depressed agriculture also have been hurting us. But we'll be all right if the film companies will make more favorable deals."

Fred E. Minor, Chippewa Falls, Wis.: "Business has gone along pretty well, but we can't afford to pay 50% for film. If I weren't optimistic about the future, despite the fact we're saturated with tv, I wouldn't remain in the business and I don't expect to get out of it."

"Chick" Everhart, Walker, Minn.: "Our business is okay, but we're in a tv fringe area. However, I'm not afraid of tv and I'm optimistic about my theatre's future. I've recently remodeled and improved it at a considerable cost. Except for high percentage, I have no complaints against the film companies."

Harvey Thorpe, Crosby, Minn.: "We're on the tv fringe and there are only 1,000 sets in my area. We're getting along pretty well, but I wish the film companies wouldn't ask so much for their top pictures. However, I've been in the business 40 years and there's no use crying. I don't want to get out of the business."

Clem Jaunich, Austin, Minn.: "Business hasn't been good, but, while I think that film companies are asking too high percentages for top pictures and I don't relish them selling even the old pictures to tv, I'm still an optimist as far as exhibition is concerned."

British Tax

Continued from page 7

in the United States. The general rule is for executives to have their salary banked in New York and for part of that sum to be transferred to Britain to meet day-to-day expenses. Tax at the British rate has until now been payable on the portion transferred here only.

American film toppers in Britain have described this proposed new tax as a confiscatory one, because of the high level of surtax current in Britain. On all taxable income above $5,600 annually, taxation ranks at the rate of 97.5%; that would virtually dispose of any balances left behind in the U.S. It would make it impossible to maintain establishments in America, as so many of them do, and would place them at disadvantage compared with their colleagues who stay behind in the home office.

The proposed tax law would also seriously hurt artists, directors and producers who come to Britain on production deals. In the case of co-productions, particularly, it is a normal practice for the British partner to pay the living expenses of visiting stars and directors and for the American investor to take care of their basic dollar salary in the U. S. That salary, which has not been subject to taxation, would now come under the new confiscatory tax.

Golf-Clowning

Continued from page 1

Bob Hope, who Hahn mimics much in his delivery. Hahn appeared here three years ago in a trick shot exhibition at the Milburn Golf & Country Club, and this year acted as m.c. and demonstrated his for-laughs shots at the clinic opening the annual K. C. Open Golf Tournament last Wednesday (16), a Mercy Hospital benefitter.

Apparently the comedy routine is making him bigleague. Since he quit playing for purses over six years ago Hahn has never really been hurting for bookings. But now he's in solid, and is the first to admit that the comedy chatter and situations have built his act to its present level of attraction as much as the trick shots.

Combo of trick shots and yocks has zeroed Hahn in on dates for which the pay ranges around $300 per, and he grosses in the $50,000 bracket with his one-man entourage. Besides his kingsize bag and locker room full of props, he uses a lapel mike and half a dozen willing caddies to round out the act.

Burbon's Switch

Continued from page 1

operation performed by Dr. Emerick Szekely, former Hungarian specialist now residing in Juarez, Mexico. He is now undergoing post-operative treatment in El Paso with Dr. Vincent M. Revel.

Bourbon once worked in an act with Mae West and subsequently appeared at many Coast niteries as a single.

Surgery was begun last September and the series of operations was completed last week.

'Quota' Angle Raised By Exhibitors Unwarranted, Picker Informs Senate

Washington, May 22.

Charge that the American film companies have slowed down production so as to operate economically better within the framework of foreign quota restrictions is completely untrue, Arnold Picker, United Artists v.p. in charge of foreign distribution, told a Senate Small Business subcommittee yesterday (Mon.).

Picker pointed out that the quota countries represent no more than about 20% of the total foreign market, the majority of which is quota free. "Were we to be foolish enough to think of cutting down film production just because of import quotas in a few countries, we would lose a fortune in the other markets and in the United States," he declared.

SICK, BALKY ACTORS RUN UP BUDGETS

Washington, May 22.

Unpredictabilities of picture making were underlined for the Senate Small Business Subcommittee by Y. Frank Freeman of Paramount in an expansion of his prepared remarks. The human factor cannot be budgetted. "Even since I arrived in Washington one of our stars in Hollywood has refused an assignment, so we are minus one feature," he stated.

He alluded to hazards of location as recently experienced in Japan by Metro's "Teahouse of the August Moon." Continued rain and death of Louis Calhern wasted the time and expense of a large company. During three months in Japan only three or four days were ideal for photography.

Paramount had Vivien Leigh on location in Ceylon. She was ill 21 days, had to be replaced finally by Elizabeth Taylor. Meanwhile the crew collected hundreds of thousands of dollars, he sadly recalled.

Say Data Faked

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and that it cost 20th $600,000 just to develop the 'Scope screen.

Charles J. Feldman, Universal's sale chief, blasted exhibitors for forming combinations to split up the product output of the various distribuors. He termed this practice "an outrageous abuse of our simple right to a free market."

He said U had no objection to exhibitors moving into production, but that the film company was against their having preemptive rights for their own theatres.

On the question of the shortage of pictures, Feldman said that numbers alone did not attract audiences and that only quality counted.

He called Allied Abram F. Myers' presentation of the film company financial figures as "snide," since Myers only included the good years and failed to mention, especially in reference to Universal, that the company had suffered severe financial losses between 1947 and 1949 when most of the exhibitors were making money.

Feldman stressed that no license was required to produce motion pictures and that if exhibitors felt that they need more pictures, he intimated that the door was open to them.

Resist WB Oldies

Continued from page 3

petition from free television without people having to see reissues in the theatre and then find them on television six to 12 months later."

The ITOA, as well as other exhib organizations, feels that "Dominant Pictures should learn the hard way that you can't have your cake and eat it." If the distrib wants to do business with exhibs, it is suggested that it keep the pictures off television completely "or forget theatrical distribution and stick to television."

The ITOA further notes that if exhibs refuse to purchase these reissues, "it might make the film companies a little more concerned in continually trying to bite the hand that feeds them."

Par's Phillips

Continued from page 11

pictures made by Paramount for release in 1956 is in excess of $3,000,000. Great pictures break boxoffice records; average pictures do not do business and are unprofitable. The public is selective. Paramount, as a result, eliminated all the "B" pictures and this accounts for the fewer pictures the company has made.

The revenue from large cities is of such crucial importance that if they did not attract patrons it would be impossible financially to service smaller accounts or to produce costly, worth-while pictures. The question of print costs makes it impossible to service all theatres in the country at the same time.

Special Handling

There is nothing unlawful about the practice of special handling or pre-releasing pictures. Terms such as pre-release, merchandising engagements, or special handling are used interchangeably as if they mean the same thing by Allied Abram F. Myers. Pre-release is exhibition prior to general release. Picture is withdrawn from distribution for six months before broad, general release. Paramount has withdrawn this practice because it has found that taking a film out of release for an extended period is not conducive to the best results.

Specal handling on merchandising engagements is different. After a picture is shown on a merchandising engagement, it is not withdrawn from release for a long time nor is the picture licensed for first run in the same city after its merchandising engagement. Par's merchandising system is sound from a business standpoint and is not a violation of any decree or law.

Phillips also replied to Myers' charges on Par's handling of "Strategic Air Command," "White Christmas" and "Desperate Hours." Paramount is not charging unreasonable film rentals. It has granted credits running into millions of dollars. We try to sell pictures at a price exhibitors can pay. However, what the exhibitor says he can afford is not always the case: In many cases, exhibs have misrepresented their ability to pay.

If there is integration again, "let us have good old Amreican fair play." Producers and distributors should not be shackled while the former affiliated theatres are left free to produce and exclude the picture of their competitors.

Fancy-Free Vs. Code

Continued from page 3

have made it plain that the Code has no punitive strength. Hughes was fined $25,000 for releasing a picture without seal but never paid it, and the MPAA, eager not to lose a member, never pressed him on it.

It's becoming plain to those now engaged in the Code study that self-regulation without "teeth" will never work (a) at a time when the slipping boxoffice demands more unusual themes and results in less exhibitor reluctance to book a questionable item, and (b) with "anarchistic" independents more or less taking over the field.

Code revise committee has met twice and now has appointed a "subcommittee" to carry on the work. Lawyers are heavily represented on this group. There is Paul Quinn of RKO, standing in for RKO prexy Daniel O'Shea; Robert Rubin of Paramount, for Barney Balaban, and Sidney Schreiber, the general counsel of the MPAA. Also on the committee are Nate Spingold and Ray Bell of Columbia, and Ken Clark, the MPAA's p.r. topper.

The discussions have been kept strictly private, but it's known that the "penalty" question has been discussed along with other Code aspects, such as the appeals board, which many feel should be broadened to include exhibitors. Latter haven't exactly broken down the MPAA's door to be included, but would probably serve if asked.

Re: Theatre Members

It's pointed out, however, that even if theatremen were to come on the board, they'd still be in the minority, and their say-so wouldn't necessarily be binding on other exhibs, particularly if a picture comes along like "The Moon Is Blue," which—most theatre operators felt—should have been approved by the Code.

The prime realization, however, is that the Code cannot continue to function effectively if almost anyone is free to ignore it by simply stepping outside the MPAA pale. The only reaction to this can be for the Code Administration to become increasingly more liberal, which in turn is bound to incur the wrath of the more conservative groups, such as the Catholic Legion of Decency, which would like nothing better than to shape the Code in its own image.

Another area of possible revise was indicated clearly by Code administrator Geoffrey Shurlock in a New York speech last week, when he pointed out that the increasing dependence on the foreign market, plus the rise in coproductions, was likely to bring the Code in conflict with overseas interests. Foreign producers have long held that it's unfair for their product to be judged in terms of strict American morality.

As Shurlock very aptly put it: "Whose sensibilities will get the right of way, theirs or ours?"

Yank Film Fest?

Continued from page 3

swer came last week from Walter Reade Jr., circuit operator and also a distributor via Continental Distributing. "Why shouldn't the Motion Picture Assn. sponsor such an event," he asked. "It seems only logical that the producers, who currently get so much of their revenue from abroad, should be the hosts." Reade felt strongly that an international fest on U. S. soil would be a boon and would focus attention on the imported product and its quality.

Yet, it's pointed out that money isn't the only problem. Whereas Europe almost depends on the American tourist trade, the opposite just isn't true. Very few Europeans "tour" U. S. Also, while Europeans by tradition are interested in the international aspect of motion pictures, the same can hardly be said of American audiences who, to this day, reject most overseas fare.

The foreign press descends in hordes on Cannes and Venice and reports the goings-on in detail. American stars appear and make news in stories and pictures. Question is posed whether, were a fest to be arranged in the U. S., the press would give that kind of cooperation, considering that—short of a very few foreign film personalities, American audiences just aren't acquainted with the overseas stars.

Quite apart from all that, there is the language barrier which, in America, is a lot more pertinent than it would be in Europe.

All of which, say observers, isn't denying that a festival in the U. S. wouldn't help create an interest, at least in the keys. Question is merely whether it's worth all the trouble since the imports aren't stymied so much in N. Y. and Chicago as they are outside the big metropolitan centres. Also, foreign lingualers may not be released for months after a fest.

Reade said that, for the trade show that goes with the Theatre Owners of America convention in New York next September, the registration from abroad would be very high.

Audience Taste

Continued from page 5

grows among the execs who can't even agree exactly how many theatres are operating throughout the country. There appears to be a lack of enthusiasm for outside studies and a growing inclination to have the industry itself undertake the necessary surveys.

Yet, in the East, there is a certain amount of cynicism over Hollywood's response to data. "You can show them anything you want, that's still a long way from getting them to comply," said one exhibitor.

Ad-pub toppers are skedded to meet again this week to mull over various ideas. One of them said he was hopeful of action of one sort or another. "In the past, we'd make suggestions to the presidents. Now, the situation is reversed. The presidents have asked for suggestions, and the implication is that they are wide open for any concrete plans."

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COLOR by DE LUXE

Picture Grosses

PHILADELPHIA

(Continued from page 8)

$1.35)—"Maverick Queen" (Rep). NSH $9,000. Last week, "Joe MacBeth (Col), $8,500.

Mastbaum (SW) (4,370; 99-$1.49)—"Alexander Great" (UA) (2d wk). Off to mild $13,000. Last week, $16,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Gaby" (M-G). Okay $10,000. Last week, "Birds and Bees" (Par), $10,000, ditto.

Randolph (Goldman) (2,250; 75-$1.49)—"Swan" (M-G) (6th wk). Wan $6,000. Last week, $11,000.

Stanley (SW) (2,900; 99-$1.49)—"Bold and Brave" (RKO) (2d wk). Meek $7,000. Last week, $9,000.

Stanton (SW) (1,483; 99-$1.49)—"Meet Me Las Vegas" (M-G) (7th wk). So-so $5,500. Last week, $7,500.

Trans-Lux (T-L) (500; 99-$1.80)—"Lovers and Lollipops" (T-L). Fair $7,000. Last week, "Rose Tattoo" (Par) (16th wk), $3,700.

Viking (Sley) (1,000; 75-$1.49)—"Man in Gray Flannel Suit" (20th) (5th wk). Rugged $11,600. Last week, $13,000.

LOS ANGELES

(Continued from page 8)

wk-3 days). Fair $9,500. Last week, $21,000.

Warner Downtown, Hollywood, Uptown (SW-FWC) (1,757; 756; 1,715; 90-$1.50) — "Harder They Fall" (Col) and "Star In Dust" (U) (3d wk). Slow $9,000. Last week, $15,600.

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Birds and Bees" (Par) (4th wk). Mild $5,000 in 6 days. Last week, $8,300.

Chinese (FWC) (1,908; $1.40-$2)—"Gray Flannel Suit" (20th) (6th wk). Medium $10,000. Last week, $11,400.

El Rey (FWC) (861; 90-$1.50)—"Doctor At Sea" (Rep) (7th wk). So-so $2,500. Last week, same.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (27th wk, Egyptian; 22d wk, U.A.). Modest $21,000. Last week, $25,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (28th wk). Started current stanza Sunday (20) after hefty $28,500 last week.

BOSTON

(Continued from page 8)

Last week, "Never Say Goodbye" (U) and "Day of Fury" (U), $12,000.

Metropolitan (NET) (4,357; 75-$1.25)—"Revolt of Mamie Stover" (20th) and "Kettles in Ozarks" (U) (2d wk). Light $8,000. Last week, $14,000.

Pilgrim (ATC) (2,100; 65-95)—"Tribute To Bad Man" (M-G) and "One Minute Zero" (RKO). Returns house to firstruns, hot $13,000.

Paramount (NET) (1,700; 60-$1)—"World Without End" (AA) and "Atomic Man" (AA). Slack $10,000. Last week, "Birds and Bees" (Par) and "When Gangland Strikes" (Rep), $8,000.

Orpheum (Loew) (3,000; 65-$1)—"Alexander the Great" (UA). Socko $24,000. Last week, "Meet Me Las Vegas" (M-G) (2d wk), $9,000.

State (Loew) (3,000; 60-$1)—"Alevander the Great" (UA). Booming $15,000. Last week, "Meet Me Las Vegas" (M-G) (2d wk), $5,000.

ST. LOUIS

(Continued from page 8)

"Postmark for Danger" (RKO). Limp $5,500. Last week, "Julie" (Col) and "Over-Exposed" (Col), $9,000.

Missouri (F&M) (3,500; 51-75)—"Chcaper by Dozen" (20th) and "Belles on Their Toes" (20th) (reissues). Weak $4,500. Last week, "Guys and Dolls" (M-G) (2d wk), $3,500.

Orpheum (Loew) (1,462; 50-75)—"Comanche" (UA) and "Ghost Town" (UA). Oke $5,000. Last week, "Rock Around Clock" (Col) and "Hot Blood" (Col) (2d wk), $3,400.

Pageant (St. L. Amus.) (1,000; 50-90)—"Svengali" (M-G). Okay $2,500. Last week, "Goodbye My Lady" (WB) (2d wk), $2,000.

Richmond (St. L. Amus.) (400; $1.10) — "Fan-Fan Tulip" (UA). Tall $2,500. Last week, "Aida" (Indie), $1,500.

St. Louis (St. L. Amus.) (4,000; 51-75) — "Man Who Knew Too Much" (Par). Sock $15,000. Last week, "Serenade" (WB), $7,800.

Shady Oak (St. L. Amus.) (800; $1.10)—"Citizen Kane" (RKO) (reissue). Good $3,800. Last week, "Fan Fan Tulip" (UA), $2,500.

'World' Light $6,000, Indpls.; 'Queen' 6½G

Indianapolis, May 22.

Firstrun biz is very slow here this week against stiff outdoor competition, first day of qualifications for 500 mile race at Speedway Saturday drawing 125,000. Indiana and Loew's are playing current films only five days, to get into Wednesday openings for May 30 holiday week. "World Without End," at the Indiana is boxoffice leader on that basis but slow. "Maverick Queen" at Circle actually is getting more coin in full week. "Patterns" is dull at Loew's.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-85) — "Maverick Queen" (Rep) and "Steel Jungle" (WB). Mild $6,500. Last week, "Bold and Brave" (RKO) and "Paris Follies '56" (AA), $7,500.

Indiana (C-D) (3,200; 50-85)—"World Without End" (AA) and "Atomic Man" (AA). Slow $6,000 in 5 days. Last week, "Revolt of Mamie Stover" (20th), $9,000.

Keith's (C-D) (1,300; 65-95)—"Serenade" (WB) (2d wk). Fair $4,500 after $6,000 opener.

Loew's (Loew) (2,427; 50-80)—"Patterns" (UA) and "Killer is Loose" (UA). Dull $3,500 in 5 days. Last week, "Harder They Fall" (Col) and "Storm Fear" (Col), $4,500.

Lyric (C-D) (1,600; 50-75)—"Mau-Mau" (Indie) and "Mobs, Inc." (Indie). So-so $4,000. Last week, "Day of Fury" (U) and "Killed Bill Hickock" (Indie), $3,000.

WASHINGTON

(Continued from page 9)

$4,500. Last week, "Maverick Queen" (Rep), $4,000.

Capitol (Loew) (3,434; 85-$1.10)—"Meet Me in Las Vegas" (M-G) (3d wk). Oke $10,000 in final 6 days, after $13,000 last week.

Columbia (Loew) (1,174; 70-95)—"Tribute to Bad Man" (M-G) plus "Wedding in Monaco" (M-G) (2d wk). Pleasing $5,000 in final 6 days after $10,000 last week.

Dupont (Lopert) (372; 90-$1.25)—"Richard III" (Indie). (2d run). So-so $4,500 in moveover from Playhouse. Stays. Last week, "Zanzabuki" (Rep) (2d wk), $3,000.

Keith's (RKO) (1,939; 70-95)—"On Threshold of Space" (20th). Disappointing $7,000, despite fine crix reaction. Last week, "Hot Blood" (Col), $6,000.

Metropolitan (SW) (1,200; 75-$1)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). Good $7,500. Last week, "Maverick Queen" (Rep), $5,800.

Palace (Loew) (2,360; 75-$1.10)—"Revolt of Mamie Stover" (20th) (2d wk). Oke $10,000 in final 6 days. Last week, $14,000.

Playhouse (Lopert) (456; 75-$1.10)—"Patterns" (UA) (2d wk). Slow $3,500 after $4,000 opener.

Warner (SW) (1,300; $1.20-$2.40)—"Cinerama Holiday" (Indie) (32d wk). Bright $17,000 for second consecutive week. Stays.

Trans-Lux (T-L) (600; 90-$1.25)—"Picnic" (Col) (14th wk). Spurting to neat $7,000 after $6,500 last week. Holds.

CHICAGO

(Continued from page 9)

(2d wk). Light $19,000. Last week, $29,000.

Palace (Eitel) (1,484; $1.25-$3.40) — "Cinerama Holiday" (Indie) (49th wk). Lively $28,000. Last week, $23,500.

Roosevelt (B&K) (1,400; 65-98)—"Tribute To Bad Man" (M-G) and "Apache Ambush" (Col). Sock $19,000. Last week, "Last Hunt" (M-G) and "Naked Street" (UA) (2d wk), $18,000.

State-Lake (B&K) (2,400; 98-$1.25)—"Helen of Troy" (WB). Light $25,000. Last week, "Birds and Bees" (Par) (2d wk), $17,000.

Surf (H&E Balaban) (685; 98)—"Ballet Romeo Juliet" (Tohan) (3d wk). Tall $4,900. Last week, $5,400.

United Artists (B&K) (1,700; 98-$1.25) — "Man Who Knew Too Much" (Par). Whopping $32,000. Last week, "The Swan" (M-G) (4th wk), $16,000.

Woods (Essaness) (1,206; 98-$1.25) — "Jubal" (Col) (2d wk). Stout $20,000. Last week, $36,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE). Big $6,500. Last week, "Hamlet" (Indie) (2d wk), $2,400.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (22d wk). Staunch $2,900. Last week, $3,100.

Heat Wilts Port. But 'Heroes' Bangup $7,000

Portland, Ore., May 22.

Extreme hot weather and transient name draws are cutting into firstrun take this round. Town is bogged down with holdovers, and newcomers are modest. "Cockleshell Heroes" is okay. "Revolt of Mamie Stover" is tall in second session.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Great Day In Morning" (RKO) and "Cash On Delivery" (RKO). Slim $4,500. Last week, "The Bold and the Brave" (RKO) and "Hidden Guns" (Rep), $9,100.

Fox (Evergreen) (1,836; $1-$1.25)—"Revolt of Mamie Stover" (20th) and "Slightly Scarlet" (RKO) (2d wk). Tall $8,000. Last week, $9,800.

Guild (Indie) (400; $1)—"Doctor At Sea" (Rep) (2d wk). So-so $1,300. Last week, $1,600.

Liberty (Hamrick) (1,890; 90-$1.25)—"The Rack" (M-G) and "Price of Fear' (U). Thin $4,000. Last week, "The Maverick Queen" (Rep) and "Jaguar" (Rep). $4,300.

Orpheum (Evergreen) (1,600; $1-$1.25) — "Cockleshell Heroes" (Col) and "Jail Busters" (AA). Okay $7,000 or near. Last week, "Hilda Crane" (20th) and "Case of Red Monkey" (Indie), $5,500.

Paramount (Port-Par) (3,400; 90-$1.25)—"Birds and Bees" (Par) and "Scarlet Hour" (Par) (2d wk). Neat $7,500. Last week, $9,000.

H.O.s Slough Seattle; 'Mamie' 6G, 'Heroes' 5G

Seattle, May 22.

With over a month of sunshine, there's the usual dullness at wickets here currently. Fact that many houses are holding over pix rather than open fresh fare for expected Memorial Day holiday upbeat also is hurting. Lone newcomer, "Maverick Queen," is swinging mighty low at Orpheum. "Revolt of Mamie Stover" looms good in abbreviated second session at Coliseum. "Ladykillers' is rated trim in second Music Box round. "Cockleshell Heroes is fair in second Fifth Avenue week.

Estimates for This Week

Blue Mouse (Hamrick) (800; 90-$1.25)—"Gaby" (M-G) (3d wk). So-so $2,500. Last week, $3,400.

Coliseum (Evergreen) (1,870; 90-$1.25)—"Mamie Stover" (20th) and "Broken Star" (UA) (2d wk-4 days). Good $6,000. Last week, $9,300.

Fifth Avenue (Evergreen) (2,500; $1-$1.25) — "Cockleshell Heroes" (Col) and "Crashing Las Vegas" (AA) (2d wk). Fair $5,000. Last week, $7,200.

Music Box (Hamrick) (850; 90-$1.25)—"Ladykillers" (Cont) (2d wk). Trim $3,600. Last week, $5,000.

Music Hall (Hamrick) 2,200; 90-$1.25)—"Serenade" (WB) and "Day of Fury" (U) (2d wk). Slow $4,500. Last week, $5,700.

Orpheum (Hamrick) (2,700; 90-$1.25) — "Maverick Queen" (Rep) and "Stranger at My Door" (Rep). Sad $4,000. Last week, "Bold and Brave" (RKO) and "Terror at Midnight" (Rep), $4,800.

Paramount (Evergreen) (3,039; 90-$1.25)—"Birds and Bees" (Par) and "Slightly Scarlet" (RKO) (2d wk). Drab with $5,000 or near. Last week, $6,800.

Aussie Revue

Continued from page 2

but only 75% billing for her double act.

The deal, which involves a minimum 26 week Australian tour, plus options for a further 26 weeks, provides for a guaranteed basic salary against a 10% of the take. This could yield upwards of $3,500 on capacity business.

Martin, who operates a leading theatre chain in Australia, favored Julia for his Olympic layout in view of her multilinguistic abilities. She sings in, and speaks about 10 languages, and that, Martin reckoned, would have additional appeal for international audiences expected during the Olympics. The booking is a direct result of Julia's solo tryout engagement at the Colony restaurant here two months ago. Martin caught her, and immediately opened negotiations.

Pat Henning will get second star billing in the production. Others already signed include Channing Pollock, the Lane Brothers and Bob Bromley.

Re-Titled RKO Circuit

RKO Industries Replaces Old Theatres Corp.—3 New Directors—Now In Textiles, Gas and Oil

Meeting for the first time since stockholders approved the acquisition of the Cleveland Arcade Co., the board of the RKO Theatres Corp. changed the name of the company to RKO Industries Corp. Board also appointed three new directors and elected new officers.

RKO Theatres shareholders last week approved the reorganization agreement providing for the issuance of 1,043,706 shares of common in exchange for the assets of the Cleveland Arcade Co., which has a controlling interest in the Gera Corp.

Circuit and its subsids reported a net of $355,138 for the first quarter of 1956 compared with $535,236 for the same period in 1955.

Gera Corp., representing RKO Theatres' first diversification move, is engaged in textile finishing through the U.S.F.-Aspinook Division; electronic research, the manufacture of synthetic fabrics, etc. It also has oil and gas properties in Kansas and is engaged in real estate operations.

Officers of the new RKO Industries include Albert A. List as chairman of the board and president; William A. Broadfoot, vice-chairman of the board; Sol A. Schwartz, exec v.p. Schwartz also stays on as prexy of RKO Theatres and the circuit's chief exec.

New board members include Broadfoot, General Royal B. Lord and A. H. Parker. Broadfoot and Lord are execs of Gera. Parker is the president of the Old Colony Trust Co. in Boston. Other seven directors are Theodore R. Colborn, David J. Greene, Dudley G. Layman, A. Louis Oresman, Edward C. Raftery, List and Schwartz.

DRIVE-IN HAZARD TO AIRPORT CLAIMED

Chicago, May 22.

A proposed drive-in theatre to be built on privately owned land near Chicago's recently opened O'Hare International Airport is the subject of a running battle here between the theatre's promoters and Cook County zoning authorities.

The county contends the ozoner's screen will be a safety hazard to planes using O'Hare field since it would be in direct line with the flight approach to a proposed runway. Promoters Michael A. Reese and Sam Shiner claim the county has no right to deny them a building permit and threaten suit if the permit is not granted. The city has offered to buy the land on which the drive-in would be built, 37 acres, for $56,000. The promoters say they paid twice that much for the site and that commercial land in the area is selling for $10,000 an acre. The city had originally planned to buy the land as part of the airport's development program but a shortage of funds available for the program has so far interfered with the purchase.

Latest development is that state's attorney John Gutknecht has advised the county zoning board that they need not issue a building permit since the city has made an offer to purchase the land. City corporation counsel John Melaniphy maintains that the land can be condemned unless the promoters accept the city's offer and that then title to the land would go to the city. As of now, however, the outcome is still uncertain.

Pimstein Vs. List Ends; Settlement Undivulged

Henry M. Pimstein, former RKO Pictures v.p. and attorney, last week settled his $226,000 suit against Albert A. List. No details given as to sum. Settlement was reached during conferences before N.Y. Federal Judge Lawrence E. Walsh.

Pimstein's suit charged that he was retained by List to act as an adviser and negotiate for a controlling interest in RKO Theatres. Although the stock was acquired, complaint alleged, Pimstein wasn't compensated for his services.

List, with broad textile interests prior to moving into the film field, is now president and board chairman of RKO Industries, parent body of RKO Theatres.

Brit. Prelate Raps

Continued from page 2

I must say that the words of this song would, in my judgment, be found somewhat discordant when heard out of a religious context, and even in a religious context would hardly accord with taste in this country."

Cornell told VARIETY: "I am going back to America where I can sing what I like, and the Archbishop can preach what he likes."

"Let's face it," said Cornell at the Empire Theatre here. "The BBC has cut my business on this score by half. The trip has not been a roaring success by any means. I don't expect people to come to hear me if they never manage to hear my records. Thanks to the BBC, they never do. The ban is ridiculous."

Cornell and his pianist, Jerry Carretta, are skedded to plane back to N.Y. from London May 20 after their current British tour.

Platter Biz

Continued from page 1

ter was 37% ahead of last year's. This figure does not include business done by the Columbia LP Record Club.

In a breakdown of the Col increase, the survey showed that pop albums jumped 58% ahead of last year, longhair packages were 68% ahead and pop singles were 13% ahead.

Survey also pointed up the continuing sales downgrade of extended play platters and 78 rpm singles.

B'way Bumper Crop

Continued from page 1

promised for Minneapolis and the Guild-ATS has come through with that number. They've been the current "Teahouse of the August Moon," "Anniversary Waltz," "Bus Stop," "Plain and Fancy" and "Bad Seed." All but "Anniversary Waltz" did big business here.

In this regard, Lowell Kaplan, Lyceum manager, supports Keefe, asserting, "We've had no complaints from subscribers and as far as we're able to learn, they're very well satisfied with what they've had."

Keefe also points out that although road cities have generally been paying higher prices for legit, beefs have been few. In Minneapolis, for example, the top prices for most musicals and non-musicals, respectively, are now $4.95 and $4.40, respectively, instead of the former $4.40 and $3.85 or $3.30.

"Like New Yorkers, road town residents apparently are reconciled to the fact that higher operating costs call for steeper admissions, and if you have what they want the admission scale seems to be no factor," asserts Keefe.

"If it isn't what they want, it's the same old story—you can't give it away at any price. General prosperity, of course, may have something to do with this willingness to foot the higher bill for theatre tickets."

Air Base Network

Continued from page 1

come the medium of presidents. In addition to President Eisenhower, who has made four closed-circuit appearances for dedication ceremonies, the medium has featured the corporate heads of the nation's top business firms, including General Motor's Harlow Curtice, General Electric's Ralph Cordiner, Sun Oil's Robert Dunlop, and Standard Oil's Stanley Hope.

Extent to which large-screen closed-circuit has advanced in seven years as a specialized communications medium is pointed up by the fact that TNT alone has staged 100 telecasts over that period, with the majority coming in the last two years. Company expects to do $4,000,000 worth of business during the current fiscal year, staging an average of two or three business closed-circuit telecasts per month.

It is not too early to predict it will be the year's HIGH!

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Hollywood Production Pulse

ALLIED ARTISTS

Starts, This Year.....12
This Date, Last Year.....11

"NOTRE DAME OF PARIS"
(Shooting in Paris)
Prods.—Robert and Raymond Hakim
Gina Lollobrigida, Anthony Quinn, Jean Danet, Pleral
(Started April 17)

"THE OKLAHOMAN"
Prod.—Walter Mirisch
Dir.—Francis D. Lyon
Joel McCrea, Gloria Talbot, Brad Dexter, Peter Votrian, Anthony Caruso, Laurie Mitchell, Harry Lauter, Mimi Gibson
(Started May 14)

"THE CRUEL TOWER"
Prod.—Lindsley Parsons
Dir.—Lew Landers
John Ericson, Mari Blanchard, Allan Hale, Peter Whitney, Steve Brodie, John Indrisano
(Started May 16)

COLUMBIA

Starts, This Year.....10
This Date, Last Year 9

"FULL OF LIFE"
Prod.—Fred Kohlmar
Dir.—Richard Quine
Judy Holliday, Richard Conte, Baccaloni, Esther Minicotti, Joe DeSantis, Trudy Marshall, Amanda Randolph, Walter Conrad, Sam Gilman
(Started May 2)

"FIRE DOWN BELOW"
(Warwick Productions)
(Shooting in Trinidad)
Prods.—Irving Allen, A. R. Broccoli
Dir.—Robert Parish
Rita Hayworth, Robert Mitchum, Jack Lemmon, Edric Connar, Bonar Colleano, Joan Miller, Herbert Lom, Peter Illing.
(Started May 14)

"THE WHITE SQUAW"
Prod.—Wallace MacDonald
Dir.—Ray Nazarro
David Brian, May Wynn, Bill Bishop, William Leslie, Frank DeKova, Myron Healey, Grant Withers, Roy Roberts, Wally Vernon, George Keymas, Neyle Morrow
(Started May 14).

"CHA CHA CHA"
Prod.—Sam Katzman
Dir.—Fred Sears
Mary Kaye Trio, Perez Prado, Helen Grayco, Luis Arcarez, Manny Lopez, Alix Talton, Sylvia Lewis, Stephen Dunne, Gonzales Gonzales, Danton DePaulo
(Started May 14)

WALT DISNEY

Starts, This Year 1
This Date, Last Year 1

METRO

Starts, This Year.....11
This Date, Last Year..... 6

"OPPOSITE SEX"
Prod.—Joseph Pasternak
Dir.—David Miller
June Allyson, Joan Collins, Dolores Gray, Ann Sheridan, Ann Miller, Joan Blondell, Jeff Richards, Leslie Nielsen, Carolyn Jones, Harry James & Band, Vivienne Segal, Barbara Jo Allen, Sandra Descher
(Started Feb. 6)

"A MAN IS TEN FEET TALL"
(Jonathan Productions)
(Shooting in New York)
Prod.—David Susskind
Dir.—Martin Ritt
John Cassavetes, Sidney Poitier, Jack Warden, Kathleen Maguire
(Started March 26)

"RAINTREE COUNTY"
Prod.—David Lewis
Dir.—Edward Dmytryk
Montgomery Clift, Elizabeth Taylor, Eva Marie Saint, Tom Drake, Nigel Patrick, Lee Marvin, Rod Taylor, Agnes Moorehead, Walter Abel, Jarma Lewis, Myrna Hansen
(Started April 3)

"TEA AND SYMPATHY"
Prod.—Pandro S. Berman
Dir.—Vincente Minnelli
Deborah Kerr, John Kerr, Leif Erickson, Dick York, Edward Andrews
(Started April 12)

"BARRETTS OF WIMPOLE STREET"
(Shooting in England)
Prod.—Sam Zimbalist
Dir.—Sidney Franklin
Jennifer Jones, Sir John Gielgud, Bill Travers, Virginia McKenna, Laurence Naismith
(Started April 12)

"TEAHOUSE OF THE AUGUST MOON"
Pro.—Jack Cummings
Dir.—Daniel Mann
Marlon Brando, Glenn Ford, Machiko Kyo, Eddie Albert, Louis Calhern, Henry Morgan, Mitsuko Sawamura
(Started April 16)

"THE POWER AND THE PRIZE"
Prod.—Nicholas Mayfack
Dir.—Henry Koster
Robert Taylor, Elisabeth Mueller, Burl Ives, Sir Cedric Hardwicke, Charles Coburn, Ben Wright, Nicola Michaels, Mary Astor, Mary Scott, Richard Erdman, Ben Wright
(Started April 30)

PARAMOUNT

Starts, This Year 8
This Date, Last Year..... 4

"GUNFIGHT AT THE OK CORRAL"
Prod.—Hal Wallis
Dir.—John Sturges
Burt Lancaster, Kirk Douglas, Rhonda Fleming, John Ireland, Jo Van Fleet, Lyle Beitger, Frank Faylen, Dennis Hopper, DeForrest Kelley, Olive Carey, Earl Holliman
(Started March 12)

"THE MAVERICK"
Prod.—Hugh Brown
Dir.—Rudy Mate
Charlton Heston, Anne Baxter, Gilbert Roland, Tom Tryon, Bruce Bennett, Forrest Tucker
(Started March 26)

"THE LOVES OF OMAR KHAYYAM"
Prod.—Frank Freeman Jr.
Dir.—William Dieterle
Cornel Wilde, Michael Rennie, Debra Paget, John Derek, Raymond Massey, Yma Sumac, Margaret Hayes, Perry Lopez, Sebastian Cabot, Morris Ankrum, Abraham Sofaer, Joan Taylor, Peter Adams, Henry Brandon, Paul Picerni, Eric Alden, Joyce Van Der Veen, Edmund Hashim, Maria Tsien, Ric Roman
(Started April 2)

"THE LONELY MAN"
Prod.—Pat Duggan
Dir.—Henry Levin
Jack Palance, Anthony Perkins, Elaine Aiken, Neville Brand, Robert Middleton, Adam Williams
(Started April 2)

"FUNNY FACE"
Prod.—Roger Edens
Dir.—Stanley Donen
Audrey Hepburn, Fred Astaire, Kay Thompson, Robert Flemyng, Michael Auclair
(Started April 9)

"HOLLYWOOD OR BUST"
Prod.—Hal Wallis
Dir.—Frank Tashlin
Dean Martin, Jerry Lewis, Pat Crowley, Anita Ekberg, Maxine Rosenbloom, Tracey Roberts, Willard Waterman
(Started April 16)

RKO

Starts, This Year..... 5
This Date, Last Year..... 6

"PUBLIC PIGEON NUMBER ONE"
Prod.—Harry Tugend
Dir.—Norman McLeod
Red Skelton, Vivian Blaine, Janet Blair, Allyn Joslyn, J. C. Flippen, Benny Baker
(Started April 30)

REPUBLIC

Starts, This Year..... 4
This Date, Last Year.....12

20th CENTURY-FOX

Starts, This Year..... 7
This Date, Last Year..... 7

"BUS STOP"
Prod.—Buddy Adler
Dir.—Joshua Logan
Marilyn Monroe, Don Murray, Arthur O'Connell, Betty Field, Eileen Heckart, Hans Conried, Casy Adams, Robert Bray, Hope Lange, Linda Brace, Terry Kelman
(Started March 15)

"ONE IN A MILLION"
Pro.—James Mason
Dir.—Nicholas Ray
James Mason, Barbara Rush, Walter Matthau, Kipp Hamilton, Rusty Lane, Chris Olsen, Robert Simon, Roland Winters, Rachel Stephens
(Started April 16)

"THE LAST WAGON"
(Shooting in Arizona)
Pro.—William Hawks
Dir.—Delmer Daves
Richard Widmark, Felicia Farr, Ken Clark, Tommy Rettig, Ray Stricklyn, Nick Adams, Douglas Kennedy, Stephanie Griffin, Susan Kohner, George Mathews, June Ellis
(Started April 17)

"BEST THINGS IN LIFE ARE FREE"
Prod.—Henry Ephron
Dir.—Michael Curtiz
Gordon MacRae, Sherre North, Ernest Borgnine, Dan Dailey, Mervyn Vye, Tommy Noonan, Phyllis Avery, Peter Mamakos, Ric Roman, Larry Keating, Jack Boyle, Tony Galento
(Started April 25)

"THE DAY THE CENTURY ENDED"
Prod.—David Weisbart
Dir.—Richard Fleischer
Robert Wagner, Terry Moore
Started May 24)

UNIVERSAL

Starts, This Year 13
This Date, Last Year.....10

"FOUR BRIGHT GIRLS"
Prod.—Aaron Rosenberg
Dir.—Jack Sher
George Nader, Julie Adams, Marianne Cook, Elsa Martinelli, Sydney Chaplin, Grant Williams, Gia Scala, John Colenor, Mabel Albertson, Maurice Marsac, Herbert Anderson
(Started April 9)

"TAMMY"
Prod.—Ross Hunter
Dir.—Joseph Pevney
Debbie Reynolds, Leslie Nielsen, Walter Brennan, Sidney Blackmer, Mala Powers, Mildred Natwick
(Started April 25)

"I'VE LIVED BEFORE"
Prod.—Howard Christie
Dir.—Richard Bartlett
Jock Mahoney, Leigh Snowden, Ann Harding, John McIntire, Phil Harvey, Jerry Paris, Raymond Bailey, April Kent
(Started April 30)

"THE INCREDIBLE SHRINKING MAN"
Prod.—Albert Zugsmith
Dir.—Jack Arnold
Grant Williams, Randy Stuart
(Started May 21)

"MISTER CORY"
Prod.—Robert Arthur
Dir.—Blake Edwards
Tony Curtis, Martha Hyer, Charles Bickford, William Reynolds, Russ Morgan
(Started May 21)

"THE DEADLY MANTIS"
Prod.—William Alland
Dir.—Nathan Juran
Rex Reason, Mara Corday
(Started May 24)

WARNER BROS.

Starts, This Year..... 5
This Date, Last Year.....10

"THE WRONG MAN"
(Shooting in New York)
Prod.-Dir.—Alfred Hitchcock
Henry Fonda, Vera Miles
(Started March 28)

"THE OLD MAN AND THE SEA"
(Shooting in Cuba)
Prod.—Leland Hayward
Dir.—Fred Zinnermann
Spencer Tracy
(Started April 4)

"THE GIRL HE LEFT BEHIND"
Pro.—Frank P. Rosenberg
Dir.—David Butler
Tab Hunter, Natalie Wood, Jessie Royce Landis, James Backus, Henry Jones, Alan King, Murray Hamilton, James Garner
(Started May 14)

INDEPENDENT

"THE PRIDE AND THE PASSION"
(Stanley Kramer Productions)
(For UA Release)
(Shooting in Spain)
Prod.-Dir.—Stanley Kramer
Cary Grant, Frank Sinatra, Sophia Loren
(Started April 23)

"FIVE STEPS TO TERROR"
(Grand Productions)
(UA Release)
Prod.-Dir.—Henry S. Kesler
Ruth Roman, Sterling Hayden, Jeanne Cooper, Werner Klemperer, Charles Davis
(Started April 30)

"FORT LARAMIE"
(Bel Air Production)
(For UA Release)
Exec. Prod.—Aubrey Schenck
Prod.—Howard W. Koch
Dir.—Lesley Selander
John Dehner, Gregg Palmer, Frances Helm, Don Gordon
(Started May 10)

"THE SHE-CREATURE"
(Golden State Production)
(For American International Release)
Exec. Prod.—Samuel Z. Arkoff
Pro.—Alex Gordon
Dir.—Edward L. Cahn
Chester Morris, Marla English, Cathy Downs, Tom Conway, Lance Fuller, Frieda Inescort, El Brendel, Frank Jenks, Paul Dubov, Lusana Walters, Kenneth MacDonald, Bill Hudson, Jack Mulhall, Flo Bert, Felice Richmond, Paul Blaisdell, Jeanne Evans, Mari Finley
(Started May 10)

"THE KING AND FOUR QUEENS"
(Russ-Field Production)
(For UA Release)
Exec. Prod.—Robert Waterfield
Prod.—David Hempstead
Dir.—Raoul Walsh
Clark Gable, Eleanor Parker, Barbara Nichols, Jo Van Fleet, Sara Shane
(Started May 14)

"THE BIG BOODLE"
(Lewis Blumberg Productions)
(For UA Release)
(Shooting in Cuba)
Prod.—Lewis Blumberg
Errol Flynn, Rossana Rory, Gia Scala, Pedro Armendariz, Jacques Aubuchon, Antonio Cacraja
(Started May 14)

RKO Will Handle Four Disneys Internationally

Deal has been set for RKO to distribute four new Walt Disney full-length features and accompanying short subjects in Latin America, the Far East (excluding Japan), Australia and Switzerland. RKO will also distribute worldwide a series of 18 single reel Disney shorts.

The four features in the deal include "The African Lion," "The Great Locomotive Chase," "Westward Ho, The Wagons," and "Davy Crockett and the River Pirates."

Makelim Plan (Theatre-Financed Pix) Dies; Produced Only One Feature

Hollywood, May 22.

Highly - publicized "Makelim Plan" for distribution of indie product has been folded up by Hal E. Makelim after two years. Lone picture produced in that period is being peddled to majors for possible release. Some 1,200 exhibs who had subscribed to the plan are currently being advised of the cancellation and asked to return their contracts.

During the two years that Makelim worked on the plan, he had contacted hundreds of exhibitors seeking contracts guaranteeing play dates for a dozen pictures he planned to make. The only picture produced thus far, "The Peacemaker," has been completed for several months. Film had a one-week trial run in Wichita, Kan., some time ago.

Letters to exhibs asking cancellation of existing contracts admitted that despite the work on the Plan, there were insufficient contracts to "allow a proper presentation or even come close to giving me back my cost of the picture, to say nothing of prints, advertising, etc."

Italian Scheme Needs Red Okay

No Tint Lab in China, So Censoring Bonzi Yellow River Footage Before Leaving Country a Hurdle

Documentary feature on China, with the Great Wall and the dike system in the Yellow River area as a theme, is a hope of Italian explorer-filmmaker Count Leonardo Bonzi. Chinese government is considering the plan, but hasn't given it the green light yet.

Bonzi disclosed the project in New York last week while on a stopover from Japan back to his native Rome. While in Gotham, he signed final papers with IFE Releasing Corp. which is releasing his "Lost Continent," the 1955 Cannes film fest winner.

Bonzi and Seymour Poe, IFE exec v.p., reported that John Gunther had been signed to write a narration for "Continent" which is in color and CinemaScope and pictorializes Bonzi's expedition into Indonesia. Pic, which is feature-length, will be released by IFE in October. It's the first C'Scope opus to be made by Italians, and also the first to use the C'Scope lens on a hand camera. Bonzi's earlier effort in the nature documentary line was "Green Magic," also handled in the U. S. by IFE.

Bonzi explained that the problem with his Red China project was that the Chinese wanted to see the footage he'd shoot before it leaves the country. Since he'll be lensing in color, and China has no tint labs, this procedure isn't practical. However, he said, he had offered the Reds to submit footage to their embassy in Switzerland.

In his talks with the Chinese, he had told them that the documentary would have to be good both for them and for Western audiences, Bonzi said. He wanted to point out, for instance, that the great Yellow River dike system was being built by manual labor. He also agreed to have official supervision of the shooting, which would take a year and would start next winter.

Bonzi said his "Green Magic" had been sold behind the Iron Curtain, and that "Lost Continent" also would be shown in Russia starting in July. The Soviets paid in dollars for the film.

A ski and tennis champion, test pilot, trans-Atlantic flyer, explorer and film producer, Bonzi said he was making pictorial records of his expeditions, partly in the hope to recoup his cost and partly to bring distant places to people. He has no prior commitments on any of his films, including the China project.

There's a renascence of documentary making in Italy and in Europe generally, Bonzi reported, warning however that there was room only for the unusual in that field. "Lost Continent" has been a strong grosser everywhere it has played, notably Italy, France and Germany. In Italy, where 20th-Fox distributes it, "Continent" has grossed $500,000 alone. The Italo Government pays an 18% subsidy on the b.o. gross. Pic was close to a year in the making and has just opened up in Japan.

Academy's New Slate

Hollywood, May 22.

Academy of Motion Picture Arts & Sciences re-elected 11 Governors and set two new names for two-year terms on Board. Balance of 26-man directorate hold over until 1957.

Incoming members include Wendell R. Corey, Actors Branch (new); Y. Frank Freeman, Administrators; Feild M. Gray, Art Directors; John W. Boyle, Cinematographers; George Stevens, Directors; Fred L. Metzler, Executives; William A. Lyon, Film Editors; Hugo Friedhofer, Music (new); Sol C. Siegel, Producers; Teed Carle, Public Relations; Harry Tytle, Short Subjects; John O. Aalberg, Sound; George Seaton, Writers.

Board will elect officers for 1956-57 from branch reps at its meeting next week.

Mario De Vecchi Thinks Yank Scouts Snub Lesser Product in Europe

Foreign film importers in shopping for fresh product in Europe frequently are so engrossed in the more prominent pictures that they tend to overlook other films which may have equal merit in the American market. That's the opinion of Mario De Vecchi, exec v.p. of the recently formed API Productions whose initial import, "The White Sheik," just concluded a run at the 55th St. Playhouse, N.Y.

De Vecchi, who goes abroad in September to scout new acquisitions, feels that if the film has sufficient basic commercial values all that's needed to generate some action at the art house wicket is a good publicity campaign coupled with a favorable critical reception.

Aside from the Italian-made "White Sheik," five other Italo imports are on the API release slate. They include "I Vitelloni" (The Wastrel), "Terza Liceo" (Love is Coeducational), "The Woman Who Invented Love," "Luci del Varieta" and "Sunday in August." Company also sold a Picasso featurette in Ferraniacolor to NBC-TV's "Elder Wiseman" series.

A firm believer in personal appearances to whip up interest in a picture, De Vecchi hopes to have writer-director Federico Fellini and director Luciano Emmer to come to the U.S. in conjunction with openings of their films. Fellini directed "Vitelloni" from a story and screenplay by himself and Ennio Flajano. Emmer directed "Love Is Coeducational."

Non-professional cast of "Coeducational" is in marked contrast to the star power of "Woman Who Invented Love." Latter, a Rossano Brazzi production, has Brazzi and Silvana Pampanini in top roles. API, incidentally, was formed last year with Lew Shoskes as president; Herbert Margrill, ad-pub v.p. and De Vecchi.

Sell Canadian Rights To Bank Grabbed Frenchies

Canadian rights to French versions of five feature pictures controlled by the Bank of America have been acquired by Empire-Universal Films, Ltd., with Sovereign Films to handle the 16m versions.

Titles are "Let's Live a Little," "Ramrod," "No Minor Vices," "Force of Evil" and "Caught." All have been sold to tv in the U.S. Most of these pictures are the ones taken over by the bank from the now defunct Enterprise Productions which was headed by Charles Einfeld.

Interstate's Conversions

Dallas, May 22.

Interstate Circuit has concluded a deal with Todd-AO to convert the Tower Theatre here, a downtown house, and the Tower in Houston, a nabe house, to that screen process for "Oklahoma" come June.

"South Pacific" also in the Todd-AO process will follow "Oklahoma" and will in turn be followed by "Around the World in 80 Days."

BELL, BROOKLYN, IN QT ANTITRUST PEACE

Mindell Theatre Corp., operator of the Bell Cinema, Brooklyn, N.Y., has settled its $750,000 treble damage antitrust suit against the eight majors and several affiliated circuits. Action was discontinued shortly before the case was scheduled to go to trial before N.Y. Federal Judge Sylvester J. Ryan.

Mindell charged the distributor defendants with discriminating against the Bell in respect to runs and clearances. Terms of the settlement were undisclosed.

Elevate Eastman Vets

Rochester, N. Y.

New directors of Eastman Kodak Co., elected last week, are Ivar N. Hultman, general manager of the Kodak Park Works; James E. McGhee, in charge of domestic sales and advertising, and Edward P. Curtis, general manager of the company's international division.

All three are vicepresidents and each has been with the company over 35 years. This increases the number of directors to 15, the maximum number authorized by Kodak stockholders at the annual meeting on April 24.

FOR MILLIONS OF PRE-SOLD ADVENTURE FANS! THE NATION'S FAVORITE SPY THRILLER

...NOW ON THE SCREEN!

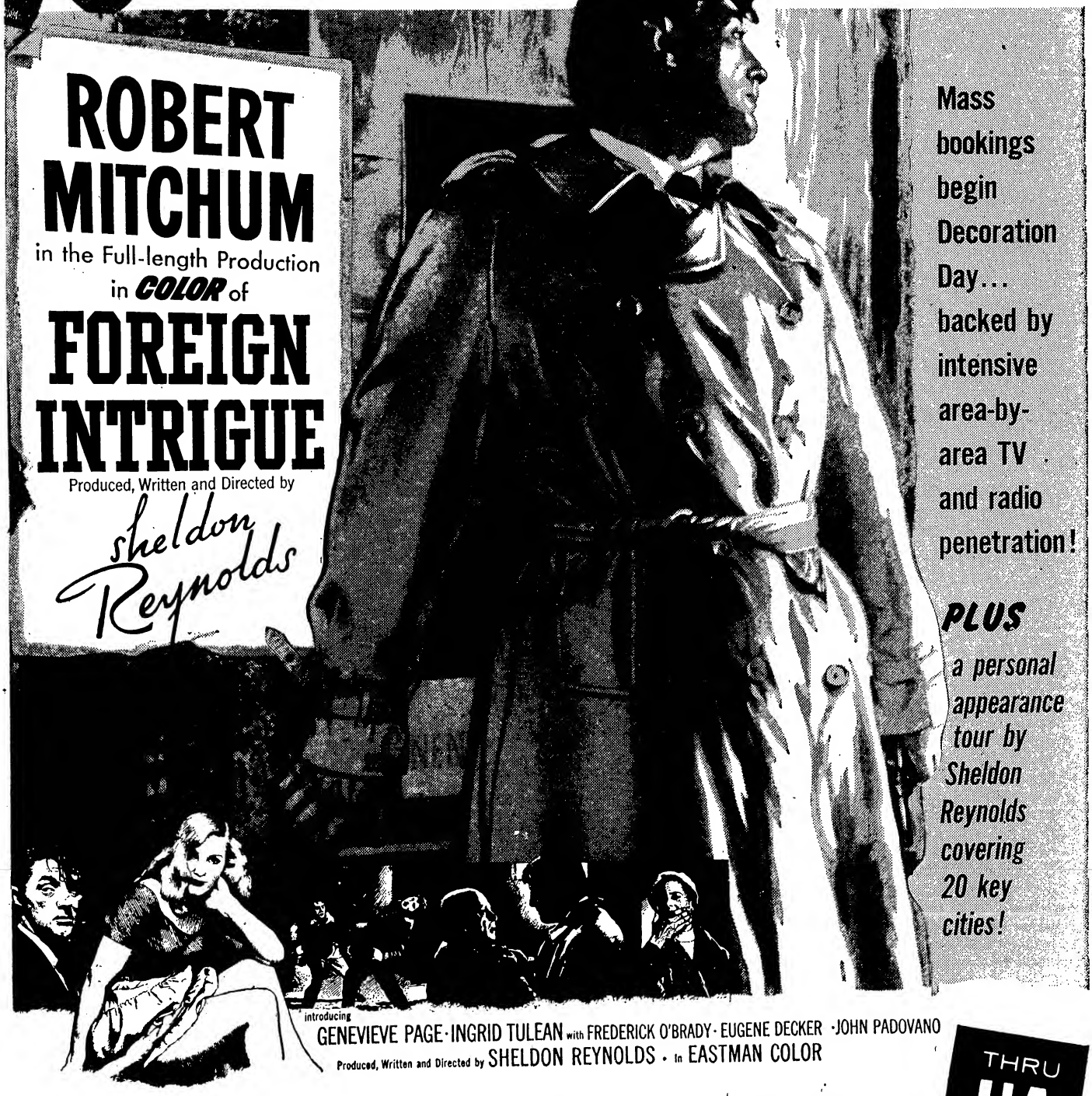
ROBERT MITCHUM

in the Full-length Production in ***COLOR*** of

FOREIGN INTRIGUE

Produced, Written and Directed by

Sheldon Reynolds



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PLUS *a personal appearance tour by Sheldon Reynolds covering 20 key cities!*

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Produced, Written and Directed by SHELDON REYNOLDS · In EASTMAN COLOR

The Man in The Trench Coat is On His Way...

THRU UA

Philly 'Vigilantes' See Pictures As 'Swirling Oceans of Rottenness'

Attacking today's motion pictures as "swirling oceans of . . . rottenness," the Philadelphia Archdiocesan Vigilance (sic) Committee makes it plain that Catholics have no business defending freedom of expression on the screen.

In a booklet designed to rouse Catholic pressure against "indecent" films, the committee states:

"Some Catholics have yet to be convinced about the Legion of Decency. Some are *erroneously individualist*, saying they can make their own judgment about movies. Tell them a bad movie is sinful and conscience does not allow anyone to try it before he buys it.

"Some are constitutionalists, claiming freedom of expression for the movies. Tell them that they are free to sin but the penalty is hell. Ask them why they are taking a stand against the Church.

"Some are so sure of themselves saying that a bad movie does not affect them. Challenge that statement. Can a he-man view feminine indecencies without a single passing bad thought or emotion?"

Booklet, announcing a training course for active "vigilantes," said "A Catholic who goes to any movie nowadays without first knowing what kind of picture it is, is as crazy as a deep sea diver who goes down without an octopus knife. The Legion of Decency is the octopus knife for the Catholic moviegoer. Without it, more slimy pictures would be around. Movies today are swirling oceans of octopus rottenness. Where the Legion cannot cut off the filthy creatures from reaching its victims, it cuts off innocent victims from reaching out to the creature's sucking arms. Movies today just won't come clean. Even good ones are peppered with octopus poison."

Industry execs who have seen the pamphlet thought the frantic wording implied a growing concern over Catholics not following Legion dictum.

STOOPS TO CENSOR

St. Louis Purity Binge Leads to Raids on Penny Arcades

St. Louis, May 22.

Holier-than-thou is really rampaging locally. The St. Louis Grand Jury has indicted five persons, operators or employes, of penny arcades. The premises were "raided."

Peasants put coppers into machine and peeped at what the police called, in an old police phrase, "scantily clad females."

Chi Attorneys' Antitrust Actions Involve Ozoners In Pennsylvania, Mich.

Chicago, May 22.

Three recent damage suits filed against the major film distributors in Federal Courts in Michigan and Pennsylvania by drive-in corporations in those states all allege conspiracy by the majors to prevent ozoners from playing first-run films day and date with local conventional theatres.

One suit, filed by the Super Outdoor Theatre Inc. of Belle Vernon, Pa., asks for $77,100 treble damages for the period May 1-Nov. 20, 1952. Another court action instituted by the Tusca Drive-in Theatre Company, operators of an outdoor theatre near Rochester, Pa., asks for $75,000 for damages allegedly suffered from May 1, 1952 to Oct. 15, 1952. The third suit, which includes the 114 theatre Butterfield circuit as a defendant, filed in Michigan by the Kalamazoo Drive-in Theatre Co., Inc., asks $75,000 for alleged damages in 1955.

The suits were filed by Chicago attorneys Seymour F. Simon and Sheldon O. Collen.

Remodel 1913 Biograph Studio in Bronx For Theatre (& TV) Films

The old Biograph Studios in the Bronx, inactive since 1936, will be reopened for feature picture and telepix production by a new operating group which has acquired the property.

The new group, operating under the corporate title of Gold Medal Studios Inc., includes Alfred W. Schwalberg, former Paramount domestic sales chief and presently proxy of Artists-Producers Associates; Martin H. Poll, head of Gold Medal Productions and formerly with Theatre Network Television; David Steinberg, president of Imperial Scenic Studios, and Sy Weintraub, executive v.p. of the telepix distribution outfit, Flamingo Films, and proxy of KEYD-TV, Minneapolis. Schwalberg is chairman of the board of the new company, Poll president, and Steinberg and Weintraub vice-presidents.

The studios are presently being modernized. Two buildings include two large sound stages and facilities which include commissary, showers, dressing rooms, air conditioning, cutting rooms, and projection rooms. The deal was set by Poll in negotiations with Ben Gertner, president of Biograph Realty Corp. Tom Ward will be studio manager.

The Biograph Studios were opened in 1913. The first picture filmed there was D. W. Griffith's "Judith the Petunia." Early stars who made films there included Dorothy and Lillian Gish, Mabel Normand, Blanche Sweet, Bill Jefferson, Henry Miller, Mary Pickford, and Mack Sennett. The old Fox Co. and Paramount-Famous-Lasky used the studio before building their own. In 1924 First National Pictures started producing pictures there. In 1934 republic Pictures took it over and renamed it the Republic Studios.

Venice Backs Down After U.S. Beefs; Example Complicates Berlin Festival

Venice Film Festival committee has indicated its willingness to up the number of entries via matinee showings. Festival will still only run 12 days, and the original intention was to limit competition to a dozen night-shown features.

There's also a possibility that Venice may change its mind about the new rules under which its own committee would pick entries.

Beef against the 1956 policy was registered by a number of countries during the recent meeting at Cannes of the exec committee of the International Federation of Film Producers Assns. The U. S. in particular stressed that the Venice rules, as now constituted, are in violation of the Federation's own rules and in particular of rule number seven, which states specifically that entries should be selected by the countries invited to participate.

Federation body instructed its president, Renato Gualino, to get in touch with the Venice authorities and request them to change their regulations.

Motion Picture Export Assn. wants a return to the status quo, i.e. a policy under which it'd nominate two or three Yank pix for the fest, with Venice free to do its own inviting. One company—20th-Fox—has already indicated that it has no intention of submitting its product to the MPEA, but prefers to go it alone. 20th followed that policy at Cannes.

Meanwhile, the Federation's rules created an odd situation in relation to the Berlin festival, with MPEA stating that it didn't have enough time to nominate American entries by the May 15 deadline, and the Germans arguing that they aren't allowed to select from individual American entries. According to the latest advice, the Germans have now agreed to make their own selection from the U. S. films submitted. Next year, however MPEA will nominate.

BACK PAY HEARINGS

Some $14,500 Involved Via Color Corp. of America

Los Angeles, May 22.

New hearings to determine the amount of back pay due members of four Hollywood unions from Color Corp. of America are slated for the near future as a result of an Appellate Court ruling re-submitting dismissal pay claims to arbitration. Understood the total is around $14,500.

Arbitrator Melvin J. Lennard had originally ruled that the firm "violated the collective bargaining agreements" but failed to specify the amount due each member of the Film Technicians Local 683, Motion Picture Studio Technicians Local 789, Studio Projectionists Local 165 and Studio Transportation Drivers Local 399, all of whom were laid off in 1954. Superior Judge John J. Ford sent the matter back to the arbitrator to determine the amounts involved and CCA appealed his action. Appellate court ruled that the Judge's order is "not one . . . from which an appeal may be taken."

Exhib Assn. Associated With 'Birth of Nation' First-Timing in Ohio

Columbus, May 22.

Now that the 40-year ban on D. W. Griffith's "Birth of a Nation" has been cancelled out by the unconstitutionality of Ohio's censorship law the film has opened at new arter here, the Indianola, where manager Charles Sugarman reports best boxoffice of the nine bookings since house opened.

Although there are rumblings already of distaste among Ohio's considerable Negro population at "this reaching back into the past to hit us again with the Dixiecrat prejudices of Thomas Dixon and D. W. Griffith," the Independent Theatre Owners of Ohio, trade body headquartered in Columbus, has made a deal with the distributor to favor ITO members with booking priority.

But at the same the ITO cautions its members that the film is a "false version of history and gives a distorted picture of race relations in the south." It also points out that a foreword on prints now states, "This picture represents the interpretation of the Civil War and the Reconstruction Period following, as generally conceived by the mind of the Southern whites."

In addition, reps of the National Assn. for the Advancement of Colored People saw the picture. ITO exec secretary Robert A. Wile asserts "While they did not approve it and said it would not do any good, neither did they think it would do any harm."

(Nearly all Negro leaders, and many white scholars of the race tension problem in America, name "Birth of a Nation" as the greatest propaganda put-over from the Ku Klux Klan point of view in American history.—Ed.)

KNOCK AS BOOST

J. Edgar Hoover Unwittingly Provides Title

Hollywood, May 22.

There probably won't be any screen credit involved, but FBI boss J. Edgar Hoover is responsible for the title of an upcoming indie film, "Blueprint for Murder."

Co-producers Art Estrada and Steve Masino sent Hoover a copy of a script titled "Devil's Playground" and dealing with a postal robbery in Las Vegas, inviting his comment. FBI boss took a dim view of the script, contending it might give ideas to persons with criminal tendencies. He tagged it "a blueprint for murder"—and the producers took it from there.

Cinerama Negotiates New Terms

Productions Corp. Seeks Bigger Take—Cinemiracle Rivalry Is Discounted

Cinerama Productions Inc. is currently negotiating with Stanley Warner for revision of the contract between the two companies, stockholders of Cinerama Productions were apprised at the annual meeting last week. Cinerama Productions, which turned over its production and exhibition rights to the theatre chain in return for a percentage, is seeking an arrangement whereby it can receive an additional share of the income at the present time.

Also involved in the discussions, although distinctly a longrange goal, is the possibility of a "merger" between the three firms involved in the Cinerama process—Stanley Warner, Cinerama Productions, and Cinerama, Inc., the patent holder and manufacturing firm. Talks already are underway relating to an exchange of stock between Cinerama Productions and Cinerama Inc., with SW's shares in Cinerama Inc. being the key factor in the proposal. Theodore R. Kupferman, v.p. and general counsel of Cinerama Productions, admitted that "objections might conceivably occur," but that the company would continue to explore various types of stock interchanges with a view toward consolidating the operations of the three separate firms.

The negotiations with SW, in process for almost a year, also involve Cinerama Productions share of the take from the foreign exhibition of the three-strip films. Milo J. Sutliff, prexy of Cinerama Productions, said that agreement had been reached with SW on this point and would involve a 50-50 split of the foreign profits after all costs are recouped.

Except for receiving 8% of the net of the first four Cinerama theatres, Cinerama Productions splits 50-50 with SW on the profits that remain after the production costs are amortized, operating expenses are deducted, and installation costs are recouped. Cinerama Productions' aim is to receive its profit share at an earlier date.

According to treasurer Irving Margolin, the company's financial status is showing a marked improvement. Only a $500,000 debt remains outstanding and this is expected to be cleared up by next year. At the prodding of stockholders, he predicted, as a wild guess, that current earnings of 27c per share would increased to 70c per share by next year. Margolin also disclosed that the installation cost of 11 Cinerama theatres, in addition to the first four units, had been amortized. He also revealed that the negative cost of "Cinerama Holiday," representing $2,000,000, had been recouped, but that there was still $1,000,000 to go to recover the full cost of the picture. "Seven Wonders of the World," he reported, represented a negative cost of $2,800,000.

Discount 'Cinemiracle'

Cinerama Productions officials discounted the effect of National Theatres proposed Cinemiracle process, but acknowledged the possibility of some day licensing Cinerama pictures to Cinemiracle-equipped theatres.

General tone of the stockholders' remarks was friendly although there was questioning relating to dividends and how come shareholders were not realizing any benefits despite the high grosses of the Cinerama films. The expense of the production-exhibition operations plus the liquidation of previous debts were cited as the reason for the situation. The meeting ended on a friendly note, with shareholders raising the management's operation.

Management's slate of directors was elected. It included Sutliff, Kupferman, Margolin, Louis B. Mayer, Ira S. Stevens, Perry N. Selheimer, and John R. Boland. The board reelected all the present officers. In a curious switch, shareholders voted Sutliff an option to buy 5,000 shares although the prexy said he didn't want them. The board had previously approved the stock option.

REPEAT 'LADIES-FREE' AT FOX MIDWESTERS

Kansas City, May 22.

Ladies Day as a boxoffice come-on worked so well the first time, the Fox Midwest Theatres tried it again. Idea was taken from baseball and applied to the opening day of "Never Say Goodbye" in four first run theatres here couple of weeks ago. It boosted attendance about 30% and held its own on the day's total gross.

So the Fox managers put it to work again last week when they opened "Revolt of Mamie Stover" in the four first runs here. Tower, Uptown, Fairway and Granada, with comparable results, according to Leon Robertson, city manager.

While the stunt is working nicely here, it's figured best with a distaff-appeal picture. Deal is to invite a man to bring his rib, both for the price of one on opening day.

"Blithe Spirit"

It seems to us that a well-known playwright is summed up by the headline above. He could be, at least, in his contacts with us. He likes tiny horses frisking on the beige background of his Countess Mara Cravats. One slim singer of popular ballads chooses the bright, brisk designs. And they tell us that a musical fellow named Phil, famed for leading ladies, has 2,000 Countess Mara Cravats. The mark of the man who has made his mark is his Countess Mara Cravat, quite often. $7.50, $8.50, $10.00, $15.00, and more. Bow ties (clips, and to tie) $2.50 to $5.00. The Spring tie for you waits for you at 338 Park Avenue, and PLaza 9-2488.

I take this occasion to express my gratitude for the continuing confidence placed in me by my customers and friends in show business.

JESSE BLOCK
Registered Representative
IRA HAUPT & CO.
Investment Brokers
501 7th Ave., New York 18, N. Y.
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THE HOLLYWOOD KNICKERBOCKER

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"BHOWANI JUNCTION"
starring
AVA GARDNER • STEWART GRANGER
In CinemaScope and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

SUMMER TV: 'SO WHAT'S NEW?'

That CBS Mfg. Headache

It's reported that the Wall St. interests represented on the CBS board of directors are taking an increasingly dim view of the set manufacturing arm of the corporate Columbia company and have been trying to persuade board chairman William S. Paley to once and for all divest himself of it. It's no secret, of course, that Paley & Co. have dropped millions in both the CBS-Columbia set manufacturing subsid and in the Hytron-acquired tube manufacturing division. Although losses have been pared considerably, since CBS has now declared a hiatus on color set and tube production, it's understood that at one point they ran up to $12,000,000 in one year.

Whether or not CBS will scrap manufacturing to devote itself exclusively in the network and recording business, is a moot point. Corporate prexy Frank Stanton, for one, is far from bullish on color tv's prospects, even as a longrange undertaking. On the other hand, Paley, it's reported, sees an eventual retrieving of all losses, plus a profitable manufacturing operation, based on an eventual mass embracing of tint tv.

Meanwhile, CBS-Columbia has been cutting back on its parts orders and personnel. A large parts order going into the third quarter was cancelled because, according to a company spokesman, it comprised high-priced components and the company wants to stick to low and medium-cost sets to be more competitive. "Duplicated" personnel in various departments have been dropped, and several engineers transferred to CBS Laboratories, also because of duplication, the spokesman said. Proposals and plans for future operation have been submitted to Stanton and Paley, and CBS-Columbia execs are still awaiting decisions on those proposals.

Consolidated CBS grosses and profits continue to climb and climb (with an alltime high registered for the first quarter of this year), but the major revenues stem from the tv network.

'Good Morning's' Bright Manana

Higher Ratings, Mail Payoff for Sponsor on Write-Ins Portend Happy Days

They're beginning to say "Good Morning" a little more cheerfully around CBS-TV these days. Reason? The 7-8 p.m. Will Rogers Jr. experiment is beginning—slowly—to pay off in the form of (1) a rising Nielsen, which after nine weeks has hit the 4.0 mark, (2) a persistent series of renewals by one sponsor resulting from a stronger-than-usual mail pull for write-in sales and (3) murmurs of other activity on the sponsor front.

Nielsen figure, of course, hasn't approached that of the competing Dave Garroway "Today" on NBC, but more to the point is the strange story of Sterns Nurseries (flowers, that is), which several weeks back decided to try network tv with a one-spot buy on both "Today" and "Good Morning." The "Good Morning" announcement by Rogers pulled 4,000 mail-orders at $3 a clip. Result was an additional order for some more spots, followed by still another and another this week for four more. CBS pubaffairs execs point out, moreover, an unprecedented type of fan mail, pointing up Rogers' potential as a video frontman.

On the sponsor front, Hamilton Beach appliances has come in for a string of participations, and on the hook is still another bankroller. With a rising Nielsen and some of that green stuff (not plants) showing itself, the CBS brass aren't snarling so vehemently when somebody says "good morning" to them.

'High Finance' As Latest Coin Entry

With "$64,000 Question" still in the No. 1 Trendex slot and the new "$64,000 Challenge" showing up in No. 4 position, CBS-TV is all set to acquire still another big money quiz-giveaway show. This one is headed for the Saturday night 10:30 slot, moving into the period being vacated by Budweiser and its "Damon Runyon Theatre."

Dennis James heads up the new entry, which is called "High Finance." Basis for the format is a variation on the game of monopoly. It'll show up on the network's summer schedule, starting next month, but is designed for year-round slotting. Mennen will sponsor.

With the $100,000-plateaued "Big Surprise" on the NBC-TV Saturday night sked, it brings to four the number of "giveaway giants" since "$64,000 Question" hit the jackpot.

Larry Marx, Resnick As Gleason Scripters

Larry Marx and Sidney Resnick, who wind up their scripting chores on the Jack Paar show on CBS-TV Friday (25), have been signed to the writing staff of the hourlong Jackie Gleason Saturday nighter for next fall. They don't miss a day's work, since the script sessions on the Gleason segment start on Monday (28).

Sy Fisher of the Frank Cooper agency set the deal.

'Round the World' With Danny Kaye For CBS Kideo

High on the Ed Murrow "See It Now" agenda for next season is a major "introspec" (which may require a two or even three-part installment) which will star Danny Kaye as ambassador for the United Nations Children's Emergency Fund. Kaye is currently on a globe-circling tour on behalf of the UN organization, with "See It Now" cameramen doing an exhaustive blow-by-blow chronology of his kid whirl. Thus far Murrow has 120,000 feet of film, much of which, he says, is "out of this world." It'll be Kaye's first major tv exposure.

A lot of footage remains to be shot. Kaye has still to penetrate such countries as Morocco and the leper colonies of Nigeria. While in Spain he may meet with General Franco. If possible, he may also go to Russia to show the Soviet some of the problems of the world's underfed and diseased children.

In addition to the "See It Now"

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Gore Vidal's 'Honor' As 'Playwrights' Swansong

"Playwrights 56" 1956 swansong entry on NBC-TV will be Gore Vidal's "Honor," with a Civil War background. Franchot Tone will probably be in the lead role. The Tuesday night show's exit date is June 19.

"Honor" will be Vidal's second original on tv (though he's done many adaptations). His first was "Visit to a Small Planet."

IT'S A FIELD DAY FOR THE RERUNS

By GEORGE ROSEN

With only three or four holes still to be plugged, CBS-TV has finally resolved its summer tv schedule and at best it's strictly one of those "let's-get-it-over-with-and-get-into-the-new season" programming schedules. If there ever existed a day in tv when summertime was utilized for experimentation of new ideas, formats personalities, it's long since been written off as a casualty.

Perhaps the only thing that distinguishes this summer from previous semesters is that not a single sponsor, either on CBS or NBC, is taking a hiatus (except in isolated cases where sponsors are cancelling). With some of the regular shows laying off for the hot months, clients are installing substitute entries, none of which even remotely suggests a daring approach at something fresh or different. As for those shows staying put during the humid spell, most of them will come under the heading or reruns (where film shows are concerned) or, as in the case of Ed Sullivan's Sunday hour and Arthur Godfrey's Wednesday night showcase, there will be eight-week substitute conferenciers.

CBS-TV summer sked reads as follows:

Sunday: Sullivan show (with rotating emcees), General Electric Theatre. Alfred Hitchcock Presents, "$64,000 Challenge" and "What's My Line" all stay put, with repeats of "Private Secretary" at 7:30.

Monday: "Godfrey's Talent Scouts" stays but with an eight-week replacement for Godfrey, still to be chosen. Burns & Allen do reruns. In place of "Lucy" there will be a new Charles Farrell film entry with a Racquet Club, Palm Springs, background, with name guests. "December Bride" goes off, with General Foods still scouting around for a replacement show. "Studio One" goes into its summer edition with Robert Herridge moving in as producer.

Tuesday: Phil Silvers Show will do repeats; ditto "Navy Log." "Joe and Mabel" goes in for the permanently-axed Guy Lombardo show, with J & M scheduled to be

(Continued on page 62)

Nothing Amateur About ABC-TV's Regard For Ted Mack Hour Stanza

Pharmaceuticals Inc. and ABC-TV have finally resolved the next-fall status of "Original Amateur Hour," with the show staying where it is Sundays at 9 to 10 but shifting to the 7:30-8:30 Sabbath spot on Oct. 7, when "Omnibus" starts its fall season. "Famous Film Festival," currently in the earlier time, will then be shifted to Saturday nights in the same 7:30-9 time period.

Question of where to put the show has been plaguing both ABC and the sponsors along with the Ed Kletter agency since the web acquired "Omnibus" on the basis of a Sunday night slotting. It's reported that the new arrangement was finally worked out on the basis of a survey by Pharmaceuticals and Kletter which showed a steady rating increase for "Amateur" at the expense of NBC's "Alcoa Hour"-"Goodyear Playhouse" hour. Sponsor finally succeeded in convincing ABC that the show would stand a better chance against Ed Sullivan than "Film Festival."

The shift of "Film Festival," for which pictures for next year have not yet been booked, incidentally, leaves up in the air the status of "Ozark Jubilee," which up to now has held down the 7:30-9 post. Also unresolved is that Sunday 8:30 to 9 segment left vacant by the substitution of the hourlong "Amateur" for the 90-minute "Film Festival."

Supreme Court Refuses to Disturb Present Multiple Ownership Rule In Rejecting Storer Expansion Bid

Washington, May 22.

The FCC won an important victory yesterday (Mon.) before the Supreme Court when the tribunal upheld the validity of the agency's multiple ownership rules governing the number of radio and tv stations which can be held by one interest.

In an opinion written by Justice Stanley F. Reed, the Supreme Court reversed a ruling of the U. S. Court of Appeals that Storer Broadcasting Co. was entitled to a hearing by the FCC on an application in 1953 for a sixth tv station. It also remanded the case to the lower court to consider objections by Storer to the Commission consideration of 1% of stock in a station as constituting an interest for rule purposes.

Storer's application was filed before the FCC revised its rules to allow seven tv stations, provided at least two are UHF.

Much of Reed's decision was devoted to a defense of the lower court in taking jurisdiction. On this aspect of the case, Justices John Harlan and Felix Frankfurter registered strong dissents, saying Storer was not "aggrieved" by multiple rules and had no right to review.

As to the Commission's right to apply ceilings on station ownership, the decision declared: "The growing complexity of our economy induced the Congress to place regulation of businesses like communications in specialized agencies with broad powers. Courts are slow to interfere with their conclusions when reconcilable with statutory directions. We think the multiple ownership rules, as adopted, are reconcilable with the Communications Act as a whole. An applicant files his application with knowledge of the Commission's attitude toward concentration of control. . . . We do not think congress intended the Commission to waste time on applications that do not state a valid basis for a hearing. If any applicant is aggrieved by a refusal, the way for review is open."

However, the majority held that Storer had "standing" to go to court because rules serve to restrict his operations, prevent him from expanding the number of his stations, and so affect him that "at any moment the purchase of Storer's voting stock by some member of the public could endanger its existing structure."

Decision is expected to put a crimp in chances of passage of the bill by Sen. John W. Bricker (R-O.) to eliminate numerical restrictions on station ownership and substitute an aggregate ceiling based on population served. Had the court upheld Storer, the Commission would be without criteria for controlling concentration and need for legislation would be urgent.

CANTOR'S CAPSULES

Talks With ABC Radio For 5-Minute 'Show Biz' Vignettes

With an eye to the Saturday-Sunday automotive audience, Eddie Cantor is talking to ABC about 18 five-minute shows weekly, taped for nine shots on Saturday and nine on Sunday, titled "Show Biz, Then and Now." It would be in the comedian's authoritative style of reminiscence interlarded with recordings. Cantor's talks were held with Ray Diaz, the national program director of ABC-Radio. Deal would give ABC 61 weekend capsules, others being 22 newscasts and 21 "It's Time" features.

Comedian has returned to the Coast to do his NBC-TV daytime "Matinee" dramatic show in color, originating live from Hollywood on June 6.

McC-Erickson's $82,000,000 TV Budget Is Set

McCann-Erickson has pulled the loose ends together in finalizing its tv programming roster next season. It adds up to a record-breaking $82,000,000 in overall time-and-program billings, with $10,000,000 of that amount going into spot buying.

The '56-'57 McC-E picture was brought into focus when the agency resolved the status of its Nestle and Bulova accounts (it shares the former with Bryan Houston agency) with Nestle buying the Saturday at 9 CBS-TV slot for the new Gale Storm situation comedy series, "Oh, Susannah." and Bulova, with a $10,000,000 budget, co-sponsoring Jackie Gleason and continuing with $4,500,000 worth of "Bulova Watch Time" spots.

Aside from Bulova and Nestle, McCann's tv representation next season will include:

American Chicle's alternate-week sponsorship of "Jim Bowie" on ABC-TV;

Mennen's sponsorship of the new Dennis James Saturday night "High Finance" quiz giveaways on CBS-TV;

Gem Razor's "Game of the Week" baseball sponsorship on CBS-TV;

Coca-Cola's twice-a-week Eddie Fisher show on NBC-TV;

Chrysler's continued stake in CBS-TV's "Climax" and the one-a-month "Shower of Stars";

Westinghouse's "Studio One" on CBS-TV;

Swift's participation in ABC-TV's "Disneyland";

Mennen's alternate-week pickup of the Wednesday night fights on ABC-TV.

Network daytime buys include: Swift's three-way coin flow into Tennessee Ernie, Art Linkletter and Johnny Coons; Coca-Cola and SOS' "Mickey Mouse Club"; SOS' buys into the Garry Moore and Bob Crosby shows, with Swift also bankrolling Moore.

Pacific Borax ("Death Valley Days" in 100 markets), National Biscuit and Esso are the major spot champions in the house.

SKF's 'Studio-on-Wheels'

Philadelphia, May 22.

Smith, Kline & French, pharmaceutical firm, has acquired a $225,000 mobile color television "studio-on-wheels." Manufactured by RCA, it will be used solely to televise surgical and clinical demonstrations.

Time-Life Dickers Murrow's 'Person'

Henry R. Luce, on behalf of his Time-Life mag empire, has made some overtures to CBS-TV with a view toward sponsorship of the Ed Murrow "Person to Person" next season, Program is currently sponsored by Elgin (with Hamm Beer and American Oil sharing it regionally on the alternate weeks) but Elgin bankrolling terminates next month.

Luce overtures, via Young & Rubicam, is part of a general Time-Life campaign to expand consumer interest in the mags. There's been no definite decision as yet.

"P to P" lays off for 10 weeks this summer.

The producers of "Person to Person" are meanwhile negotiating

(Continued on page 62)

SARNOFF, STANTON & KINTNER'S LAST STAND TO WARD OFF ANTI-TRUST RAP

Washington, May 22.

When the big brass of CBS, NBC and ABC appear before the Senate Interstate Commerce Committee next month (June 11, 12, 14) their testimony may turn out to be the last stand of the networks against Government action on the monopoly front.

While Messrs. Stanton, Sarnoff and Kintner are expected to make a strong case for the contributions of the nets to television, and be backed up by their affiliates, the atmosphere in Washington doesn't seem conducive to letting things continue as they have been. It appears doubtful that concessions here and there to ease the flow of programs will get the nets off the hook.

Aside from the impact of the anti-network testimony before the Committee (with possibly more of it when two House committees resume hearings) and the investigations being conducted by the Department of Justice, the failure of the FCC to solve the allocations problem adds fuel to the monopoly charges made by Sen. John W. Bricker (R-O.) last month.

Bricker's role in the tv picture, it's felt here, isn't to be discounted. While there's little chance, if any, that his bill to regulate the webs can get consideration this session, there's an ominous cloud that would hover over the nets if the Republicans regain control of the Senate at the November elections. In that event, Bricker would become chairman of the Interstate Commerce Committee. And the Senator means business.

The question now, however, is whether the Government might act before Congress adjourns (probably at the end of July or early in August). There are indications, from the activities of the FBI men in New York, that Justice may be preparing to clamp an anti-trust suit against the nets. The Department, it's understood, is vigilantly following the testimony before the Senate committee.

To ward off Government, and perhaps private, anti-trust action, it's considered more than a possibility that the nets might be willing to go along on a consent decree to give the affiliates more leeway on programming. Another possibility is that the FCC, at the behest of Justice, might revise its network rules (the purpose of its current study) to cover the situation. Such an action, it's suggested, might be welcomed by the webs which would be risking private suits (as the experience of the motion picture majors proved) if successfully prosecuted by Justice.

What would a consent decree or FCC action provide? The best opinion here is that the recommendations of Dick Moore of KTTV in Los Angeles restricting option time to no more than 75% of an affiliate's prime evening hours would be followed. Prohibition of "must buy" agreements might also be included.

One of the big unknowns in the situation is whether Justice will take action before Assistant Attorney General Stanley Barnes in charge of anti-trust leaves office to become a Federal Judge, for which he has been confirmed.

Mort Watters Nixed On Steve Allen Shift From WLW-T in Cincy

Cincinnati, May 22.

Mort Watters, WCPO-TV general manager, failed in an attempt to gain an NBC-TV switch of Steve Allen's "Tonight" show from WLW-T which carries its kine a week old and an hour later than the originating time.

A poll by the Cincy Post, Scripps-Howard affiliate of WCPO-TV, in a campaign to bring the Allen program live and an hour earlier to local viewers, showed 4,428 votes for and a scant few against the change.

Pegging his appeal on results of the poll, Watters wired NBC's Ray O'Connell: "I believe it my duty to offer facilities of WCPO-TV to carry the show live. Please advise return wire if NBC is interested in WCPO-TV providing this public service."

The network's answer to Watters was "No."

Disney's Aussie Sale

Walt Disney is spreading his wings into international television sales. Disney wrapped up a deal with Australian tv for showing of his three-years supply (72 hours) of the ABC-TV "Disneyland" for telecasting in Sydney and Melbourne starting in the fall. Sales were made to TCN (Television Corp. Ltd.) in Sydney and HSV (Herald-Sun Newspapers) in Melbourne, through their American agent, Charles Michelson.

It's the first foreign tv sale set by the Disney organization and was negotiated by prez Roy Disney.

Bulova Has Its Program Cake And Eats It, Too, But It Cost $10,000,000

Couple years back when Terry Clyne moved the Bulova account from Biow to McCann-Erickson, the watch firm was billing about $5,000,000, all siphoned into those valuable "Bulova Watch Time" on-the-hour spot franchises. As result of its co-sponsorship (with Old Gold) of the hour long Jackie Gleason live show in the fall, Bulova will be spending $10,000,000 a year when it checks in for the September semester.

While Bulova will not relinquish those valuable spot time franchises, nonetheless this will mark a radical departure in the watch company's tv campaign since, for the first time, it will be spending more money on programming ($5,500,000) than on spots. Last year it spent a total of $6,000,000, with $2,000,000 going into "Two For the Money."

The new season will be in the nature of an experiment for Bulova, which will weigh the pay-offs on programming as against spots in determining its future course of action in tv.

SCHNOZ, NBC HUDDLE ON FUTURE TV PLANS

While at the Copacabana, New York, for the present three-week stint, Jimmy Durante and his rep, Abe Lastfogel (William Morris), will be huddling with NBC brass on the comedian's next season's video agenda. He has nixed 39 weekly shows as too strenuous. One plan calls for 10 full-hour stints (on film), plus possibly four spectaculars.

Comedian goes to Chez Paree, Chicago, next for 12 days (an accommodation because of a Nat King Cole scheduling) and the Riverside, Reno, thereafter. He plans to rest most of the summer.

Bill Stern's 'Newsreel' As a Video Package

Bill Stern is packaging a television version of his old "Sports Newsreel of the Air" and has begun peddling the show (sans pilot) to agencies and networks. He already has a four-week option from ABC-TV for a half-hour of time if he can find a sponsor. Stern's got a longterm deal with ABC but thus far has restricted himself to radio.

Teleshow, which would be done on film, is titled "The Will to Win." Partnered with Stern in the package are Bud Zaret and Marty Roth, the former a publicist and the latter a comedy writer, with Alan Rhone pencilled in as director. Colgate, which was the longtime sponsor of the radio version, is interested in the "authenticated" tv'er.

Jack Poppele Quits 'Voice'

Washington, May 22.

J. R. (Jack) Poppele has resigned as assistant director of the U.S. Information Agency and head of the Voice of America, effective July 15. He became director of the USIA radio service on May 10, 1954. Under his supervision, VOA moved from New York to its expanded quarters in Washington, following a Congressional mandate to that effect.

SAMMY KAYE
SWINGING and SWAYING on TOUR
Currently BOSTON, Kimball's Starlight Gardens
On ABC Radio—"Sunday Serenade"
Latest COLUMBIA RECORD Release EVERY SUNDAY MORNING
b/w ONCE AGAIN
Pers. Mgr.—David Krengel
607 Fifth Ave., New York 17

Seeds Resigning Admiral Account

Chicago, May 22.

Russel M. Seeds agency, which several months ago inherited Admiral's television billings as an addenda to the already-held print account, has resigned the entire business. Seeds agency gave Admiral notice last week that it is resigning the account, leaving it to Admiral prez Ross Siragusa to designate the actual severance date at any time during the current calendar year so as not to upset Admiral's current ad campaign.

Seeds, which had handled Admiral for several years on the print side, took over the video account as well last spring, when it was resigned by Erwin, Wasey agency, reportedly in a hassle over commissions. Seeds, while handling the television business, had actually been farming out supervision of the Admiral commercials and reportedly had been working on a 7½% commission basis. No indication yet where the business will go. Admiral is no longer represented on the networks with a show, having dropped Bishop Fulton J. Sheen's "Life Is Worth Living" on ABC-TV after 26 weeks this season.

Weekend Trendex

NBC-TV hit a spectacular low Sunday night (20) in the Trendex-tested tint spec series, with the CBS combination of Jack Benny and Ed Sullivan more than trebling the rating of the Maurice Chevalier layout on NBC. The scorecard was a 27.6 average on CBS for the 90 minutes as opposed to NBC's 8.6. For the first half-hour, Benny outpointed Chevalier, 21.6 to 7.8. In the 8-9 hour, it was a 30.5 average for Sullivan vs. a 9.0 for Chevalier & Co. ABC's "Famous Film Festival" wasn't far behind Chevalier, with a 5.6 on the 90 minutes.

On Saturday, Perry Como topped "The Honeymooners" for the second week running and drove the 8.30 "Stage Show" to a new low. The hour average gave NBC's Como a 20.8, with "Honeymooners"-"Stage Show" averaging out to a 13.2 and ABC's "Ozark Jubilee" ironing out a 5.6 on the 8-9 average. By half-hours, Como topped Jackie Gleason at 8, 17.3 to 17.0, while it was a runaway at 8:30 with Como's 24.3 topping a dreary 9.4 for "Stage Show." Earlier "Beat the Clock" finally outpointed NBC's "Big Surprise," 12.0 to 12.1, after a several-weeks drought. "Ozark" scored a 6.5 on the 7:30-8 hour.

Stanton Doesn't Like Bricker

The battle between Sen. John W. Bricker and the networks shows every sign of developing into a personal feud between the Ohio Republican and CBS prez Frank Stanton. In his Philadelphia speech last week accepting the Parlin Award of the American Marketing Assn. for contributions to marketing, Stanton took some well-defined potshots at Sen. Bricker, referring to him as "a 20th Century King Canute, ready to tell the electronic signals that they must turn back at the edge of town."

Stanton continued, "If he is not moved in his proposals by misinformation, or by ignorance, then we shall have to guess what other motives he may have for his proposed suppression of an essential part of our national communications system." Stanton referred to a "strange spectacle" of "one of the most ardent champions of the withdrawal of government regulations of business" proposing now "to regulate the private radio and television networks—from transmitter to receiver—as public utilities. A most vigorous advocate of private enterprise, free of government supervision, would now, suddenly, strai-jacket advertisers by formulating new ground rules perhaps affecting program services, station coverage, network affiliation policies and rates. In other words, the marketing of goods and services would be forced into agonizing, artificial economic patterns.

Pat Hurley Into Bob & Ray's WINS Slot; Smith Joins Leder at WOR

Real Crazy Spectrum

Hollywood, May 22.

An increase in sunspots can be expected next year, and as a result, tv images can be expected to flicker, dissolve, or suddenly break into Spanish dialog, police broadcasts may be heard half-way around the world or not at all, and FM broadcasts may suddenly tune in on phone conversations. All these phenomena have occurred in past sunspot seizures, according to the National Geographic Society, currently researching the problem.

The Society has determined that sunspots come in 11-year cycles, and that 1957-58 will be a peak year.

ABC-TV Credo: If Ever in Doubt Use A J. Arthur Rank Film

ABC-TV is getting plenty of mileage out of the package of 104 J. Arthur Rank features it purchased last fall with which to start its "Afternoon Film Festival." Web has been using repeats of its afternoon showings for "Film Fare," a 9-10:30 summer replacement on Monday nights, and now it has scheduled the same pix for repeat runs on "The Hour Glass," a Thursday 8-9 summer slotting which starts June 21.

New series fills in during the summer for Bishop Fulton J. Sheen, who switches in the fall to Monday nights, and for "Stop the Music," which has been axed altogether. The 8-9 period is slated to be filled in the fall by Sheldon Reynolds' hourlong filmed "International Theatre," if the web can find any bankrollers for the series. "Hour Glass" kicks off with "The Lady Vanishes."

CBS, DON SHARPE GO 50-50 ON 'MR. ADAM'

CBS-TV has negotiated a coproduction deal with Don Sharpe that has turned his Ida Lupino-Howard Duff starrer, "Mr. Adam & Eve," into a Columbia property. Pilot of the series is in and the network's sales staff are beginning to move the audition around the agencies. It's a 50-50 split, reportedly, between Sharpe and the web on the ownership side.

At the same time, CBS has another pilot reel as a completely house-owned show on which it's high. It's a situation comedy starring Gail Gordon and Bob Sweeney, both out of the erstwhile "Our Miss Brooks" cast, titled "The Brothers." Pilot is also fresh out of the Coast vidfilmeries.

De Cordova Exits B&A

Hollywood, May 22.

Fred De Cordova is bowing out as producer-director of the Burns & Allen show, after three years with the vidpix series, on loanout from CBS-TV. Exiting is due to other plans the web has for De Cordova.

Producer-director leaves June 12 on a six-weeks trek to Europe and returns Aug. 1 to CBS for his next assignment.

WINS program director Bob Smith, soon after Bob & Ray ankled the station last week, quit to follow his former boss, Bob Leder, to rival WOR radio. After Smith's departure—he began as program chief of WOR last Monday (21)—WINS manager Jock Fernhead replaced him with Leo Goldman.

Leder, who moved out of the Elroy McCaw-owned indie several weeks ago for the WOR chieftancy, said Smith was hired to jazz the WOR afternoon-evening sked with music and news. Meanwhile, Fernhead and Goldman, both from McCaw's KYA in Frisco, brought deejay Pat Hurley (another KYA'er) to replace Bob & Ray in the six-day-a-week 6 to 9:30 ayem slot, beginning next Monday (28).

Team of Bob Elliot and Ray Goulding, whose WINS contract after two years still had several months to run, broke with the station to devote additional time to making commercials. Brace recently got hot via radio-and-tv pluggolas for Piel's brewery as the Messrs. Harry and Bert.

Other big gun on the WINS sked, rock 'n' roller Alan Freed, is sticking to the indie, according to Fernhead. His contract has well over a year to run on a 6:30 to 9 p.m. daily anchorage. Besides Hurley, WINS has brought in another new name. Wendy Barrie is going to do a 10:30 to 11 ayem taped stanza, thus cutting a half-hour out of Lew Fisher's hour-long session. Rest of WINS sked is stet, with Peter Roberts (who recently lost a full-blown newscast) working throughout the day in capsule news reports.

It was said originally that McCaw had moved Fernhead to N. Y. from Frisco to oversee WINS until it was sold, but over the weekend the station manager said that the McCaw-WINS affiliation was permanent. Fernhead, who noted that he has moved into steady Manhattan quarters from his Coast home, said that an offer of over $2,700,000 was turned down for the station recently. (Westinghouse previously ended negotiations for the station with a bid reportedly near $2,400,000.)

AFTRA Yanks Gobs Off Dinah TV'er, Rejecting For-Free Performance

Hollywood, May 22.

AFTRA stepped in to demand the San Diego Naval Training Base chorus—skedded to sing on Dinah Shore's Chevvy show on NBC last Thursday (17)—be paid, with the result that gobs were cancelled out.

AFTRA exec secretary Claude McCue notified the Shore show producers the union's board turned down a request for a waiver so that the chorus could appear cuffo, to plug Army and Navy recruiting.

An AFTRA spokesman explained, "we notified them we have no objection to the chorus appearing—if its members are paid—and we would not ask that they join AFTRA. However, we do not look with favor on free entertainment on a commercial show. Miss Shore's show sells Chevrolets. The more entertainment they have, the better the show, and we feel it only fair that they pay the chorus under these circumstances."

HAPPY DAYS FOR CBS RADIO

Ampex to RCA-MMM: 'No'

Now that Ampex is riding wide and handsome with $5,000,000 worth of industry acceptance as the first and thus far only magnetic tape ready tor use, Wall St. sources with a financial stake in the operation report that both RCA and Minnesota Mining & Manufacturing tried to buy a minority interest in Ampex but were turned down.

RCA, of course, is working on its own color tape process, but it isn't ready yet. It remained for the rival CBS, which put in the initial orders for Ampex, to "sneak" it into Chi some weeks back and steal the show away from the NARTB. Like CBS, which gets first crack at the machines (10 in all totalling $540,000), NBC has an order in for three units along with a number of stations throughout the country.

Ironic aspect of the Minnesota Mining bid for a minority stock ownership in the company is that some time back Ampex officials had appealed to MM for use of its material which would have given Minnesota more than a rooting interest in the future of Ampex. But Ampex was turned down.

Since CBS has been on top of the Ampex development, there have been scattered reports suggesting that board chairman Bill Paley may have an ownership stake in the company. However, sources at CBS say 't'aint so.

CBS-TV's 'Inside the News'

Bob Trout, Michael Levin Come Up With a New Type of Strip Format

In attempt to overcome the criticism of "static" news delivery on television, CBS News is cutting a kinnie next week of a new type of daily tv quarter-hour news presentation brought into the web by commentator Robert Trout and consultant Michael Levin. New show, audition on which will be cut Saturday (26), is an "inside the news" approach in which Trout and a group of associates are shown screening and discussing news items and film footage in a newsroom-copy desk setting.

Trout will function as head of the copy desk, with Ned Calmer handling the international news and E. W. Kenworthy, of the New York Times News of the Week in Review staff, covering Washington and political news. Jim McKay will handle sports, Lisa Charell will function as a reporter and Dave Dewey as a copy boy. Idea of the format is two-fold; it eliminates the static picture quality of the standard news show via the fluid action of the newsroom; it also enables greater use of commentary and analysis in the newsmen's evaluations of the stories as they "come through" the copy desk and Trout & Co. kick them around in an informal manner.

Kinnie will be somewhat offbeat in that it will run 35 minutes, even though the show is a quarter-hour. Audition will embrace a complete presentation of the problems of newscasting under present formulae, plus a sample showing of the new format and additional angles on the informal coverage. Levin, now a consultant to agencies and advertisers after a longtime stint as radio-tv veep at Erwin, Wasey, will direct the show.

Pat Buttram As Autry Successor

Wrigley gum, which called it quits with Gene Autry last week after 16 years with the cowboy on CBS Radio, is salvaging at least part of the show in the person of Pat Buttram, comic on the series. Wrigley has signed Buttram to an exclusive deal, with the comic to star in a replacement show for the Autry segment. Show, tentatively titled "The Pat Buttram Show," is being whipped into shape on the Coast by CBS, Wrigley and the Ruthrauff & Ryan agency and should be ready to step into Autry's Sunday at 6 slot in about three weeks.

Meanwhile, CBS has installed another new Coast - originating series into the Sunday time. "O'Hara," an adventure series about a foreign correspondent which stars Jack Moyles, is being scripted by Les Crutchfield and produced and directed by William N. Robson.

Norman Frank Producing Summer Entry for Como

Norman Frank, one of the alternating producers on NBC-TV's "Wide Wide World," has been set for a change of pace over the summer. He'll produce the replacement show for Perry Como, which will comprise a musical-variety hour headed up by three different singers. Julius LaRosa fronts the show for four weeks, Patti Page for four and Tony Bennett for five, each backed by supporting acts.

New series starts June 16, with Grey Lockwood continuing as director for the first six shows. Carl Hoff will conduct, and a writing staff is still to be chosen.

ABC-TV Finalizes Its Spec Pattern; Client Discounts

ABC-TV has finally gotten squared away on its schedule of spectaculars for next season and is offering the shows under a sales pattern that will give current ABC clients an added break on discounts. Schedule calls for all but three of the eight shows to be budgeted at $100,000 each, with the two Metopera specials going at $130,000 apiece and "By Jupiter" set for a $150,000 ride. Time is figured at about $63,000 for the five hour specials and $82,000 for the above-named 90-minute displays.

Web will slot the one-shots at different times and different nights of the week, starting off Nov. 14, a Wednesday, with "Ballet Ballads" at 8:30-9:30. Metopera presentations will go Sundays at 7:30-9, one Dec. 9, the other April 21. "The General's Other Son," another of six Theatre Guild offerings, goes Tuesday, Jan 8, at 7:30-8:30, while "The Young and the Beautiful" is set for Feb 7 (Thursday at 8-9, and "Take a Giant Step" goes Friday, March 8, at 8-9. "By Jupiter," probably with Ray Bolger, goes in Sunday, April 14, a week before the

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Jergen's Verbal Okay On Steve Allen Show

Jergen's Lotion, which is currently in the Sunday night "NBC Comedy Hour," looks to be a candidate for the Steve Allen entry which goes into the time opposite Ed Sullivan June 24. Jergen's has given NBC verbal notice that it will stay on with the Allen segment with a one-third sponsorship of the show.

Robert W. Orr agency set the deal.

COLGATE SIPHONS TV COIN FOR AM

When a major television sponsor trims his daytime tv sails to the tune of several million dollars, as happened when Colgate announced last week that it was dropping its three NBC-TV afternoon entries, in order to siphon a major chunk of the coin into daytime network radio—that's about as upbeat as you can get in a downgraded radio era.

The beneficiary is CBS Radio. And just when the network's daytime soap opera formula seemed destined to encounter its darkest moment, what with Procter & Gamble deciding to scram out of the weepers on July 1, along comes Colgate with a fat $1,500,000 contract (and with likelihood that it'll go to $2,000,000) to grab up 10 of the seven-and-a-half-minute daytime soaper units per week.

As a topper P&G has reversed itself on dumping daytime radio entirely and has now notified CBS that it's buying two five-minute news strips Monday-thru-Friday to retain its daytime audience franchise. But even more to the point is the possibility of P&G reembracing the soaper pattern once it has put its tv program house in order. (Overboard nighttime tv budget cued the P&G daytime radio cutback.)

If there's a triumphant tempo to the enthusiasm abounding among the CBS Radio high brass it stems less from the fact that Colgate is buying $1,500,000 worth of soap operas than from the reasons underlying this reaffirmation of daytime network radio. For with some newly-documented Nielsen data, Colgate chimed in with a "me, too" acceptance of the CBS-Nielsen conviction that if you want to properly supplement nighttime tv during the daytime and extend the reach of your total advertising, you gotta buy radio because tv is concentrated in such a smaller number of homes. This is the essence of the new "Forward March" campaign.

In the wake of the daytime AM desertions, CBS Radio prexy Arthur Hull Hayes gambled on retaining the same program patterns, even though it meant playing sustaining time. The payoff has come in the Nielsen findings. CBS daytime ratings are up 8% over last year. And it's a payoff that has since brought back into the CBS daytime fold such spenders as Swift, Standard Brands, Bristol-Myers, Norwich, General Foods (with a new summer campaign on the way) plus Levers' falling in love all over again with "Aunt Jenny."

CBS figures this may be that "corner" they've been talking about rounding.

White-Collarites Feel CBS Is Loaded With $$ And Should Hike Wages

Hollywood, May 22.

CBS, which is doing "five times as well" as the motion picture industry financially, should pay its office employes more than prevailing rates, which generally run 20 to 40% below studio scales. So stated Max Krug, biz agent of Office Employes International Union Local 174, which has a labor contract with the net here.

Krug sent a wire to CBS hq in N. Y. last week, pointing to net's recently - reported first - quarter earnings, and to recent bulletin of the U. S. Labor Dept. statistics bureau. The bulletin shows that CBS is paying most of its office workers considerably below the local average here and, in view of Columbia's earnings, negotiations should be reopened immediately on wages, Krug declared.

Reply last week referred the matter to H. R. Guillotte, net's v.p. in charge of radio operations here. However, Krug stated that he has yet to hear from Guillotte.

Office workers' current pact runs until next April.

NBC-TV's Mixed Up Fall Picture Is Finally Brought Into Focus (Subject to 24-Hours Change)

PLYMOUTH'S DETOUR

Auto Company's Change of Heart Leaves NBC Holding Spec Bag

NBC board chairman Pat Weaver left Detroit last week with an order from Plymouth bringing the auto company into the network's spec family. It was a tall order, too, whereby Plymouth would join with RCA in co-sponsorship of the Monday night "Producers' Showcase" one-a-month series, as well as co-sponsoring (with RCA-Whirlpool) Friday night spec attractions that will show up for the first time in the fall.

But within 24 hours of his arrival back in New York, Weaver got the word from the factotums in charge of the automaker's finances—there will be no Plymouth identity with the two-spec spread. The same old story: cutbacks because of reduced sales.

NBC's still looking for a sponsor.

Still Some Iffy Segs On NBC-TV Daytime Roster

While setting its nighttime 1956-57 house in order (see separate story), NBC-TV is in the throes of kicking around the daytime prospectus. The weekend lineup is in fair shape at this stage of the game, but the same cannot be said of the weekdays.

The projected sked is okay up to 10 o'clock, with the brace of "Today" and "Ding Dong School" stanzas. But 10:30 is being looked over—that's the Ernie Kovacs spot. "Home" show sticks at 11, but the noontime entry for Tennessee Ernie Ford (who goes to 2:30 and will also have a night program) would be Ralph Edwards' "It Could Be You"—unless NBC decides to slot it at 12:30 in the axed "Feather Your Nest" groove. In either case, here's a half-hour open.

The Ernie Ford 2:30 segue will be this season's fixture, "Matinee Theatre" at 3, but may start instead at 3:15—in which case "A Date With Life" would tee off at 4:15, or 15 minutes later than currently. In such an eventuality, what with "Modern Romances" also cut out from under (by Colgate), "Queen for a Day" would pick up the marbles at 4:15 and ride to the 5 o'clock mark. At the latter hour (vacated by Pinky Lee), the network would spot "I Married Joan" reruns and consider replays of two other castoffs, "Dear Phoebe" and "Its a Great Life," after the "Joan" reruns are played off.

Cunningham & Walsh Gives Nod to Mahoney

Edward H. Mahoney has moved into Cunningham & Walsh as v.p. in charge of radio-tv on June 1. Appointment of Mahoney, presently v.p. in charge of tv commercial production at Benton & Bowles, ends a weeks-long search for a successor to John Sheehan, who quit the post suddenly a couple of months back.

Mahoney has been at Benton & Bowles for the past seven years, doubling over from his commercial production chores to the additional post of exec producer in charge of all Procter & Gamble shows handled by the agency.

NBC might well label it "Sweet Thursday" since that's the only night of the television week with no "iffy" status as far as Sarnoff & Co.'s 1956-57 agenda is concerned, though a sponsor is yet to rear its pretty noggin for the 7:45 "News Caravan." Sunday is virtually firmed up in both entries and underwriters; there's a reverse on the Thursday lineup, with a bankroller (General Foods) on tap for 7 o'clock Sunday but no format worked out in the kickout of "It's a Great Life."

With the picture changing almost every 24 hours, here's how the fall schedule stood as of last week:

Sunday—General Foods has the 7 o'clock time, Reynolds Metals goes with "Circus Boy," Steve Allen (starting next month) will take his stand vs. Ed Sullivan, the Goodyear-Alcoa dramatics and Loretta Young stanzas (Procter & Gamble) stay put, and "National Bowling Champions" will probably ditto under General Cigar and P&G.

Monday—It's Gordon MacRae for Lever, the news quarter, a coupling of "Sir Lancelot" (for Whitehall Pharmacal and Lever) and Max Liebman's Buddy Hackett-starring series, "Stanley" (for Pall Mall and Helene Curtis), taking up the hour vacated by Sid Caesar in his switch to Saturday; "Medic" looks to be dropped at 9, with neither P&G nor General Electric firmed; "Robert Montgomery Presents," with Schick renewed but Johnson's waxworks only a possibility to resume.

Bolger's 16 Workouts

Tuesday—7:30 is not yet resolved, with Dinah Shore ankling that spot in favor of hanging on to the Thursday segment. Snooky Lanson of "Hit Parade" will summer it for three weeks on both days (six shows) and remain thereafter in the Thursday slot until Miss Shore's return. "News Caravan" gets Remington Rand aboard starting July 3. At historic 8 to 9, Ray Bolger will do 16 workouts in "Washington Square" and the balance goes to the expanded Chevrolet takeover with Dinah Shore pencilled in for eight to 10 outings and Bob Hope for six to eight, with NBC eyeing Martin and Lewis for four shows, though the comedy team is not inked.

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Studebaker Axing 'Reader's Digest'

Studebaker-Packard Corp. has called it quits on its only network television entry, the "TV Reader's Digest" series, reflecting once more the general automotive cutback in the tv sweepstakes. For S-P, it's the end of a year and a half with "Digest," it having begun the show in January of 1955 on ABC-TV and stuck with it till now. Show itself has already been axed, but the automaker hasn't indicated what it will do with its Monday at 8 time slot on ABC—possibly an oversight in the agency shift from Ruthrauff & Ryan to Benton & Bowles. It has until July, however, to make up its mind on the time slot.

Should it relinquish the time, as is considered likely, ABC will be free to move Danny Thomas' "Make Room for Daddy" into the slot. Web has long felt that the Thomas show, already ousted from its Tuesday at 9 slot by General Electric, would do far better rating-wise in an earlier slot and considers the Monday at 8 post a natural for the show. While there are no sponsors signed to replace Dodge and Pall Mall on the Thomas segment, ABC reports substantial interest from a number of prospective buyers.

AFTRA Sets Up 'Coalition' Slate In Opposition to 'Middle-of-Roaders'

A slate of "coalition" candidates has entered the June referendum to seat 12 N. Y. thesps on the national board of American Federation of Television & Radio Artists. Group, which opposes a like number of "middle-of-the-roaders," is coming out on an official platform broaching "no outside interference" with the union's functions. Members of the "coalition" slate say that the statement will be directed against AWARE Inc. and any other group that attemps interference, though AWARE's name is not appearing in the official release.

Three AFTRAns on the "coalition" ticket were on the "middle-of-the-road" slate victories in last December's N. Y. board elections. Dick Stark, Cliff Norton and Luis Van Rooten ran as "middle-of-roaders" in downing N. Y. board's largely pro-AWARE incumbents. However, there was a flareup at a recent membership meeting in which Stark took exception to alleged caucuses being held by other members of the winning faction, and thereafter withdrew his support. Norton sided with him at the open meeting about what have since been described as "infractions in the use of Robert's Rules."

The three men are joined on the "coalition" slate by Nelson Case, probable leader, and a past AFTRA prexy, Virginia Payne. Also on the slate are: Jackson Beck, Alan Bunce, Clayton (Bud) Collyer, Al Hodge, Conrad Nagel, Beatrice Kraft and Ray Heatherton, among whom are some of those who sided with the deposed N. Y. board.

A "coalitionite" described the group's platform as containing the most "definitive" and "unique" anti-AWARE slate to date. "Middle-of-road" had an anti-AWARE statement integrated in its own platform last year, and will likely repeat for the national board sweepstakes. He said the "coalition" had as many people "right of center" as "left of center." Though other candidates mentioned the "anti-AWARE" measure, one of the "coalition" denied any knowledge of it.

"Middle-of-road" candidates to fill the 12 spots that the N. Y. membership elects to the national board for the July conclave are: Faye Emerson, William Prince, John Henry Faulk, Arthur Seelen, Craig Timberlake, Dennis Patrick, Betty Garde, Stan Burns, Cy Harrice, Helena Seroy, Ronny Graham and one other.

Tedescos Put COW Out To Pasture; Prefer The Soap-Sounding WISK

St. Paul, May 22.

Radio station WCOW here changed its call letters to WISK. Owners claim to have picked the letters for no other reason than it's a word, so people can refer to it easily, and to have thought of it long before a detergent by that name came on the market.

Dropping the COW from their name, they have also dropped the cowboy and country platters. Four out of five tunes played now are standards by orchestras such as Glenn Miller, Lawrence Welk, Guy Lombardo, etc. The fifth will be a current hit.

WISK will keep in step with the money giveaway trend of Twin Cities radio stations, which has become gag material here.

Example—"This is the only place where listeners get paid more than the station executives." WISK disk jockeys will stand on street corners handing out money —from $1 to $20 bills—to see what size crowds they can gather.

The Tedesco family of St. Paul, WISK's owners, transferred the WCOW letters to their station in Sparta, Wis., appropriate for that state's dairyland.

The Tedescos, by the way, seem to go in for stations which sound like soaps. In addition to WISK, they have KDUZ at Hutchinson, Minn.

Kansas City — Public awards have been given to two staff members at KCMO and KCMO-TV recently. Bill Yearout was cited by B'nai B'rith of Kansas City as "Man of the Year," and Harold Ensley received a citation awarded by the Missouri State Conservation Commission.

SOME FANCY SWIFT COIN FOR LINKLETTER

Fortunes of CBS-TV's daytime programs continue to fluctuate on the sponsor end, with one bankroller ducking Garry Moore this week but another picking up a 52-weeks-firm segment of the Art Linkletter "House Party," and on a simulcast basis at that. Axing its Tuesday quarter-hour on Moore is Kellogg Co., but moving in on "House Party" both on the radio and tv ends is Swift & Co. for a quarter-hour Wednesdays.

For Swift, the buy marks a return to CBS Radio after 19 years. It had Ed Murrow's newscast on the Pacific web in 1954 and 1955, but its last full-network sponsorship on CBS was in 1937 with the "Sunbrite Junior Nurse Corps," having preceded that one with Olsen & Johnson and the "Happy-Go-Lucky Hour." It's been around on CBS-TV with somewhat more frequency, however.

Craven Gets Nod As FCC Member

Washington, May 22.

As expected, T. A. M. (Tam) Craven, Washington consulting engineer, was nominated last week by President Eisenhower to be a member of the FCC to succeed Comr. Edward Webster, whose term expires June 30.

The White House made public a letter from Webster submitting his resignation. Webster did not actively seek reappointment but there were indications the Democratically-controlled Senate would have opposed confirmation of anyone but a Democrat. Webster is an Independent in politics. Craven is a Democrat.

Craven's appointment, if confirmed, will change the composition of the Commission to four Republicans and three Democrats. He is the fifth member to be appointed by President Eisenhower. The others were Chairman George C. McConnaughey, John C. Doerfer and Robert E. Lee, all Republicans, and Richard Mack, Democrat.

Craven, 63, is regarded as a conservative in regulatory philosophy. As a member of the FCC from 1937 to 1944 he was a strong dissenter to the adoption of the Chain Broadcasting Rules in 1941.

Webster, 67, also an engineer, has had nearly 50 years in government service and is eligible for retirement with a substantial stipend. In view of his vast experience, however, it is expected that his services will be sought by various firms which use radio.

MARTIN & LEWIS SET FOR WABD TELETHON

Jerry Lewis, who was released over the weekend from L. A.'s Mount Sinai hosptial after a heart checkup, and partner Dean Martin will co-emcee the muscular dystrophy telethon on WABD June 29-30. Just before the show the team will fly east to fill the commitment, made before Lewis became ill last week.

Stanza, originally planned as a 48-hour affair, will run from 10 p.m. Friday (29) through approximately 10 p.m. Saturday via the DuMont o&o. Telethon coin will go to building the Muscle Research Center in Manhattan.

CROSS & SHEAR TO KOVACS

Perry Cross and Barry Shear have been assigned by NBC-TV as producer and director of the Ernie Kovacs morning cross-the-boarder. Duo will also bring in Kovacs' summer pinchhit show for "Caesar's Hour" starting July 2.

For Cross, 29, it's his first major production chore. He started with NBC as a guide 10 years ago.

Prestone's Election Buy

Prestone Anti-Freeze division of National Carbon Corp. has bought the local election coverage on NBC-TV flagship station WRCA-TV, N. Y.

Coverage comprises two five-minute local cutins hourly between 9 p.m. and 1 a.m. on Nov. 6, with the station carrying the post 1 a.m. cutins sustaining if the state and city results aren't in by then.

Marquand Picks Gilroy For His 'Wyllis Wade' Adaptation for Video

Teleplaywrights out of the Blanche Gaines writers' rep office won't be having much of a vacation during the summer, due in large measure to a number of assignments on new shows for the 1956-57 sweepstakes, plus some cinema chores. One of the most unusual setups and a plum to boot revolves around Frank Gilroy, one of the crackerjacks in the Gaines stable. Gilroy is pacted to adapt "Sincerely, Wyllis Wade," last season's bestseller novel by J. P. Marquand, for the upcoming CBS-TV "Playhouse 90" skein primed as a major dramatic entry in the hour and a half groove Thursday nights back to back with the "Climax" hour.

Choice of Gilroy was made by Marquand himself as result of latter's kine viewing of Gilroy's adaptation of the novelist's "Beginning Now" which kicked off the "Matinee Theatre" tinted dramatic daytimer on NBC-TV last autumn. At one time Gore Vidal, tv playwright and scenarist under contract to Metro, was reported readying a script of "Wyllis," and whether this cuts Vidal out on a screen version is moot.

Gilroy, whose "Last Notch" on "U. S. Steel Hour" (then ABC-TV) was grabbed by Metro (Russell Rouse-Clarence Green) and is now shooting under title of "The Fastest Gun Alive," is also finishing the screenplay of a 60-minute pilot tentatively tagged "The Jazz Man" for forthcoming Louis De Rochemont-NBC "What Is a Man?" series.

Also out of Mrs. Gaines' tv-to-Hollywood treadmill, Jerome Ross is about to leave for the Coast to start work on screenplaying "Doll Face" for Universal—from his tv opus brought in by Herbert Brodkin on NBC's "Alcoa Hour" earlier this season.

Ross, incidentally, along with stablemate George Lowther, is also one of the writers engaged for scripts on Ziv's "West Point" vidpix series headed for Friday night at 8 on CBS-TV next season. Installments are being shot at West Point.

James Elward, discovered by Maeve Southgate, in charge of new writers at the Gaines office, has been notified that his "Paper Foxhole," GI comedy given on "Kraft TV Theatre" in April, is one of the nominees of the current quarter for the sponsor's $50,000 prize jackpot for tv playwrights.

'CONSPIRACY OF SILENCE'

Stations In Blackout to Mark Radio Week Observance

Minneapolis, May 22.

Group of northern Minnesota audio stations blanketed their area in complete audio silence for an entire hour, from 7:30 to 8:30 a.m. Monday on National Radio Week.

It was a unique method to make the area's residents aware of the occasion and what it would mean in their daily lives to be deprived of radio services and programs and how much these latter mean in the people's lives.

Participating in the "conspiracy of silence" were all three stations at Duluth, Minn., and its sister city, Superior, Wis., and the one at nearby Clouquet, Minn.

Results were that many people thought their radio sets were broken. Others had their car radios checked on their way to work. Some citizens overslept and were late to work because their clock radios didn't awaken them. And there was a lot of publicity and word-of-mouth talk created for National Radio Week.

Houston—Ken Grant has taken over duties as m.c. of the KNUZ "Discapades," which had Bill Anthony as m.c. Anthony has left for a new post at Baton Rouge, La.

A Jet-Propelled Dedication

Trenton, N. J., May 22.

A thermit bomb reaction—a salute by eight jets—and a big gun salute from the National Guard will signal the formal opening of the new WTTM building, Thursday (24) at noon. At the conclusion of the official dedication ceremony, the ribbon stretched in front of the building will be cut by a stream of molten iron touched off by a specially designed thermit bomb reaction. This device was designed for the ceremony by nuclear scientist Prof. Herbert M. Alyea of Princeton U.

As the fiery stream of molten iron slices through the ribbon, eight F-86-D jet aircraft from McGuire air base will swoop over the scene. The New Jersey National Guard will have a tank and a large gun outside the building all day. As the ribbon is cut the National Guard will fire a salute. The 65-piece Trenton Central High School Band will play before and after the official dedication. A color guard from McGuire base will also be in attendance.

Officials at the dedication ceremony will include Herbert E. Evans, v.p. of Peoples Broadcasting Co. (owners of WTTM); James West, member of the board of Nationwide Insurance and chairman of the board of Peoples Broadcasting Co.; Murray D. Lincoln, president of Nationwide Insurance Co., and president of CARE, Inc.; FCC Commissioner Rosel Hyde; Fred E. Walker, general manager of WTTM; Harold Fellows, pres., NARTB, and others.

Vieracker Upped in Chi

Chicago, May 22.

Chi ABC veep Sterling (Red) Quinlan is upping Mathew Vieracker, his longtime associate and currently the web's central division treasurer, to the general manager post at WBKB. Manny Fingerhut, now Vieracker's assistant, will move up as central division comptroller.

Vieracker joined WBKB in '48 after serving a hitch with the Balaban & Katz theatre chain which at that time owned the pioneer vidstation.

Kintner Foresees Nothing But Good

Chicago, May 22.

Robert Kintner, reflecting the bullishness in the ABC camp, forecast the television network will have all its prime nighttime hours sold out next fall and warned the radio competition that the ABC AM arm is shooting for the No. 1 rating and revenue spot within the next two years. He spoke before the Broadcasting Advertising Club.

Kintner made reference to the current "monopoly" charges being leveled at the networks by indie stations and program producers. He said there'll always be a place on ABC-TV for outside shows, whether they're produced by packagers, talent or ad agencies. However, he cautioned that the suppliers of non-network owned programs have an obligation to come up with shows that'll carry their share of the rating load. He pointed out that no tele network is eager to carry an outside package that "depressed" the ratings of the fore and aft shows.

Prexy also got in a pitch for an all-industry "non-partisan" motivation research project to furnish the broadcast media with some meaningful data as to the effectiveness of specific programs and commercials.

WWJ's 46% HIKE IN RADIO BILLINGS

Detroit, May 22.

WWJ billings for the first four months of 1956 were 46% ahead of the same period last year, it was announced by Robert J. McIntosh, sales manager of the Detroit News station.

"The increase in billings has been on a steady increase since the fall of 1954," McIntosh stated. "Every month billings have increased over the same month of the preceding year.

"Radio is healthier today than at any time in its entire history. This whole new rush to radio is no miracle. Broadcasters are better qualified to do a real selling job for the advertiser and the advertiser knows this. He is getting real value at a low cost per thousand."

KFOX's 536G Sale

Los Angeles, May 22.

Sale of radio station KFOX in Long Beach for $536,000 has been consummated, with the Hogan Broadcasting Corp. taking possession from Dr. John B. and W. T. McDonald after FCC approval.

McConnaughey Tips Action Due On Allocations

Washington, May 22.

A rather guarded commitment that the FCC will take some action on the allocation problem in the immediate future was made by Commission Chairman George C. McConnauhey last week.

In a letter to Chairman Warren G. Magnuson (D-Wash.) of the Senate Interstate Commerce Committee, McConnaughey expressed confidence the agency "will be able to take the next step in our proceeding within the next few weeks." The Commission, he added, "will not be able to make final allocation changes at this stage in the proceeding, but we will be in a position to issue a proposal for specific allocation changes, as well as suggestions contemplating longer-range solutions to the tv problem."

McConnaughey's letter was prompted by a request from Magnuson for an interpretation of the FCC Chairman's suggestion at the NARTB convention in April of a "crash research" program to provide "a sound technical basis for making a long-term decision on the merits of UHF." Magnuson said that the Committee has been receiving "tremendous" correspondence urging it to instruct the Commission to take "some affirmative action" not later than June 1. "It would seem to me," he said, "that the Commission could announce its preliminary conclusions before that date and then institute whatever may be necessary to implement these policies."

McConnaughey explained that in urging a crash program he did not

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'Today' Steals Leonard's Riesel Exclusive After Page 1 'Variety' Tipoff

An alert NBC-TV exec who reads his tradepapers promptly and carefully spoiled an "exclusive" tv interview for CBS-TV last week by getting the daily "Today" cameras into St. Clare's Hospital and blinded labor columnist Victor Riesel two days before Bill Leonard's weekly "Eye on New York" interview scheduled with Riesel.

Leonard had been negotiating with Al Levy, Riesel's associate, and Riesel himself, for an exclusive interview on Sunday (20), this having been promised if the medics and hospital okayed it. VARIETY ran an exclusive front pager on it last Wednesday (16). NBC exploitation chief Al Rylander, spotted it, and being a longtime friend of Riesel's, called him and said, "How about us?" Riesel okayed a "Today" pickup for Friday (18), with Frank Blair doing the interview, and then notified Leonard that his pickup would be okay with the medics too.

WCBS-TV, which produces "Eye" for a feed to some 30-odd CBS-TV stations, was sore about what it considered a "gentleman's agreement for an exclusive. Leonard himself said he was "sorry," but "not sore—I've got too much to do to waste time being sore. Anyway, I did the show, even without the exclusivity, because I felt I could do a better job of it."

TV WEBS DON 'SUNDAY BEST'

He Just Wants a Network

Hollywood, May 22.

Oscar Levant has quit the "Words and Music" show on KNXT here "because I've become silently a controversial figure." Claiming "I've made more quotable remarks than anybody on TV" Levant refused to listen to producers Bart Ross and Frank Danzig who asked him to reconsider.

Levant, disappointed because show didn't go network, left the door open for his return if it grabs a web sponsor. "My comments are very funny, but there's nothing in it for me except self-humiliation. I don't want to be dangled in front of Madison Avenue. I can point to my work with pride and a fervent degree of shame," he said.

Levant has quit in the past and producers pressured him up to just before showtime to return, but he refused and wasn't on Saturday night.

'Rating Crazy' Networks Hurting Cause of Good Music, Sez Merrill

Television has hurt, rather than helped, the cause of good music in America, in the opinion of Metopera tenor Robert Merrill. Easily the most prolific television guester in the classical music ranks, Merrill nonetheless believes that television has lived up neither to its obligations nor its potential in giving the American public a proper share of good music.

"In the peak days of radio," Merrill observes, "nearly 50% of the music on the networks was of the classical or semi-classical variety. Now it's only about 15%, about 85% Tin Pan Alley stuff used to background a variety act." There's some excellent music on tv—the NBC Opera, "Voice of Firestone" —but not nearly enough of it, Merrill avers.

Tenor takes the outspoken position that the networks are "rating crazy" and the only reason they don't program more classical music is "that they're afraid the competing network won't do the same thing and that it will come up with a higher rating than the music show." But the webs are ducking their basic responsibility to the public in this regard, he states.

Classical music is admittedly difficult to program in the visual medium, Merrill acknowledges, "but the networks don't even want to program it. First there's got to be the desire; if they really want to do it, they can find a way. But they are afraid; it's fear of what the other guy is going to do, fear that the rating will be too low."

Merrill can't quite see the reasons for this fear. He recalls the time on the Coast when a film producer, talking about a proposed biopic of Enrico Caruso, asked "where's the audience?" Three years later, "The Great Caruso" was a sock grosser, and in the

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SAG, AFTRA Talk, Nothing Happens

Hollywood, May 22.

Two days of conferences between the Screen Actors Guild and the American Federation of Tv and Radio Artists broke up last week, with the talks expected to resume in N. Y. sometime next month. Joint statement issued by both unions confined itself to saying that "mutual problems, including . . . electronic tape," were discussed. However, neither side would comment on whether the topic of a possible one-card tv performers union, which N. Y. AFTRA is plugging, came up during the discussions.

Sitting in for SAG were prexy Walter Pidgeon, 2nd v.p. Dana Andrews, treasurer George Chandler, national exec secretary John L. Dales Jr., tv administrator Kenneth Thomson, and William Berger and Herman Gray.

Repping AFTRA were prexy Frank Nelson, national exec secretary Don Conaway, Ken Carpenter, Conrad Nagel, Henry Jaffe, David Ziskind and Hollywood exec secretary Claude McCue. Following meet, Conaway and McCue left for S. F. AFTRA membership meeting.

More 'Queen' Coin

Chicago, May 22.

R. M. Hollingshead chemical firm is buying in on NBC-TV's "Queen for a Day." Firm has ordered an alternate week quarter-hour on the daytimer helmed by Jack Bailey.

Agency is Weiss & Geller.

10 Philly Stations Subpoenaed by FBI In Probe on Adv.

Philadelphia, May 22.

Deputy U. S. marshals served subpoenas on 10 radio stations in this city, as the Federal Government launched a grand jury investigation of advertising schedules. The subpoenas, issued at the orders of the anti-trust division of the Department of Justice, directed the stations to produce records before the grand jury on June 4.

The U. S. Attorney General's office here said the investigation involves "price maintenance showing no deviation from set scheduled rates." The spokesman said the probe was "not to be confused with price fixing"; but declined to amplify the remark. All inquiries here were referred to the Department of Justice in Washington.

The stations were ordered to produce all documents which relate to: (1) Efforts to fix established, maintain or adhere to scheduled advertising rates. (2) Change or alter schedules at a fixed or given period of time. (3) Adopt a standard policy regarding agency recognition. (4) Adopt a standard contract for broadcasting political programs or advertisements. (5) Adopt and use standard forms of advertising contracts or agreements. (6) Fix or adopt standard salaries for talent or employee. (7) Formulate and use standard policies or procedure for radio campaigns of major department stores, chain stores and other local advertisers. (8) Adopt and use uniform standards for broadcasts. (9) File rate information, copies of avertising or broadcasting contracts with any person, association or other central location or office.

Stations subpoenaed include WIP, WIBG, WRCV, WJMJ, WPEN, WCAU, WFLN, WHAT, WTEL and WFIL.

Collingwood's TV'er, Pic

CBS commentator Charles Collingwood is coming up with a two-ply chore embracing tv and a theatrical film. Collingwood will be the pivotman for Columbia's initial daytime tv news session starting next Monday (28) in the cross-board 1 to 1:10 slot. It's a co-op stanza to be followed by the Frank Cooper-packaged "Stand Up & Be Counted" to the 1:30 mark.

Collingwood is also doing the preface and intros for the Sam Goldwyn Jr. pic, "The Shark Fighters."

NBC, CBS DISH UP A SOUFFLE

NBC and CBS will don their "Sunday best" next fall in a spectacular array of public service programming that will bring the best and most expensive projects each web has yet uncovered into full-scale collision. If there's a "damn the cost" aura about the schemes, it stems from the fact that more than ever institutional advertisers have become intrigued with the goodwill assets of introspectaculars and from the "best foot forward approach" masterminded by the network brass for the benefit of monopoly-conscious Washington.

Indicative of the manner in which the networks are prepared to outdo each other is the fact that their most vaunted properties —CBS' "See It Now" and NBC's "Wide Wide World" and "Project 20" telementaries—will probably come into fullscale rivalry on Sunday afternoons. The Ed Murrow-Fred Friendly introspecs move into the Sunday 5-6 period (sometimes to 6:30) on a first-Sunday-of-every-month basis. "Wide Wide World" remains in its 4-5:30 berth on alternate Sundays while the telementaries (11 of them, compared with 10 "See It Now" outings) will likely go into the 4:30-5:30 slot once a month.

Nor is the Sunday souffle limited to the afternoon, though that looks like the most intriguing aspect. NBC will shoot the dramatic jackpot against "Omnibus" on ABC-TV in the 9-10:30 slot with Hallmark's "Hall of Fame" pcn-

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11 Telementaries On NBC Sun. Sked

NBC's full hour telementaries, long in the works, will be ready for unfurling next season as a Sunday entry rotating with the 90-minute "Wide Wide World" and other house packages.

The "reality" film shows, hopping aboard such subjects as racial segregation, education, nuclear and other sciences, and tackling the economic and political setups of several "big power" countries, will come out of the respective blueprint labs of NBC producers. Among them are "WWW" chief Barry Wood, who has left for Europe on a kinnie jaunt, "Byline" and "Background" producer Ted Mills, public affairs exec producer Ben Park, USSR "expert" Bob Graff, and others. Altogether, 11 projects are headed for display, in a probable 4:30-5:30 slotting. Film has been or is being shot in various parts of the world, notably in Russia, France, South America and the U. S.

NBC 'Monitor' Packages Bob & Ray Capsules; 8G for 13-Week Run

NBC Radio is extending its capsule-selling operation to include a new weekend "Bob & Ray" package offering of 10 five-minute shows on "Monitor" for a package price of $8,000 commissionable over a minimum 13-week span. Package features six of the comedians' segments on Saturdays and four on Sundays, each following the local news breaks.

Web is pushing the "personal sell" of the team via the success of their audio contrbution to the Piel Beer "Bert & Harry" video commercials, and is selling the five-minute shows on the basis of a 75 seconds of commercial time per segment. Web figures that on the basis of current Nielsens (1.4 average audience), they can deliver a total of over 12,000,000 home impressions a week at a cost-per-thousand of 67c.

CBS Winds Up With $11,000,000 In Gleason 60-Min. Billings And Some of TV's Most Happy Fellas

Vegas Buys TV Time

Hollywood, May 22.

Las Vegas hotels are beginning to use local tv to promote the desert city's spas in this rich market. Last Sunday, KTLA (TV), here, carried the annual "Helldorado" parade, with the Sahara picking up the tab.

Event is the second to be telecast hereabouts, with the Desert Inn's annual golf tourney getting coverage three weeks back, also on KTLA. At that event, though, Apple Valley Inn, Calif. resort enroute to Vegas, bankrolled.

The cross-client currents, intrigue and manipulating that backgrounds the finalization of the on-again-off-again plans whereby Jackie Gleason returns to his full hour live format in the fall adds up to one of the neatest tv tricks of the year. The end result is that CBS-TV, after weeks of headaches and indecisions, winds up with $11,000,000 in two-sponsor tv billings for the Saturday 8 to 9 stretch, with the network, Gleason and all the clients involved, including the adjacency periods, a bunch of most happy fellas.

Buick, no matter what happened, was dead set against continued sponsorship and held CBS to its verbal agreement to release the auto company from its still-existing one-year firm contract on "Honeymooners." That meant CBS scrounging around for a whole new set of sponsors for Gleason's return to the full hour fold.

The major bottleneck was Nestle, which had a hold on the 8:30 to 9 period (following "Honeymooners"), but refused to join in bankrolling the new Gleason live showcase. It had already bought a new Gale Storm filmed situation comedy, which still needed CBS' approval. Nestle agreed to preempt 8:30 to 9 to allow for the full hour Gleason show if it could have the adjacent 9 to 9:30 period.

That's where Old Gold, with a firm hold on 9 to 9:30, along with co-sponsor Bulova, came into the picture. And that's where McCann-Erickson, representing Bulova and half of the Nestle billings, and Lennen & Newell, on behalf of Old Gold, came into the picture. And that's where the action started.

Sparked by McCann-Erickson's Terry Clyne and Lennen & Newell's Nick Keesley, a happy ending was written into the Gleason saga when Old Gold, turning over 9 to 9:30 to Nestle for the Gale Storm show (and CBS' approval of the show) willingly hiked its budget by $3,000,000 to accept co-sponsorship of the Gleason show. Clyne induced Bulova to fatten its budget to the same degree and join with OG in picking up the Gleason tab. The two clients will be paying $5,500,000 each in time and talent for the new hour display. Nestle is happy, Bulova is happy, Old Gold is happy, Gleason and CBS are happy, and the network has finally firmed up one of the major stalemates in crystallizing the new season's plans.

Carson & Cotten In Back-to-Back NBC Fri. Slots

Jack Carson is the star and P. Lorillard and Toni the sponsors of the 8:30 Friday night slot earmarked by Lorillard for next season's entry on NBC-TV. "Life of Riley," long backed by Gulf Oil, exits that slot to go up ahead at 8 o'clock, but with Gulf sponsorship uncertain in the switcheroo. Carson comedy series is tagged "Johnny Came Lately." Marie Wilson was in the pilot, but since she's now a CBS contractee, she won't appear in the regular run.

Carson stanza will be in the middle of the network's Friday reshuffle of which the one-a-month centerpiece will be 8:30 to 10 specs rotating Max Liebman, Tony Miner and Fred Coe as the production chieftains. Already being listed as cosponsors of the 90-minuters (10 in all) are house clients, RCA and Whirlpool, latter owned by RCA. A second underwriter would be prowled by the web.

Segue to Carson will be Campbell Soups' shift from its current "Star Stage" to a Joseph Cotten-hosted series labeled "On Trial." This was "sneaked" last Friday (18) in Campbell's 9:30 slot. The 9 o'clock period now rides with "Big Story" which appears to be headed for a half-hour later on the '56-'57 agenda, but with no commitment yet from American Tobacco and Simoniz on continuing with the newspaper-slanted series.

'VALIANT LADY' AGAIN SRO AS SB BUYS IN

Standard Brands has moved into the Monday segment of "Valiant Lady," the CBS-TV soap, on a firm 52-weeker, thus restoring the SRO status that existed before Scott Paper ankled the same segment of the show. Lincup now has Standard Brands, Wesson, General Mills and Toni on the Dancer-Fitzgerald-Sample produced package.

To balm the Scott departure even more, the new order came out of J. Walter Thompson, same agency that cancelled the show on behalf of Scott.

ABC RADIO UPS HARRIS

Leslie A. Harris has been upped to eastern sales manager of ABC Radio. He succeeds Stewart Barthelmess, who last week was shifted to general manager of the New York flagship, WABC, replacing Mike Renault, who resigned.

Harris has been an account exec with ABC Radio since 1952, having joined the web a year earlier as a presentation writer.

Jack Paar Dickers Radio Strip on ABC

Jack Paar, who's talking television to NBC, is close to a deal with ABC Radio for a morning strip that would start in July. As a companion piece to Paar, ABC is dickering a return to radio of the longrunning "Grand Central Station," which has been off the air since Campbell Soups pulled out of network radio.

"Grand Central" would go as a quarter-hour strip instead of the once-weekly half-hour as in the past. Deal is still being worked out, but plan is to give the five quarter-hours weekly a story line to carry each yarn through the week. ABC would script and direct the package. As to Paar, no contract's been signed yet, but it's said to be as good as set.

Two shows would go into the 11-11:30 a.m. slot sometime in July. This would involve a moveback of the "Disneyland" show to 11:35 and probable axing of the two current 11:30-12 occupants, Basil Rathbone and Constance Bennett. "Grand Central" would go in at 11, Paar at 11:15, followed by five minutes of news and then the "Disneyland" audience-participationer.

Nathanson's Broadside Vs. K&E In 'Battle of the Permanents'

Don Paul Nathanson, head of North Advertising, Chicago-based agency for Toni, fired back last week at William B. Lewis, his opposite number at Kenyon & Eckhardt, handling Hudnut's New Quick, in a "battle of the home permanents."

Lewis had written a letter to Nathanson objecting to on-air and print ad material used by Tip Toni, with particular reference to Arthur Godfrey's "for the birds" remarks anent NQ (AG being a Toni man on his CBS-TV "Friends" show). K&E lettered Nathanson, sending copies to R. N. W. Harris and J. P. Spang, the factotums of Toni and parent company Gillette, and on top of that pulled a press conference last week (16) for toilet and drug goods scribes to continue the barrage against Hudnut's rival.

Nathanson said he received Lewis' letter Tuesday (5) and "it seemed to be a sincere attempt to present your agency's views of our current Tip Toni campaign." "But," he declared, "before I could possibly answer, I found that the trade journals had received copies of your letter the very same time I obtained mine. I was further shocked to learn that your letter was immediately used as a basis for a promotional press conference. Since you evidenced real concern for the ethics of our profession, I cannot bring myself to believe that you knew in advance about these activities or that you would have or will continue to permit yourself to be so exploited. Since you and your client have taken the matter to the trade in such an unprecedented way, you left us no alternative but to do the same in self-defense."

Further Analysis

Nathanson then went into the respective ad campaigns, refuting the K&E prez as to the merits of the rival homewavers and declaring that the Tip Toni copy in question predated that of New Quick. He commented on "your concern about our attacks upon a competitor and the implication that your present advertising theme was original," asserting that New Quick's "You'll feel like crying" copy of a few years ago was "an out and out attack upon self-neutralizing permanents and definitely was a setback to the home permanent industry"; and that with respect to the "stealing" of material, "it is always difficult to prove the origin of an advertising idea."

Nathanson said there was "no problem" on that point since Toni has been covering the matter of using "left-over lotion" in its printed directions "since 1944." "The need for a special fresh lotion for partial permanents to avoid the use of left-overs was the basic reason for the launching of Tip Toni last June," Nathanson said. "This preceded your current campaign by nine months."

"I regret that your personal letter to me," Nathanson stated, "became the springboard to a promo-

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Miami's 1st Regular Network Teleshow To Succeed 'Super Circus'

Leon Newman Agency has been assigned the booking of the as yet untitled show replacing "Super Circus" on ABC-TV on Sunday afternoons at 5 p.m. New program will emanate from Miami and is set for 13 weeks. Show, like its predecessor, will be produced by Martin Stone Associates. Ed Kean will be co-producer.

It will be the first regular teleshow emanating from Miami. Plans now being blueprinted call for the first shows to come from such spots as the Miami Seaquarium located on Key Biscayne, which has an amphitheatre and a tank where seals and porpoises can be seen, as well as grass areas where the variety acts can work. Also being considered are the Monkey Jungle, Tropical Hobbyland, and other sites of tourist interest.

Emcee may be Jack Gregson, who had been announcing the Wednesday night fights. A femme singer who will be a permanent on the show, is yet to be signed. Emanation point will be WITV, Miami.

Quaker Now Sowing Its Pasadena Oats on CBS

Quaker Oats, which last year sponsored the Tournament of Roses telecast via ABC-TV, has switched its New Year's Day billings to CBS-TV. Cereal outfit has signed with Columbia for approximately two hours of remote pickup from the 68th annual parade of Pasadena. So far, the order is for black-and-white, but a decision on whether to go tint with the special may come later.

CBS, with the Quaker business, thus becomes the first network with an order for the parade this year, though it didn't even carry the event last season. NBC-TV, which had Minute Maid as a tint sponsor last New Year's, hasn't signed anyone yet, and ABC, which had Quaker last time, is blank thus far too. CBS order placed through the Lynn Baker agency.

Omaha's 'Top 10' Torch for Radio

WOW topper William O. Wiseman has begun a national swing to convince time buyers, agencies and advertisers at special invite lunches that Omaha is the 51st market in the country in all things but radio. He's spending $20,000 on the posh eatery tour to tell them that Omaha is the 9th market in buying power because of the extensive outlands reached by radio.

Wiseman said that the tour, which began formally Monday (21) in the first of five Stork Club luncheons for some 400 people all told, is to take the onus off Omaha as a national radio buy. In the past, Madison Ave. and other advertising districts have treated the market as a stepchild. Wiseman held a similar series of luncheons in 1952.

Before the Stork Club, he spent three days hitting 10 prospective customers on the client level. On Monday (28) he goes to the Boston Statler, on the 29th to the Barclay in Philly. The rest of his sked is: Detroit, June 5 and 6; Cleveland, 7; Cincy, 8 (for P&G); Chi, 11 and 12; Milwaukee, 13; St. Louis, 14-16; Minneapolis, 18-20; K.C., 21 and 22. In July he hits Denver, Seattle, Frisco, Dallas, K.C. and Tulsa. He expects he'll have delivered his pitch to 1,800 people when he's through.

WIN-T SALE IN IND. BRINGS $800,000

Waterloo, Ind., May 22.

Television station WIN-T, Waterloo, about 15 miles from Fort Wayne, Ind., has been sold for $800,000 to the Universal Broadcasting Co., Indianapolis, subject to FCC approval. If the sale goes through, both R. Morris Pierce, president of Tri-State Television, Inc., which owns and operates WIN-T, and Ben Baylor, vice president and general manager, will continue with the Channel 15 station. Latter has just completed a power boost with the installation of a directional antenna radiating nearly a million watts to the south over the Fort Wayne area.

If the sale is approved WANE, Fort Wayne radio station, will drop its construction permit for Channel 69, Fort Wayne. WANE is one of several properties of Universal Broadcasting Co. In addition, Universal owns WISH radio and tv in Indianapolis, and WHBU radio in Anderson.

Jim Westover to KQV

Pittsburgh, May 22.

Jim Westover, veteran KDKA announcer and longtime personality there, has resigned from Westinghouse radio station to go with KQV as its morning deejay. Westover replaces Jack Logan, leaving to go with Voice of America in Washington as a producer.

GE Breaks Ground For $2,000,000 TV-AM Center

Schenectady, May 22.

Ground breaking ceremonies for the $2,000,000 radio and television broadcasting center which General Electric will build on Balltown Road were held Thursday (17), with pickups by WGY and WRGB-TV.

The sister stations will occupy the new facility, expected to be completed in July, 1957.

Credit Squeeze No Deterrent as Brit. Com'l TV Grows

London, May 22.

Commercial tv in Britain is on the march, and its viewing audience in London and the Midlands is expanding at the rate of 92,500 homes a month. In these two areas alone there are already more than 1,080,000 home receivers capable of tuning in to the alternative channel, and this figure does not take into account either new or adapted sets, which swung into use in the Manchester area when Granada Network opened their station a few weeks ago.

The latest statistics, which are the result of a field research by Television Audience Measurement, show that the tv market is expanding, despite the credit squeeze policy of the Government and its consequential purchase restrictions. In the London area the first result of the credit squeeze was to cut the weekly advance in new receivers from 13,610 to 12,330, but the fall in the sale of new multi-channel receivers has more than been offset by the increased rate of conversion of the old type single channel sets.

In the Midlands, where commercial tv has been running for less than three months, the number of set conversions and replacements has more than doubled in the last few weeks.

The TAM breakdown of their statistics estimates that there are 720,000 homes in the London area able to receive the commercial programs, and 360 in the Midlands.

And from the BBC's own audience researchers comes corroboratory evidence of the increasing popularity of the commercial programs. The BBC admits that where the public has a choice, 59% prefer the opposition shows.

IDE Juve Delinquency Disks Cuffoed to Jocks Hits 500-Market Mark

Institute for Democratic Education, comprising top broadcasters, educators and newsmen, has passed the 500-station mark in the use of its series of spots and open-enders fighting juvenile delinquency. Library of 23 spots by Ed Sullivan, Martha Raye, Mitch Miller, Steve Allen, Count Basie, Jose Ferrer, Rosemary Clooney, Patti Page, Guy Lombardo, Ralph Flanagan, Vaughn Monroe, Cab Calloway, Bill Hayes, Harry Belafonte, Frankie Laine and Julius LaRosa was sent out to stations last month. Spots, used on disk jockey shows, are pitched at teenagers and stress the rights of others, law and order, brotherhood and good citizenship.

Additionally, four of the stars, Laine, LaRosa, Belafonte and Miss Page, did five-minute open-end interviews for deejays on the same subjects. All talent worked gratis, with the unions involved giving their blessings. Institute over the past 10 years has turned out a dozen 12-week dramatic series with such names as Helen Hayes, Walter Hampden, Raymond Massey, Sir Cedric Hardwicke, Fredric March, Bill Stern. Melvyn Douglas, Edward R. Murrow, Faye Emerson, Tyrone Power, ets., all working gratis. Latest such series is Sherman Dryer's "Decision," first heard on ABC Radio and now on 410 stations via transcription.

Houston—Bob Quinn, formerly of KLIF, Dallas, where he was a disk jockey, has joined KLBS here. He replaces Reed Farrell, who has moved to Chicago.

Scrap Emmys, Set Up a National TV Festival Week, Academy Told

Hollywood, May 22.

Charging "current Emmy awards are a disservice to television," Dr. Stuart Hyde, assistant professor of telecommunications at USC, has suggested the Academy of Television Arts & Sciences dump its entire awards structure and replace it with a national tv festival week. Dr. Hyde said he planned to send a copy of his plan to the Academy.

Present Emmy awards "give no indication of the scope of tv," and categories as now set up are merely trying to prop up a flimsy foundation, he asserted, adding "TV tries to pattern itself after an increasingly dissimilar medium—the movies."

"The Academy should confine its awards to significant achievements in arts and sciences, regardless of categories. Categories are senseless in tv. It's fairly simple to categorize movies, but you can't do it in tv. You attempt it and wind up with say five good shows in one category, and five mediocre ones in another.

"I suggest that during this national tv festival week, which should be held early in the year, each show should repeat what it considers its best show of the past year, for both the public and trade to see. I admit the plan has some disadvantages, such as in judging news shows and series with regular casts and components, but I feel the advantages far outweight the disadvantages.

"Under the plan I envision there would be awards only for the best show; best director; best actor, best actress; best script; and best designer.

"Those who select Emmy winners today probably don't see one out of 10 shows. And as for the dramatic shows, here are 1,400 a year—and who sees that many? I suggest the Academy set up standing committees to watch the various shows," said the professor.

Dr. Hyde stated his plan wasn't motivated by the criticisms heaped on the Academy awards structure by various industry leaders in the past few months, but instead was prompted by his own objections to the current setup.

Toy Outfit To Repeat On Thanksgiving Parade

Ideal Toy Co. will bankroll the annual New York Thanksgiving Day Parade via NBC-TV for the second straight year. Web's coverage will be from 11 a.m. to noon on Nov. 22, with Ideal taking on the entire sponsorship and arranging for a 40-second break for local tie-ins by department stores. Ideal is also shopping around for a regular network series in the fall. It was represented last year with a 13-week run on the CBS-TV "Winky Dink & You" segment.

Toy outfit, while prepping network plans for the fall, is also well represented on a local and regional basis, with sponsorship of 34 programs in 28 markets.

Triangle Has Own Code of Standards

Philadelphia, May 22.

A new set of standards for good advertising practice has been drawn up by Triangle station's program, sales and continuity acceptance departments, in consultation with the Better Business Bureau of Philadelphia. Stations covered are WFIL AM-FM-TV, Phila.; WNBF AM-TV, Binghamton, N. Y., WHGB AM, Harrisburg, and WFGB AM-TV, Altoona.

The new code takes in all phases of the commercial message from the copy desk to the point of sale. Included are basic advertising copy rules that urge sponsors to guard against excessive claims, to stress good taste and rule out vagueness or misleading statements concerning prices or services. Special inducements or gifts must not be distorted.

Paramount in the new rules is the setting up of a complaint department, separates from the sales or programming at each Triangle station. Here the case histories of viewers' beefs will be filed by the station with the Better Business Bureau.

The person delivering the commercial must be approved by Triangle in advance and no objectionable "pitchmen" will be tolerated. All statements made over the air must be fulfilled "without guile or reservation" at the point of sale.

NBC NAMES TRIGG TO CHI PROGRAM SLOT

Chicago, May 22.

NBC put the quietus to reports it was considering closing its Chi programming office with the appointment of Harry Trigg as Windy City network program manager, filling the vacancy left when Alan Beaumont checked out last month to take over directorial duties on the web's "Home."

As further evidence that Chicago has a stake in the NBC future, Kirk Logie has been signed on as midwest program supervisor, the post previously held by Trigg. Logie joins the network after a tour of duty as the radio-tv supervisor of the Armour Research Foundation. Trigg, Logi, Tim Troy, the web's Chi programming business manager, and the "Zoo Parade" contingent headed by producer-director Don Meier round out the NBC programming complement. (Chet Hagen's network news operation is a separate unit.)

Keese Upped in Dallas

Dallas, May 22.

Alexander C. Keese, for four years manager of WFAA, has been named director of radio and tv properties of The Dallas Morning News, which includes WFAA and WFAA-TV here. Karl Lambertz, assistant manager, was upped to manager of WFAA.

Both Keese and Lamberts have theatre backgrounds.

Dudley To Unveil New Three-Dimensional TV System, Pix Equipment

A three-dimensional television system which is entirely compatible in terms of a clear two-dimensional signal for those viewers not wearing special glasses will shortly be pitched at networks and sponsors by Leslie P. Dudley, British stereoptician who claims to have perfected such a system with little additional equipment cost at the production source. Dudley is in the U. S. to organize a new company which will exploit the new system and license it to networks, stations, producers and sponsors.

In addition, Dudley will go to the Coast in about a month to show studios his latest auto-stereoscopic camera and projection equipment, with which he claims he can produce natural three-dimensional results in the standard theatre without the use of glasses by patrons. This, he claims, is based on new developments of his first auto-stereoptic system demonstrated by him in England in 1935 and subsequently adopted by Sergie Ivanov in Moscow. Because England is primarily a nation of exhibitors and not producers, he feels Hollywood is the only place where the new sans-glasses 3-D can be introduced.

In the motion picture venture and in other stereoptic ventures including display advertising, printing and all the graphic arts, Dudley is repped by American editor-publisher Bernard Geis. In the video venture, however, the company in the process of formation will handle all the details. Geis, incidentally, hopes to apply the stereoptics to his "Magic Talking Books" series for children. Among the g.a. developments is a "vertiscope" which not only gives pictures a 3-D effect but makes them appear to stand up vertically.

The television device involves

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Tele Follow-Up Comment

Person to Person

Beatrice Lillie is an old and whammo story in the Broadway and London and tv-radio shenanigans, so James E. Fitzsimmons, bright as Old Sol and nearly as old (a snappy 81) probably rated the major focus on "Person to Person" last week (18). The venerable "Sunny Jim," doyen of horse trainers, was a timely booking credited to the canny combo of Ed Murrow, Jesse Zousmer and John Aaron on the dopesheet. For last Friday was the eve of the Fitzsimmons-saddled Nashua's gallop at Garden State racetrack in New Jersey, favoring "P to P" by grabbing the race to become alltime top money winner on the turf with $1,100,365 bagged.

Someone was either too modest about or not privy to another oncoming event, however—Friday's Pimlico-at-Baltimore card named for hotshot trainers, in this case for "Sunny Jim." This included the $11,000-plus Mr. Fitz Handicap. The man to whom horses have talked and whom he has backtalked for 70 years couldn't make either horsepark because of the CBS-TV exposure, but at Pimlico his son John upsied with the trophy and received a mess of gifts earmarked for his father as reciprocal curtsy. Characteristically, the No. 1 gift was a color tv set from some 100 sports scribes, according to N.Y. Times turf expert James Roach. It shows that newspapermen have a heart.

Leave us get back to "Sunny Jim" while taking up the quarter-hour Beahive. It was no "evening at home" for the British comedienne and one-woman iconoclassicist. True, she was pictured in her longtime Manhattan domicile, but the pure personal touch typical of these person-to-persons went out the window as Lady Peel preferred to be "on." That's good enough, as shedding her stage mien is perhaps not to her liking. She said she might be coming through with another "evening with" show and thought "Beasop's Fables" might be an apt title. (It could just as well be in partnership with Steve Allen and tagged "Bea Bop Fables.")

As to that Lady Peel title (via the late Sir Robert), she used it for billing once in Cleveland, with her regular moniker parenthesized. In one scene the script called for her to get up and make with a bow, at which point the whole bloody audience arose and dittoed. That was the last of Lady Peel on the marquees. It was a meaty segment, full of those Lillie touches that must be appreciated before being seen.

Trainer Fitzsimmons was "at home" in Sheepshead Bay out in Brooklyn, surrounded by four generations of his family in an unusual "family album" ensemble that included gleeclub innings fore and aft. Murrow popped a lot of questions at his subject and the latter responded quickly and articulately, the sincerity and happiness just oozing as he sat there, getting up just once to join the menage. The geegee talk was interesting, coming as it did from the horse's mouth. Mr. Fitz is happy about "this is his life," what with the basics of a 5 a.m. rising to get the fresh air all day, good food and good clothing. But for all hoss players, this vignette stood out: when Murrow asked him if he could "dope out" the races, Mr. Fitz considered the question serenely and then shot back that if he could do so, he wouldn't be getting up at 5 in the morn but sleep into the afternoon. It's hoped that a lot of the two-buck crowd were looking and listening. *Trau.*

On Trial

"Star Stage" sneak-previewed the vidfilm stanza replacing it next fall. It was the second time this season a segment in the upcoming "On Trial" slipped into the 26 live-13 film anthology alternatingly sponsored by Campbell and Pond's.

"On Trial" is produced by Collier Young and Joseph Cotten through Revue, a subsid of MCA, which is doing "Star Stage" too. Last Friday's (18) half-hour, "The Man in the Black Robe," appeared on the Pond's week. (Pond's ankles next semester, leaving the soup firm to seek another alter-ego on the courtroom dramas). The new series has the satisfaction, for what it's actually worth, of having a permanent host-narrator in Cotten, while the only other significant difference between it and what it takes the place of is that "On Trial" will be entirely on film. Qualitatively, they're made of the same slickly calibrated minor dramatics.

The apathy of the public and the prosecution to the hoodlum brutality of the roaring '20s was the theme of "Black Robe." A philanthropic thug, a part that guest star Paul Douglas had little to do in, murdered a bookie in broad daylight. At his trial, the courtroom pewsters laughed at his jokes, failing to note the severity of the matter, and the D.A. only went through the motions of harassing the killer. If it weren't for the judge, "a relic from the traffic courts," Douglas would have gotten off scot free.

The judge disintegrated the cocky villain to the point where a killer was brought on to threaten taking the life of the gavel-wielder in his own courtroom. Making the necessary precautions for his own safety, the judge irritated the killer into action which shocked the populace out of its indifference. John McIntyre was excellent as the judge.

Young is credited with writing the script. He transported narrator Cotten out of the present and to the scene of the crime before it happened and other like things, and though they were clever, in a mildly shocking kind of way, they also seemed out of place. Attempts to convey through the narrator a satirical tone about weakened justice came too soon in the script and were more puzzling than helpful with the atmosphere of the story. The dialog was smooth and so were the production values, but the horror of weakened justice Young was striving to bring out never got through. *Art.*

Modern Romances

Maybe because the quarter-hour strip, "Modern Romances," is losing its Colgate grip sometime soon, its staff thought it could get away with an experiment, or, more realistically, something that might sound like an experiment. Daring? Not one bit. This cross-the-boarder last week sank ignominiously in a pit of soap bubbles.

Even a modern dress version of "Macbeth," the goriest pre-Freudian height Shakespeare could reach, is incongruous in a framework with a title as promising to the hausfrau as "Modern Romances." "Modern dress" or not, incongruous or not, the stanza did everything in its power, it seems, to immortalize "Portia Faces Life," (no Shakespearian pun intended). There was a recent feature film which through its title, "Joe Macbeth," made it clear to some that this was a story remotely—not absolutely—based on the original. However, it's akin to fraud to give the unwary homescreener even the momentary impression that this is the real thing. What does it take for a writer to convert a violent king into a sneaky governor or repaint his wife (the essence of imperial malevolence) into a blubbery college alumna who doesn't know which end is up and who suckles nickle cliches?

"Modern Romances" didn't have to improve the story, but since they tried, they might as well have made a stab at the title too. *Art.*

20th-Fox Hour

The old saying goes that cheaters never prosper. In this case, by cheating on the story-telling, the old saying's validity is upheld.

Leonard Freeman's "Overnight Haul" teleplay, from a G. W. Upton story, piles too many troubles on Richard Conte's head which, with a little common sense, could easily have been avoided. Thus, instead of sympathizing with Conte's predicament, the viewer feels impatience.

Story deals with the way Conte, a rough-and-tumble trucker, comes to love his sensitive, introverted stepson, played by Richard Eyer. Conte reluctantly agrees to drop the boy off at his summer camp during one of his runs. On a deserted road, late at night, the kid gets trapped under the truck's axle when a jack slips while Conte is changing a tire.

The remaining footage dwells on Conte's troubles in getting help, and no wonder. At a closed service station, instead of arousing the house across the road, he breaks in. The garageman, played by Forrest Lewis, clobbers him on the head and lodges him in jail. Rather than plead to have someone sent up the road to find and free the boy, Conte instead demands that the sheriff, James Griffith, free him.

Unsuccessful, he stages a jailbreak with the help of a fellow prisoner, Clarence Muse, gets shot by the same mechanic, but manages to make off with a pickup

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STEVENSON-KEFAUVER DEBATE
With Quincy Howe, moderator
60 Mins., Mon. (21), 10 p.m.
ABC (AM & TV), from Miami

'Twas largely a case of Tweedledum and Tweedledee as the two chief aspirants to the Democratic nomination, Adlai Stevenson and Estes Kefauver, echoed each other through an hour of what was billed as a debate. If the entire Democratic party were in as wide an area of agreement as its two chief contenders, most of its troubles would be over.

This may very well be to their credit—certainly their gentlemanly and courteous bearing was—but it doesn't make much of a debate, televised or otherwise. In discussing foreign policy, atomic peacetime uses, military preparedness, the farm problem, small business and desegregation, the two hardly had a contrary thing to say to each other. In fact, they seemed to pick up the other on cue, so to speak, to add their note of approval to a statement by the other. The only time things got on a plane of individualism was when Sen. Kefauver almost tearfully accused Stevenson of having wronged him in attacking his Senate attendance record. Stevenson almost apologized.

Some of the fault unquestionably lies in the approach set down by the ABC news boys and moderator Quincy Howe. For the value of such a debate lies in spelling out the differences between two candidates, not their areas of agreement. And Howe, conducting the discussion on a topic-by-topic basis, failed to pin down their differences on the basis of past statements or known attitudes. Perhaps we've reached an era of sophistication in politics where the soft-spoken word of agreement has superceded the heated argument. Perhaps this is even all to the good—but the fun's all gone, and is it politics?

WTVJ in Miami supplied the facilities, which were excellent, though the setting was as dreary as the discussion itself. *Chan.*

DESEGREGATION — BALTIMORE REPORT
With Ted Jaffee, others
Producer: Herbert B. Cahan
Director: Kennard Calfee
Writer: Gray Johnson Poole
30 Mins., Thurs., 10 p.m.
WAAM-TV, Baltimore

WAAM-TV's recent public service half-hour devoted to a review of the 1954 events resulting from the Supreme Court ruling ending racial segregation in the schools made for a peculiarly bloodless documentary. Looking at a red hot issue from a distance of two years, this "report" was workmanlike video but lacking in emotional punch.

Live segments were mixed with film portions to trace Baltimore's reaction to desegregation. Carefully prepared and precisely delivered contributions by a school commissioner and Baltimore's Superintendent of Public Instruction had little or no vitality and a filmed statement by late commissioner of Baltimore police added up to some listless tv.

A modicum of animation was provided by the principal and two faculty members from a high school where pro segregation demonstrations had occured. Apparently, it is among the students and faculty members that the actual issue of desegregation is best understood and it is this level that went virtually unexplored in this treatment.

Another defect that marred this well meaning effort was a tendency to whitewash and flagwave. Desegregation involves more basic emotions that the moral preachments dished out here.

Director Kennard Calfee handled the materials at hand with a varied and fluid approach. Ted Jaffee made a satisfactory narrator. *Burm.*

PLAY YARD
With Mary Ellen Schott, Sky Lucey
Producer-director: Al Sternberg
30 Mins., Tues. (1), 6 p.m.
WTVN-TV, Columbus

"Play Yard," which has proved popular as a weekday morning show, has now been extended to a 30-minute, once-a-week evening program.

Starring Mary Ellen, a vivacious, blonde friend of children, "Play Yard" is a collection of cartoons, comment of interest to the popsickle set and special "visits." The initial visit was to a soda parlor and with soda jerk Sky Lucey.

Lucey is heard more often than he is seen on "Play Yard." He supplies an incomparable voice for a shaggy, lovable camel's head known as Casper the Camel.

The program, although aimed at very young children, probably is interesting to many adults, too, because of its fascinating stars. *Conn.*

WOMEN WANT TO KNOW
With Faye Emerson, moderator; Toni Gilman, Virgilia Peterson, Josephine Halpin, panelists; Dr. Ralph G. Eckert, guest
Producer: George Spota
Director: Alan Pottasch
30 Mins.; Tues., 10:30 p.m.
COTY
WABC-TV, New York

(*Franklin Bruck*)

"Women Want to Know," a Ted Granik package that's a logical extension of his "Youth Wants to Know," bowed as a local entry (with obvious network ambitions) on WABC-TV, N.Y. Granik couldn't have selected a better topic than "Sex Education and Attitudes" for the opening show; it started off with a high degree of interest and maintained it with level-headedness and a good degree of humor. What do you follow sex with?—maybe they could use the same topic for 13 shows; nobody ever ran out of words or opinions on that topic.

It's not likely that future shows will come up to the rapid-fire pace of the first, but if they approach it to any degree, then "Women Want to Know" certainly has a place in television. Preem had Dr. Ralph G. Eckert, prof of family relations at the U. of Connecticut, as the guest expert, surrounded by a panel comprising Toni Gilman, Virgilia Peterson and Josephine Halpin and a "gallery" of eager women that somehow looked like plants. Dr. Eckert is an advocate of the "healthy" approach to sex education, this being defined by him as the facing of the reality that boys and girls are different and that sex is a normal, happy thing. The panelists couldn't very well disagree with him on that, but they did take potshots in varying manners, all handled with poise, charm and good sense by the prof. Girls weren't bad either, except perhaps in the sense that they were virtually panting with sincerity.

Faye Emerson was the moderator, and she did quite well by her chores except for a couple of attempts at flippancy that didn't quite come off. The general outspokenness of the program is testimony to the growing sophistication of American audiences. As above noted, the topic was handled with sensitivity and sensibility, and as always, was fascinating. General production values on the show were excellent. Right now, Coty is sponsoring it on a local basis; it might do worse than to put it on a network. *Chan.*

ROSEMARY CLOONEY
With Jose Ferrer, guest; Hi-Lo's, Nelson Riddle orch.
Writers: Tom Waldman, Tom Adair
30 Mins., Tues., 9 p.m.
FOREMOST DAIRIES
KTTV, Hollywood

"From This Moment On" leads off Rosemary Clooney on her new syndicated telefilmed musical that makes channel 11 even better looking from 9 to 9:30 of a Tuesday eve and, it might be addendumed, there'll be a goodly number of watchers habit-formed to the rollicking rhythms of her virtuosity, the backstopping of Nelson Riddle's crew and the matched voices of the Hi-Lo's. In one fell swoop that's bundle of entertainment. Her repertoire is so smartly customed that there's something for everybody from the frisky boppers to the sedate matron.

On the takeoff there may have been critical view taken of Jose Ferrer's guesting ("my Joe") or the lack of broader production scope. There may have been a "Lisbon Antigua" by Riddle's sidemen instead of a few bantering exchanges with the batoneer. But these are minor liabilities; the main event was Miss Clooney's singing and that's what the sponsor bought. As for production, confined to some inventive designs by Seymour Klate, this has been used as a device to "cover" a faltering voice. This Miss Clooney doesn't need and Klate, one of the town's top tv designers, chose not to imitate "Hit Parade."

Miss Clooney and Riddle are a winning combo for any pure musical even though such formats have been short-lived on video. That it has and holds is tribute to their artistry. Whether it's a soothing ballad or a bouncy bop she embraces it with personable complacency and vocalure that falls easy on the ears and lights up the orbs. Diction, she said, "pays off," and for her it's an added plus. Ferrer's 88'ing and toothy singing were more sentimental than professional. The harmonies of the Hi-Lo's were happily blended in two numbers. The credits were lost on a dim backdrop but the sponsoring milk companies had a good pouring from Ed Reimers. *Helm.*

MAURICE CHEVALIER SHOW
(Sunday Spectacular)
With Stanley Holloway, Polly Bergen, Michel Legrand, Chita Rivera, Charles Sanford Orch, Clay Warnick Chorus, Art Linkletter, others
Producer-director: Max Liebman
Writers: William Friedberg, Neil Simon
90 Mins.; Sun., 7:30 p.m.
PARTICIPATING
NBC-TV, from New York

Maurice Chevalier's third try before the U. S. vidcameras proved that he is one of the superior entertainers of this day. The veteran Frenchman, when on his own, demonstrated anew that not only does he retain the skill that was his when "Louise" was on the hit parade, but has possibly added to his stature. Chevalier proved that he can charm audiences in any medium and the NBC-TV presentation of Max Liebman's spec on Sunday (20) was at its best when the indestructible Gaul was on camera.

The spec overall had a static quality that indicates Liebman is relying more heavily on acts than on production, and the show's moments hinged on how the talent was doing. Thus, after Chevalier, came such turns as Roger Price who punctuated his emceeing with his droodles. They're in newspaper syndication throughout the country, and the silly cartoons come off as well on the vidscreens.

Chevalier introed composer-conductor Michel Legrand for his first stint in the U. S. Already known via his Columbia waxings, Legrand is a youthful 23, who impresses as an intense and imaginative musician. However, he's yet to learn the economy of movement and music. Much of what he is attempting is obscured by overwriting and overconducting. He alternated between the baton and the ivories.

Polly Bergen, who came on for a trio of tunes, is a highly capable singer but has a few buts that detracted from the overall quality of her stint. In her "Red Hot Mama" as done in the '20s she was overcute, and in a pair of Helen Morgan reminiscences, she was overdramatic. However, the vocal quality was highly pleasing.

Chita Rivera, current in "Mr. Wonderful," provided a sexy note with her song and dance excursions. However, it remained for the Continental performer to give the spec its strongest note. Chevalier in some of his staples such as "Barcelona," "A Boy and a Girl," and a medley of French tunes that found their way to the U. S. hit parade, was a winning combination for the Lip.

Surprise of the show was Stanley Holloway from "My Fair Lady." Holloway gave a pair of monologs, "Albert and the Lion" and "Yorkshire Pudding" which were both charming and entertaining. The duo combined in song and dance on "A Little Bit of Luck" from "Lady" and that was a wrapup.

Production came off well since it was dovetailed with the main talent and acted as a showcase for the principals and didn't impede the general pacing of the show.

More serious, perhaps, was host Art Linkletter's intro of Roger Price as the "star" of the show, and the obvious loading up of the studio audience with a lot of screaching bobbysoxers who yelled at everything introduced. *Jose.*

DAVE MOORE SHOW
With Mary Davies, Bill Carson, instrumental trio
Producer: C. D. Miller
Director: Harry Jones
Writer: Moore
40 Mins.: Mon. thru Fri., 11:20 p.m.
Participating
WCCO-TV, Minneapolis

Enlisting highly personable and talented people's services, neatly put together and showing considerable imagination, this late evening locally produced show has tough Steve Allen "Tonight" opposition. However, on the basis of the sample caught, it looks capable of luring and pleasing a large audience.

For those who enjoy a relaxing session of firstrate song and music, much of it offbeat, and those who appreciate smooth handling by a good-looking, finished narrator (Dave Moore), show stacks up as a tasty dish. Moore and the proceedings were reminiscent of Dave Garroway and the latter's distinctively delightful shows of yesteryear.

Using a rural character's speech, Moore took his audience to little, mythical Sycamore end for their entertainment and what was seen and heard swallowed well.

In Mary Davies, show has a top-notch, attractive song stylist, a real big leaguer, whose standout supper club numbers like "Some-

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Lease on Frisco KEAR Longhair Indie Stirs Up an Angry Storm

San Francisco, May 22.

The on-again, off-again lease of Frisco's longhair radio station, KEAR, has stirred an angry storm about the head of the debt-plagued indie's owner, Stephen A. Cisler.

Only three weeks ago Cisler confirmed rumors that he had leased the 10,000-watt station to Bartell Broadcasters, owners of radio stations in Milwaukee, Atlanta, Phoenix and San Diego. The Bartells, he said, were switching to a pops-and-personality format.

Cisler at that time said "agreement had been reached, subject to FCC confirmation," on these terms:

(1) A five-year lease at $60,000 a year;

(2) The Bartells to have an option to buy the "Good Music Station" for $125,000 at the end of five years;

(3) Cisler to be retained as a "consultant" at $12,000 a year.

But the agreement, so firm then according to Cisler, never went to the FCC. The Bartells looked into the deal more closely and called it off. On the other hand, Cisler claims the deal was cancelled "by mutual agreement."

Announcement of the lease, however, brought anguished outcries from two local groups.

One group was headed by Frisco philanthropist Frank V. DeBellis and lawyer Joseph Alioto. They said they had offered to pay off all of KEAR's debts and invest $50,000 in Bay Radio, Inc., KEAR's parent corporation, in return for 50% control and Cisler's promise to step out of management.

The other group was headed by lawyer Milton Stern Jr., who represents a number of stockholders and is calling a stockholders' meeting with the avowed purpose of taking operating control.

Since the Bartells called off their deal, Cisler has been playing for time desperately in an effort to find a buyer for the station.

So far, only one would-be buyer, outside the local DeBellis-Alioto group, has been identified. This is Calvin Smith, who runs E. L. Cord's successful longhair outlet, KFAC, in Los Angeles.

Smith, according to Cisler, made an offer to him similar to the now-dead Bartell deal. Smith, however, denied he made any such offer and, in fact, called Cisler's terms "completely unacceptable" after inspecting KEAR's present quarters and suburban transmitter last week.

"The KEAR broadcasting equipment is worthless," said Smith after his inspection, "and housed in a hillbilly shack. We'd be buying a frequency only. However, KFAC will consider the situation and come up with an offer in the near future."

"But," added Smith as a parting shot, "A half million dollars is a ridiculous figure."

In the back of Smith's mind were two considerations:

1) Salvage of KEAR as a classical outlet in an area with plenty of highbrow interests;

2) The possibility of strengthening KFAC's commercial position with a northern anchor in what could become a statewide network of serious-music radio stations.

Cisler, meantime, claims to have received offers for KEAR from four "Eastern groups," two of whom represent "good music."

Geraldine Zorbaugh ABC's 1st Femme V.P.

ABC's Geraldine B. Zorbaugh becomes the first femme v.p. at a network with her appointment last week as v.p. and special assistant to network prexy Bob Kintner. With Miss Zorbaugh moving out of her post as general counsel and ABC secretary after five years, business affairs v.p. Jim Stabile has been placed in charge of a consolidated business affairs-legal department.

Stabile, named a v.p. last fall, becomes v.p. and general counsel for the network, and also has been named assistant secretary of the parent American Broadcasting-Paramount Theatres. While Stabile succeeds Miss Zorbaugh on the legal side, Omar F. Elder, who retains his post as assistant general counsel, becomes secretary of ABC. Mrs. Muriel H. Reis of the web's legal department becomes assistant secretary.

WNBQ as Testing Ground For NBC-TV Kid Shows

Chicago, May 22.

NBC-TV's WNBQ is to be the testing ground for new kids' show formats under a project set up last week by the o&o's veep Jules Herbeauvaux and Dr. Frances Horwich, NBC's supervisor of children's programs. Educator, whose "Ding Dong School" broke in originally on the Chi station, will first do a comprehensive analysis of WNBQ's local moppet offerings to see how they measure up to her yardsticks.

Second phase of the Windy City laboratory will be the development of new show ideas for the tricycle set out of program director George Heinemann's shop with network exposure the eventual aim.

Irwin Wolf's Death In Pitt May Alter Status Of Ch. 4 'V' Allocation

Pittsburgh, May 14.

The death a month ago of Irwin D. Wolf, civic leader, department store tycoon and partowner of KQV, may possibly change the decision as to who will be permitted to operate Channel 4 at nearby Irwin, Pa. This in turn could complicate the tangled VHF picture locally and extend the period in the local market whereby KDKA-TV continues to have the lush field to itself.

On April 18, just a few hours before Wolf died, Elizabeth C. Smith, the FCC hearing examiner, had recommended the granting of the license for Channel 4 to Television City, Inc., the former Allegheny Broadcasting Corp., operators of radio station KQV. Wolf and Earl F. Reed were the officers of Television City.

Miss Smith's recommendation was based in a large measure on Wolf's record of long service to the community. As a result of his death almost simultaneously with the original okay, the other applicants, chief of which is Hearst-owned WCAE, jointly asked for an indefinite extension of time for filing exceptions from the initial decision of the hearing examiner and FCC Commissioner Robert T. Bartley, acting as motions commissioner, granted it. He also recommended to the full FCC that the case should be remanded to the examiner for further consideration because, he said, Wolf's death may have changed the qualifications of Television City to operate the channel.

NCAA Regional Tilts Finalized for NBC-TV

The NBC-TV sports department has put the final wraps on its schedule of five eastern regional NCAA football games for the fall, these to complement the eight national telecasts previously set. Five-game schedule comprises Colgate-Cornell Sept. 29, Penn State-Holy Cross Oct. 13, Syracuse-Army Oct. 20, Navy-Notre Dame Nov. 3 and Yale-Princeton Nov. 17.

Web's national schedule kicks off a week earlier, with the Kentucky-Georgia Tech tilt at Lexington, and winds Dec. 8 with Miami-Pittsburgh. All are Saturday games except the Thanksgiving Day contests between Penn-Cornell and Oregon State-Oregon.

St. L. Cuffos Radio Sets

St. Louis, May 22.

To hypo National Radio week execs. of KXOK dished out a radio during every hour the station was on the air May 13-19. The invitation, via air, to make a stab for one of the sets brought more than 60,000 letters, postcards, etc., from listeners in the seven midwest states covered by the station. The missives were placed in the hopper of a mobile ready mix cement vehicle and thoroughly stirred.

At each hour the hopper discharged a letter and the person whose name was affixed won the cuffo radio.

Chi Station Switch For 'Sachs Amateur Hour'

Chicago, May 22.

Morris B. Sachs, department store entrepreneur and amateur politician (he's the city treasurer), is moving his venerable "Sachs Amateur Hour" simulcast from WBKB and WLS to WGN-TV and WGN. Show has been a Sunday radio and then tv institution for over 22 years, with a lengthy association with the ABC stations.

There seems to be some confusion as to just when the hour-long two-ply program will make the switch. Program's contract on WBKB expires June 17 but the new WGN-TV noon to 1 p.m. berth won't be open until July 8.

FCC Tells Wiley: 'We Can't Compel Networks To Preempt Com'l Time'

Washington, May 15.

The FCC has no authority to compel tv networks to surrender some of their prime commercial time for non-commercial public service programs, it has been explained to Senator Alexander Wiley (R., Wisc.).

In the Feb. 1 issue of VARIETY, Sen. Karl Mundt (R., S. D.) said the networks were ignoring their duty to the public and that he was going to get action from either the FCC or Congress.

Subsequently, Wiley wrote to the Commission that he and many other members of Congress felt as Mundt did. He also asked what the FCC proposed to do about it. The reply has just come from George C. McConnaughey, the Commission chairman. In a letter to Wiley, McConnaughey made these points:

1. Under the law, the FCC has no power to censor radio or tv programs.

2. A serious question would arise if such time were preempted for public service programming, because some of those who spoke might be candidates for election or reelection. Thus the station would be involved over whether it must grant equal time to all other candidates.

3. The FCC network study committee is currently surveying the entire network situation, including the effect of webs on programming. Following this, some rule changes or new legislation might be recommended.

"While the Commission recognizes that the public interest is served by affording the viewing public the opportunity to hear differing points of view," added McConnaughey, "neither the Commission, nor any individual broadcaster can, in advance, hammer out, down to the last detail, a blueprint which will give answers to all the problems which arise in the day-to-day development and maintenance of an adequate broadcast service.

"And the type of program service which will best serve the divers needs of the many service areas of the country cannot readily be reduced to a rule of a statute. The Commission, therefore, in examining the service rendered by a licensee, for the most part has limited its examination to an overall consideration of the licensee's operations to determine whether continued operation will be in the public interest . . . But the Commission does not interfere with the management of a station in the exercise of the licensee's discretion with regard to program content. The Commission does not direct that particular type of programs shall be broadcast during particular hours of the day."

Filmcraft Repacted By NBC For Groucho Quizzer

Hollywood, May 22.

Filmcraft Productions, which has been filming the Groucho Marx quizzer, "You Bet Your Life," since its inception, has been signed by NBC-TV to film the show again next season—the series' seventh on tv. Web had considered shooting the series itself next semester, but then decided to hand another 39-weeks deal over to Filmcraft prexy Isidore Lindenbaum.

Lindenbaum plans to begin production earlier than usual, on July 2, but will skip August, resuming lensing again in September. Filming will again be in NBC's Studio A.

From the Production Centres

IN NEW YORK CITY . . .

John Karol, CBS Radio sales v.p., addresses the Wisconsin Broadcasters Assn. in Milwaukee tomorrow (Thurs.) on changing trends in radio listening and programming . . . **Henry Untermeyer** leaves his sales manager slot at WCBS next week, takes a week vacation, then moves to San Francisco to take over at KCBS g.m. . . . **Raymond Young** moved from the copy department of Lennen & Newell to the copy staff of SSC&B . . . **Martin Weldon's** WCBS "Port of New York" series celebrates its third anni May 30 . . . **Jane Pickens'** first group of tapes from Europe for NBC's "Weekday" includes interviews and mood pieces from Amsterdam, Leyden and points on the Rhine . . . **Robert Mann,** son of **Sy Mann,** pianist on the **Bob Haymes** shows on WCBS, a chip off the old block; 12-year-old gave his second recital at Town Hall week before last . . . **Tex Jinx McCrary** in Washington over the weekend for the Pan-American Ball . . . **Ira Ashley** produced three shows in a row on CBS Radio Saturday (19): "Tremendous Trifles" (12:55-1 p.m.), "City Hospital" (1:05-1:30) and the "Kathy Godfrey Show" (1:30-2,) but he goes back to just two next week . . . **Walter Cronkite** really making with the primary coverage for CBS—in Dallas this week, Florida next and Los Angeles the week after . . . **Jack Sterling** competing in the Pro-Celebrity golf tourney in connection with the Palm Beach Championship June 6 at the Wykagyl C. C. in New Rochelle . . . **Larry LeSeuer,** who addressed the Westport YMCA yesterday (Tues.) on "America in a Changing World," speaks at the Baltimore Museum of Art's members preview of the Steichen "Family of Man" exhibition tomorrow (Thurs.) on the UN . . . Show-must-go-on dept.: **Lou Teicher** of the piano team of Ferrante & Teicher had itchy fingers and feet during a stint on the Kathy Godfrey show last week, dashing home as soon as it was over in time to take his wife to the hospital for the birth of a son, their third child.

Robert F. Jones to the Branham station rep radio sales staff after stint at Adam Young . . . **Vern Hendrickson,** WMGM assistant chief, currently Florida vacationing. Also **Frank Roehrenbeck,** another WMGM exec . . . **Frank Pellegrin,** partner and veep in H-R Representatives, became newest prexy of N. Y. chap of Radio Pioneers, with BBDO's **Frank Silvernail** outgoing; **Henrietta Harrison** 1st veep; **Jeff Sparks,** of UN, 2d veep; WOR-TV's **Gordon Gray,** 3d veep; **Arthur Simon,** secretary, and **Charles Wall,** BMI, treasurer . . . **Big Joe Rosenfield,** WMGM "Happiness Exchange" host, got out first issue of Happiness Magazine, edited by **Celia Ryland Ford** . . . **Ramon Bruce** ends his first rhythm-blues year at WAAT June 2; that night guest of honor at a ball in Newark Armory . . . Other WMGM holidayers: **Phil Goulding,** Cape Cod; **Dick Barr,** Iowa, and **Marty Bergman** just back from Poconos honeymoon. . . .

IN HOLLYWOOD . . .

Audrey Lives, radio-tv scriptist, has a tie-line to all national agencies for child adoption to furnish her with documented cases to be dramatized for a tv series called "I Stand at the Door." It will soon be piloted for agency and network inspection . . . Writes **Hal Bock,** ex-NBC'ite: "We sold our rotisseries in Hawaii to a guy named Kelly, who changed name of the place to Kelly-Katessen with an insignia of a shamrock inside a Star of David." Bock has opened his own public relations office on the island . . . "Queen for a Day" gets 45-minute daylight strip on NBC starting July 2. Quarter hour extension was to accommodate Procter & Gamble and Borden, who bought eight quarter-hour segments . . . **Charlie Winninger,** the ol' Capt. Henry of "Showboat," will play pater to **Charlie Farrell** on his summer series in the "Lucy" slot . . . **Tom Fraser,** late with CBS-TV's "Panorama Pacific," packaged and produces for a Sacramento station "Horizon," which General Electric will sponsor . . . NBC's **John K. West,** Coast veepee, reports that the new construction at the net's Color City in Burbank, is running on schedule and by Jan. 1 eight of the 48 acres will be buzzing with activity . . . **Hollywood's** "county strip" will have its first radio station when KDAY moves in from Santa Monica. It's a 10 kilowatter headed by **J. D. Funk and George A. Baron.**

IN CHICAGO . . .

NBC newsman **Alex Dreier** shepherding a group of biz-financial men on a flying junket to Moscow and East Berlin June 18 . . . **Julie Norris** upped to film program buyer in Needham, Louis & Brorby's radio-tv department . . . Under his new WNBQ contract, weatherman **Clint Youle** is checking off the Sunday night show with **Charles Johnson,** U. S. Weather Bureau district forecaster, due in as one of the replacements starting Aug. 1. Youle continues his weeknight prognostications . . . **Steve Schickel** stitched to another year's pact as a WGN deejay . . . AFTRA's first-half annual membership meeting to be held June 4 . . . New Niles Film Production payrollees include **Niles Swanson,** ex-CBS, as assistant to production manager **Tom Ryan** and **Tom Gura,** ex-Chicago Tribune artist . . . Polk Bros. will share half of WNBQ's Saturday night bowling show with Seven-Up . . . **Bob Venables** clocks his first anni next week as commercial spieler on Litt Jewelry's "Frontier Playhouse" Saturdays on WGN-TV . . . WNBQ-WMAQ ad-promotion manager **Howard Coleman** talks on color tv before the South Suburban Press Club Saturday (26) . . . WGN-TV newsreel staffer **Jim Hayden** and family on an auto trip vacation . . . **Patte Preble** has deserted the Windy City to join the staff at WICS, Springfield . . . **Betty Ross West,** WNBQ-WMAQ public affairs and education supervisor, working the BMI clinic circuit this week with appearances at Columbus, Grand Rapids and Milwaukee . . . General Motors Acceptance Corp. bought a bundle of 45 60-second traffic blurbs for weekend airing on WGN over a 17-week span.

IN PHILADELPHIA . . .

Tom Hennessey, WIP music librarian for the last 13 years, exits station to do promotion for Mercury Records . . . **Bob Lawrence,** who does a daily midnight show biz segment, is new musical director . . . **Sam Gallu,** producer-director of "Navy Log," coming from Hollywood to attend Central High School's 164th reunion (24) . . . **Mary Jones,** WFIL broadcaster, hospitalized for ankle operation, result of an auto accident several weeks ago . . . **Charley Shaw,** WCAU news editor received the Sigma Delta Chi's national journalism award in Chicago. Shaw was honored for his script on 10 young Frenchman viewing their first baseball game . . . **Phil Sheridan,** WFIL's "Mr. Rise and Shine," appointed to newly-created post of assistant program director of the station.

IN BOSTON . . .

Boston Sunday "blue laws" hit WNAC-TV's Cerebral Palsy Telethon skedded for Saturday (26) beginning at 9:30 p.m. and running to 2 p.m. (27). As no live entertainment can be presented after midnight (26) station will fill with feature films and regular reports on CP pledges, **Phyl Doherty,** director of advertising and publicity for WNAC-TV, is bringing in **Phyllis Kirk, Bob "Captain Kangaroo" Keeshan, Jack Smith, Betty Ann Grove, Burl Ives, Helen Halpin** and **Terry Saunders** of "The King and I" for guest performance Saturday night . . . WNAC-TV filmed **Warren Hull's** visit in behalf of the Olympic drive fund and hosted the w.k. personality at a press party for sports and tv writers at Hotel Statler with **Ruthann Faber** in charge of reception . . . Sari Adel Aweidah of Jerusalem, Jorda, one of a group of 19 radio and tv students visiting

(Continued on page 60)

AN APPRECIATION OF FRED COE

In a Young New Medium of Entertainment a Young New Producer-Director Has Already Created a Special Chapter — Along the Bumpy TV Way He Helped Many Find Their Goal — And That's How the Coe Alumni Assn. Was Born

By DAVID SHAW

Dear Pappy:

I have been in this television game so long myself, that when this fella calls me on the phone just now and says, would I like to write something for Fred Coe, my automatic rejoinder is: "For how much?"

Right away this fella on the phone is screaming I got the whole thing wrong. This isn't for any tv program, and it certainly doesn't involve anything so crass as financial remuneration.

Not realizing he already lost me, the fella goes on to say that what I write will be printed in the paper which is running a tribute to you on your 10th anniversary in the Kinescope Jungle—a kind of a 21-inch salute.

Now Pappy, you know me well enough to realize I didn't hang up on the fella merely because of the short price he was offering—no matter what you might hear to the contrary. Even this fella's argument that Robert Alan, and Horton, and Paddy, and Tad, and J. P., and all the rest of the stablemates were already racking their brains out thinking up nice things to say about you for publication for no material gain—even that argument couldn't change my mind.

I just figure why should I let them go and print up the way I feel about you in any newspaper which, by the way, is a profit-making organization. No, I figure that if after seven years of our working together, you don't know yet how I feel, seeing it in print is not going to convince you—even though I donated it for free.

No Soapy Salutes, Pappy

So instead I decided maybe I ought to write you this personal letter, private-like, to let you know why I turned down the chance to write some well-deserved but soapy salute to you in the public press.

First of all, let me remind you that money—or even the lack of it—was no object.

The second thing is, everybody on Madison Avenue already knows how much you contributed to the medium of television these last 10 years, but it's only a few of us insiders, if you'll pardon the expression—fellow workers,—who know how much more you're going to contribute in the next 10. And because a lot of wise guys might accuse me of trying to butter you up, I wouldn't like to say that for publication—financial considerations notwithstanding.

Nor would I feel right raving publicly about the one man who was a bigger help to me than anybody in the writing of seven years of scripts—even if they were paying me a lot.

Which, as you know, they aren't.

The whole tv world knows by now that you are the best thing to happen to writers since the invention of the Cathode Ray tube, so why should I repeat to them what they already know? Gratis to boot.

Not what I'm especially concerned about money, or anything like that, but you always tried to pay us writers the fairest price in television when you could. That's why this fella's request on the phone just now gave me such a jolt. And believe me, Pappy, I was willing to work for less than scale.

Anyway, I sincerely hope that this letter explains why you don't see any glowing tribute from me in the paper. To sum it all up: it isn't the principle of the thing, it's the money.

Incidentally, after you finish reading the 10th Anniversary issue I would appreciate it if you'd send it to me because I'm curious to see what the other guys wrote about you. I'd certainly buy a copy of the paper myself except—well—if the paper won't buy my stuff, why should I buy theirs?

Your friend,

David Shaw

P.S.—Please excuse having to pay the mailman the three cents postage due on this letter.

D.S.

By VINCENT J. DONEHUE

"You came tonight to listen to a play—instead into a convent you made way."

This is a line from "The Cradle Song." It was cut in the recent television presentation, but somehow it's the line I remember best from the play. Almost 20 years ago I heard it said a few hundred times in a southern accent by a skinny young man from Nashville. He was a fellow apprentice in a New England summer theatre and it was in hearing one another's "sides" for a student production that I became so familiar with the line.

Fred Coe and I had the two male parts in this production of "Cradle Song" and we also appeared together that same summer in what I'm sure must have been the unlikely production of "Design for Living" ever known. I have no remembrance of my performance in the latter, but I distinctly remember Fred, in the character of "Otto," trying to mould his soft southern drawl into a brittle open "a" cadence like Noel Coward. The results were unforgettable. We shared one other effort, too. We organized and led a hunger strike of the apprentices who refused to eat for one whole day because we were convinced that the food for the apprentices had been doctored with saltpeter. These were Fred's and my first joint ventures. He had come up from college in Tennessee and I had come over from college in New York State.

The next time Coe and I were again on the stage of a theatre together was some 17 years after our essaying Noel Coward in the sticks. We were on the stage of a Broadway theatre; he as co-producer, and I as director of "Trip to Bountiful" by Horton Foote. We were together again, and we were bringing out of television what I think was the first of many projects which were to come to the theatre and the cinema from television. Back in our hunger strike days of that apprenticeship we had often said that as we went on in the theatre we would like to work together again, but of all the ways our imaginations spoke of how this might happen, they never hinted that an electronic invention would be the means that would lead to our standing together on the stage of the Henry Miller Theatre in September, 1953.

Better Than a 3-Ring Circus

Six years ago, Horton Foote and I were running a small theatre in Washington, D. C. and I used often to come to New York to cast actors or to try to find new scripts. Fred had already been in television for five years and it was during my trips to New York that he would say, "Come on over and see what a television show is like." I would go and sit and watch and having no responsibility toward the medium and having no idea about how anything was done, it was to me more fascinating than a three-ring circus. Fred then began to say, "Come on in and get your feet wet in television." After several months I decided to get my feet wet and many a time in my early television attempts I got in not up to my ankles but up to a point somewhat higher on my anatomy, and Fred had to pull me out. And pull me out he did—as he has done for so many before and after me.

Fred was working in television long before most of us and he was involved when much of the basic experimenting was done. His fundamental knowledge of the medium he has shared with a great number of us. It became the core of a craft for many directors, writers, and even many of the technical staff at NBC.

Despite his enormous knowledge of television and his constantly coming forward to us with good solutions, he have never become the all-seeing or all-knowing arbiter. I think this is because he has been too busy growing himself as the medium as an art and craft has been growing. Perhaps it's because of his need for constant growth of his own capacities that there has emanated from him an atmosphere of freedom of investigation and creativity for the people around him which constitutes one of his most salient contributions to television.

These last 10 years have been fortunate ones for Fred and this seems as it should be, a kind of just reward for his continuing contributions to television. I feel a little rueful to be saying a tribute to someone I thought was such a punk apprentice actor in "Design for Living," but a tribute is just what I do mean to pay.

By PADDY CHAYEFSKY

I don't suppose it will be too long before someone sits down to do a scholarly history of television. The movies were not much older when the first historian went to work on them. In about 10 years or so, 50-year-old men will meet in bars and talk about "the early days" of television, and small legends and little fantasies will grow up about the pioneer personalities of our industry. I don't think there is too much doubt but that Fred Coe will be the Paul Bunyan of television. He is something of a legend now; certainly no two writers I know can get together without talking about Fred, the furious little office he had on the fourth floor of the NBC building, and his cat-and-dog fights with the advertising agencies.

Whatever the legends are that grow up around Fred, this much is true now. There is nobody in the business who did more to give television its self-respect. If there is any renaissance of dramatic writing in our country, it will be directly traced to Fred's single-handed sponsorship of new playwrights in television. His arbitrary decisiveness, his acute story mind (the sharpest of any man I have known in show business), his passion for achievements make him the closest thing to an ideal producer. He is only 40 years or so old now and heaven alone knows in what other fields he will become a myth.

All I can say is my life would have been a great deal poorer if there had been no Fred Coe.

I think that is true of a lot of us.

By TAD MOSEL

For a writer, to write 500 words about Fred Coe is like doing an adaptation of his favorite book. He has so much respect and admiration for the original material, and there is so much that he would like to include, that the end result is likely to seem superficial and a little hurried. All he can do is to hit a few high points as he sees them, imply as much as he can, and express his regret at what he has had to omit.

My first meeting with Fred Coe came in the summer of 1953. I had written a television play which dealt openly with marital infidelity, and although several other producers had expressed interest in it, they—or their sponsors—were terrified of the "shocking" subject matter. Fred read the script, announced firmly that he would do it, and did it. Looking back, I feel sure he must have had to fight many censorship battles over that play, but I never knew about them. He has always felt that such battles are his concern, not the writer's. All he allowed me to know was that he thought the play was worthy of production, and with a man of his judgment, that is all a writer ever needs to know.

He is rightly known as a creative producer. He knows his writers and their capabilities, and he has a way of standing back, looking at them, and seeing their past, present, and future all at once, whereas the writer himself usually can see only the moment. There are times when a writer is convinced that he has written the last word he will ever be able to write, but Fred is always able to see one play more, and then another growing out of that. It is what he calls "continuity." When those wearying "dry" periods come, it is always stimulating to have a talk with him. He seldom makes open suggestions. I don't think I have ever heard him say "Why don't you write a play about—$" or "Here's a character that might interest you—" He just talks informally of many things—your work in general, books he has read, recent news events, perhaps you exchange reminiscences—and I don't know how it happens, but before you realize it, you have had an idea. He has an intuitive sense of this moment and calmly leads you in the direction you have chosen. Usually before you leave his office, the ideas are coming so thick and fast that you can hardly wait to get home and put them down on paper. And if they don't work out, if you become stymied again or come up with an inferior piece of work, he can always accept your failure with far more equanimity than you can, because he sees it as part of the growing process. To him, a writer is never as good as his last play, he's as good as his best one—which may not even be written yet.

It must be evident by now that I see him as a "writer's producer." Directors, actors, and audiences will disagree with me and claim him for themselves. I don't know how he manages to be important to us all at the same time. Perhaps it is because he believes, more than anything else, in giving everyone a chance to explore his potentialties.

Fred Coe has many futures—his own and those he has helped others to find.

By ROBERT ALAN AURTHUR

Of Fred's 10 years in television I have known him for five, worked closely with him for almost four and consider him not only as the best producer I have ever worked with in the medium but also, I hope, as my friend. Out of the years of the "Playhouse," "Peepers," "Bonino" and "First Person" there should be nine zillion anecdotes, funny and sad, that in the telling might even be something of a history of those five years; because, after all, one television show is just as chaotic as any other television show, one hysterical moment representative of all the hysterical moments, and all the funny and sad things that ever happened in this lunatic business must have happened to us.

But when the time came to sit at the typewriter, something was out of whack. It was as though everything I wanted to say sounded like a lament, a requiem to "the good old days." What a terrible business when "the good old days" only happened last week. And, come to think of it, what was so good about them? The money was really pretty lousy, the sponsors alternately miserable, the time never enough, the tempers always short, many of the shows utter failures and the general pressures sufficient to drive some of us bellowing to the analyst's couch.

Not So Much Fun Anymore

In spite of all that, it was fun; and somehow it just isn't as much fun anymore.

One of the reasons it was fun, probably the main reason, was because of Fred Coe. He was Big Daddy, Southern accent and all, and we were the family, and while we were growing up we had ourselves a ball. Fred was always a man to take a chance. He loved writers, and writers only love to be loved. He didn't mind living dangerously, and the best lesson you learn from Fred Coe is that the world is made up only of friends and enemies, and he teaches you to distinguish. Friends are those people who create, on whatever level, and enemies are those inhuman beings, on whatever level, dedicated to the destruction of the creative. By the pitch of Fred's shrieks of anguish you were never in any doubt as to who was doing what to whom. But Fred never compromised; he only lost battles—and there's a difference.

Anyway, we were a family in a certain time and place, and then the time and place passed by, and we were no longer a family. But what's to feel sad? What's to write laments and requiems? Everybody's doing real great, and even VARIETY recognizes that Fred Coe's 10 years in television is something to celebrate. Just surviving 10 years in our happy little medium is alone enough to make Fred Coe a People's Hero, if you'll pardon the dangerous, but seemingly apt for television, title.—

Survival, however, is far from Fred's single attribute. He left his definite mark in television and will continue to do so, because that's the only way he can operate. When he makes movies they will be good movies, and let no one be surprised when, in 10 years from now, we look back on his film accomplishments it will also be said that they were different movies, because he will be striving for something better and different.

Exactly five years ago this past month my first tele-

(Continued on page 32)

Fred Coe, at 12, Cut Some Campus Capers as Writer, Actor, Prod.-Dir.

Fred Coe is one of television's prized products whose impact on the medium has helped to give it stature and substance.

In his 10 years in tv, he has been closely identified with what are perhaps two of its greatest triumphs. He produced "Marty," the drama which has become a tv classic, and was chief of the television staff that gave the nation Mary Martin in "Peter Pan," viewed by the largest single network audience in tv history.

In 1953, his work won no fewer than three major awards—the Sylvania Award for "Marty," which he produced on the NBC-TV dramatic series, "Television Playhouse," and which subsequently became a motion picture success; the George Foster Peabody Television Award as "the most consistent producer of fine television drama," and the annual Look Magazine TV award for his all-around prdouction activities. Look again bestowed this honor on him in 1954. Last year, too, he won the VARIETY Showmanship Award.

Paddy Chayefsky, author of "Marty," has developed stature apace, winning honors in abundance until today he is in the first ranks of the medium's writers.

Coe was born in Alligator, Miss., Dec. 23, 1914. He attended school in Buckhorn, Ky., where his mother had gone as a Presbyterian mission nurse in what was considered rough mountain country. The family moved to Nashville and Coe attended Peabody College there from 1933 through 1937.

Coe was only 12 when he wrote his first class play. He was campus writer, actor, director and producer by the time he was 18. During 1937-8, he directed the Nashville Community Theatre on a dramatic fellowship. At the same time, he acted before the microphones of WSM in Nashville. He studied at the Yale Drama School in 1938-1940. After completing his formal dramatic studies, Coe directed the Civic Theatre in Columbia, S.C., for four years. In June, 1944, he tried his luck in New York. Almost a year later, when he seemed to be getting nowhere he prepared to return South to comparative security in little theatre work. The day following his decision NBC summoned him as the result of a previous interview.

Joining the network in April, 1945, as production assistant, Coe advanced rapidly. By January, 1946, he was writing, directing and producing network tv shows. He directed and subsequently produced Theatre Guild, ANTA and Kraft shows and became the producer, as well as occasional director and writer of the famed "Television Playhouse" from its inception on Oct. 3, 1948. With the advent of "Producers' Showcase" in the Fall of 1954, Coe was assigned to the hour-and-a-half, once-a-month, Spectacular programs. He remained with the "Showcase" program until the inception of "Playwrights 56" on Oct. 4, 1955.

Always with an eye to the experimental, Coe pioneered in adapting "Lights Out" and "The Clock," two famous radio series, for television, and Jimmy Savo's "Pantomime Theatre," a half-hour show without dialog. Among his outstanding television productions that have won audience acclaim are "Cyrano," "Mary Surratt," for Philco and "Our Town" for the Theatre Guild. His half-hour dramatic show, "First Person Singular," produced in June, 1946, in which he used his camera as the murderer, and the viewers identified themselves with the camera, is considered by many to be one of the finest television shows to date, and was the first time the camera was used as a "person" by either television or motion picture camera.

It was during his tenure as producer of "Television Playhouse" that the writers who are now the leaders in the medium were brought to the fore; among them Paddy Chayefsky, Horton Foote, Robert Alan Aurthur, Tad Mosel, David Shaw and Summer Locke Elliott.

He is married to the former Joyce Beeler.

A Man Of High Standards

Television's greatest day-to-day contributions have come from the live drama shows. And in this category Fred Coe is a giant. He is so acknowledged within the trade and the marathon period of his audience acceptance best bespeaks his popular recognition.

Spectaculars, variety shows, panel shows, documentaries, the occasional "big film premiere," the great ladies from the stage making their bows in the medium, the major sports events, and even the intra-mural competitions are all part of this new art form called television. But none has been as consistent as the live hour-length dramas. These have been the founts of creativity and the most advanced phase of the art of television entertainment.

And foremost in this has been Coe. Philco Playhouse, under his guidance, was the No. 1 dramatic show for years. It was a walkaway in terms of tv-to-Hollywood and tv-to-Broadway deals. It spawned more writers and directors and spotlighted more histrionic talents than any other similar package.

Coe set a standard of "integrity"—an overworked term—that was unmatched. His was an integrity from the standpoint of courage and showmanship adventure into the offbeat and the highbrow. This is what has given the tv drama its vitality, especially under the Coe imprint.

Nobody bats 1.000 and Coe has had his off-seasons too, notably this past year on "Playwrights '56," but his contribution is indelible.

In a day and age where the mass communications tend towards the stereotyped and the hackneyed, Coe's work has been standout. Show biz knows it. Show biz recognizes it. Show biz in this special section of VARIETY salutes him. It's a first in this sort of trade journalism for a personality in the relatively "new" art form called television. It is fitting that Fred Coe is the one to be saluted.

Abel.

The Enemy

By J. P. MILLER

Sparks and The Grip and Audio were having a drink in Hurley's when The Newcomer joined them and the talk turned to Fred Coe.

"Is it true," Audio asked The Newcomer, "that this script of yours was just sent in, no agent sent it, you just sent it in and he bought it? Like that?"

"Well," said The Newcomer, "I wouldn't say he bought it—like that"

"Like that he bought it," said Audio to The Grip. "Hey, Otto, gimme beer."

"I got a cousin," said The Grip, "he's got an agent, electric typewriter, the whole bit. He musta sent out 50 scrips. Nothin'." He returned to Sparks. "How often you think that'll happen, on the average? A guy sends in a scrip and it gets bought—like that?"

"Don't ask me," said Sparks, "I'm off duty." He pushed his drink out of the way and laid his head on the bar.

"I know Coe since he was this high," said Audio. "He's got it here." He took a sip of his new beer.

"How about the time he bet this director he could watch dress rehearsal and remember every shot," said The Grip. "He did it, too."

"Not only he's got it here, but when you need hollerin' he can holler you," said Audio.

"You tellin' me," said The Grip.

"You know what Coe is?" asked Sparks. But he didn't take his head off the bar.

"He's a driver," said Audio, "He drives you. He wants it right, not wrong. He hates bloopers like rat poison."

"You know what Coe is?" asked Sparks. He raised his head to make a point.

"He's tough, but he's sensitive," said Audio.

"You tellin' me," said The Grip.

Sparks rested his head on the bar again, and closed his eyes.

'He Can Holler You'

Audio raised his glass to his mouth, stuck out his upper lip, and tried to take a bite of foam.

The Grip nodded solemnly. "When you need hollerin' he can holler you," he said.

"He knows scripts," The Newcomer ventured. "He opened mine up and showed me what made it tick."

"Best story mind in the country," said Audio.

"How you know?" asked The Grip. There was a challenge in his voice.

Audio glanced at The Grip's drink and then at him. "How do I know? I know."

The Grip shrugged. "Hey, Otto," he said.

"I did a thing for one of those 30-minute crime-against-man programs once," The Newcomer said. "Friends of mine helped me with it. They rewrote it so I didn't recognize it. Didn't know who was going to be in it, or when it was going to be on. But this is just like the theatre. I do my own rewrites, help with the casting, sit in a rehearsals—it's great."

"Just like the theatre," said Audio. "Exactly."

"How do you know?" asked The Grip. "You never worked in the theatre."

"How do I know? I know!" Audio was annoyed.

Sparks raised his head. "You know what Coe is?" He asked. "I'll tell you what he is. I figured him out. He's the implacable enemy—"

"The *what* enemy? asked Audio.

"The implacable enemy—"

"Implacable!"

That means," said Sparks, trying to be patient, "that he can't be—that you can't—plac him."

"*Plac* 'im!"

"Oh, never mind," said Sparks. "I'm off duty." He put his head back down on the bar.

"Gee, I'm due in 8G, said The Grip.

"I gotta shove, too," said Audio. He and The Grip went out.

The Newcomer ordered another drink.

Sparks raised his head. "Hey, Otto," he said, "you know what he is? He's the implacable enemy of mediocrity."

"Who?"

"Never mind," said Sparks. "I'm off duty, anyhow."

An Appreciation

Continued from page 31

vision play for Fred Coe was a little number of epic proportions entitled "The Birth of the Movies: the Biography of D. W. Griffith." Perhaps my first film for Fred Coe will be "The Birth of the Spectacular: the Biography of Max Liebman." Anytime you're ready, Fred.

By HORTON FOOTE

Beginning in the spring of 1952 and continuing until February of this year, Fred Coe has produced 11 hour plays and two half-hour plays of mine. When one considers the total number of plays he has produced for the medium, my own contribution to that total is, of course, minute. But it has been an association that has greatly influenced me as a writer and one for which I will always be grateful.

So much has been written about him these past years, of his contributions to the medium and his devotion to the writer, that it is difficult to say anything new. I would like to make this one observation. A producer in television is called upon in a year to do plays in many varying styles and locales. One week, realism, the next, fantasy or melodrama; one week set in the American Far West, the next in Asia or Europe. Coe has the faculty to seem equally at home in Tad Mosel's midwest or Paddy Chayefsky's Bronx, in Thornton Wilder's New England and New Jersey or Tennessee Williams' Mississippi. As a producer, when working on a play, he is always interested in supporting the author's style and point of view, in working to bring out what is best in that style and point of view, not in imposing one of his own. I think this is why authors trust him and like to work with him; they feel he is interested in understanding first what they are trying to do, and then in helping them to attain that, not in redoing their work to fit some preconceived notions of his own.

Ten years is a long time in the life of television. Fred Coe has achieved a very great deal for himself and others in his first 10 years of working there, but I believe that for a man of his energy and of his creative restlessness his achievements are just beginning.

By DELBERT MANN

Random jottings, thoughts, memories, reminiscences for a salute to a wonderful guy. What 10 years? It's been more than 20 for us . . . From the days, long ago, at the Nashville Community Playhouse to Yale to South Carolina to the TV Playhouse to the present. Memories.

Nashville . . . Winterset . . . Boy Meets Girl . . . What Price Glory . . . Fritz . . . those Playhouse parties (!) . . . Fumed Oak and Julius Caesar (the hospitalization Caesar needed when we finished with him) . . . Cinna the poet . . . Twelfth Night . . . The Dawn Salutes written by, directed by and starring Frederick Coe . . . and even The Passing of the Third Floor Back. . . .

The passage of years, the war, the Town Theatre and The Road to Rome . . . NBC in that hot, hectic summer of '49 . . . the hassle over Theatre of the Mind (!!) . . . Waiting for the Break . . . Mary Kay and Johnny . . . Lights Out. . . .

Then the wonderful, frantic, frustrating, exciting Philco days . . . the time you threw the sound man out of the studio . . . The Last Tycoon . . . Van Gogh . . . A Letter to Mr. Priest . . . Othello . . . Ah want it quiet in this studio and ah mean quiet . . . our fight over the flag business in the Jeff Davis show . . . Julie's mad dash up to the roof in October Story . . . the filming in the cold and snow, and the struggles with the Vogeler story . . . The Adventures of Hiram Holiday (ouch) . . . O Romany . . . High Tor . . . and what was it called—A Matter of Life and Death (!!!) . . . memories that bless and burn, as they say . . . some burn more than others . . . then Grace and Gene in The Rich Boy . . . screening the Griffith films for Birth of the Movies . . . Wish on the Moon . . . the raft and the problems with Search—Ah'm payin' all this money for this thing and Ah want to see how it works. Ah want to see the water. . . .

Paddy and Marty and Bachelor Party and The Mother . . . Heckle in Segment . . . The Copper . . . We're over the hump now . . . Operation Airlift . . . The Gambler . . . In Beauty Like the Night . . . Recluse . . . Pappy, do you really like that shot? . . . The Haven . . . Kim and Rod, Wally and Phyl . . . wonderful and agonizing memories, funny and sad. It's strange how the rough ones fade in time and the good ones remain. . . .

Eva and EG in Middle of the Night . . . Love and Marriage and Look to Your Heart . . . Sammy's rendition of Wonderful Wedding . . . Bogie, Betty, Hank and the swimming pool . . . Darkness at Noon and Yellow Jack . . . Ah want to see their eyes . . . Can't you get any lower? . . . There's noise in the studio . . . Who's that talkin' down there? Get that man's name. . . .

The years have been good. I wish I could truly write what I feel . . . all I've learned . . . the thoughts I'd like to say. Let this serve. Thanks, you Memphis bandit. I hope the next 20 are as much fun.

Fred Coe And Music

By HARRY SOSNIK

There are many talented men in television who are successful but there are very few men in the producing field whose talents are well rounded enough to enable them to make a thorough and completely intelligent analysis of all of the elements comprising a dramatic show and have the ability to evaluate music as well as the other more commonly known elements such as camera, lights, etc. Also what is tremendously important, to have the ability to use these various units to bring out the best in the story, and since this article is about music, how to use music to its fullest advantage.

A man who understands all of these elements and above all appreciates the importance of live music handled properly is Fred Coe. In this understanding which Coe has, he inadvertently is one of the oustanding contributors to the cause of live music, since he shows the correct usage of what is the most neglected element in the television world and also uses another somewhat rare sense; that of good taste in music.

If more producers used his analysis of the contributing values of music and realized that television has grown beyond the infant stage and is today a powerful and adult medium in which the end result is as strong as its weakest link, I'm sure that there would at least be an attempt made at a greater understanding of the importance of music and a realization of the bad habits and mediocrity that now prevail.

From the first time I met Fred Coe in 1949 while we were doing the original "Philco Playhouse" in the early pioneering days, I realized that even then here was a man who was striving for something that no one else thought could be done and furthermore was not interested in attempting. When I think back at the various shows we attempted at that time with no budget and primitive equipment and knowledge and how Coe studied every detail of every department and absorbed their values it is no mystery to me as to why he is so thoroughly equipped to be the capable producer that he is.

Through the years whenever Coe was able to set aside money for music our association was renewed and I have as a result been able to watch his development. And when our association was renewed again on "Producers' Showcase" and "Playwrights" I realized that all of his hard work and study had "paid off." Here today is a completely and thoroughly capable producer in every department.

It gives me a great deal of personal satisfaction today to intelligently discuss and solve problems musically as an important part of a show and proves that music is not an expendable art as some people seem to feel. I'm sure this is only because of lack of knowledge.

CONGRATULATIONS

FRED COE*

from the

WILLIAM MORRIS AGENCY, Inc.

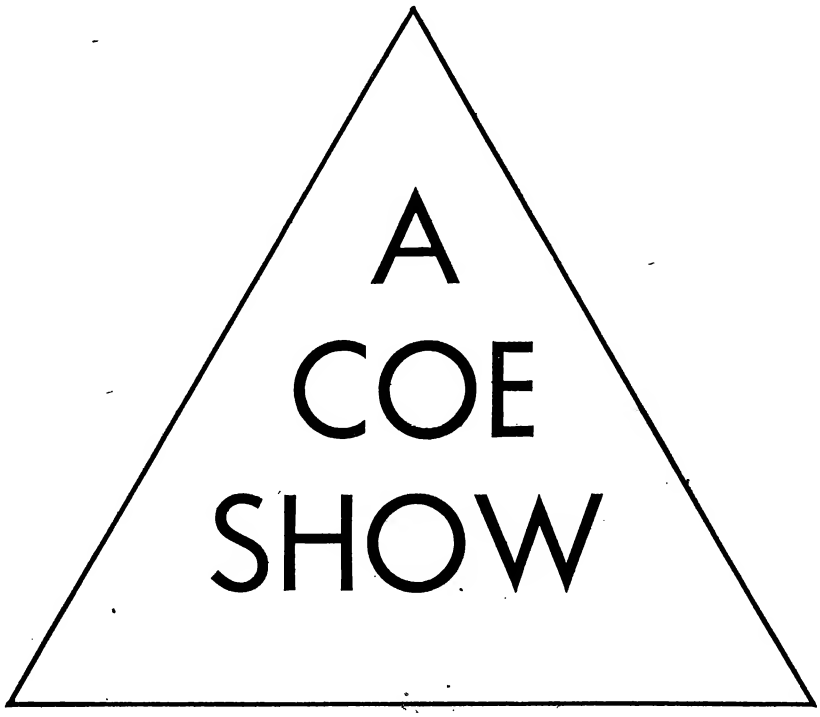
XXX

"SINCE 1898 THE AGENCY OF THE SHOW WORLD"

NEW YORK • BEVERLY HILLS • CHICAGO • LONDON • PARIS • ROME

* Exclusively Managed by William Morris Agency, Inc.

WISHES



!!?

Dear Fred:

Thanks for being so wonderful

MOOSE CHARLAP

dear fred

you re the greatest

j p miller

Congratulations

to

FRED COE

United Artists

is proud to welcome Mr. Coe

to its roster of

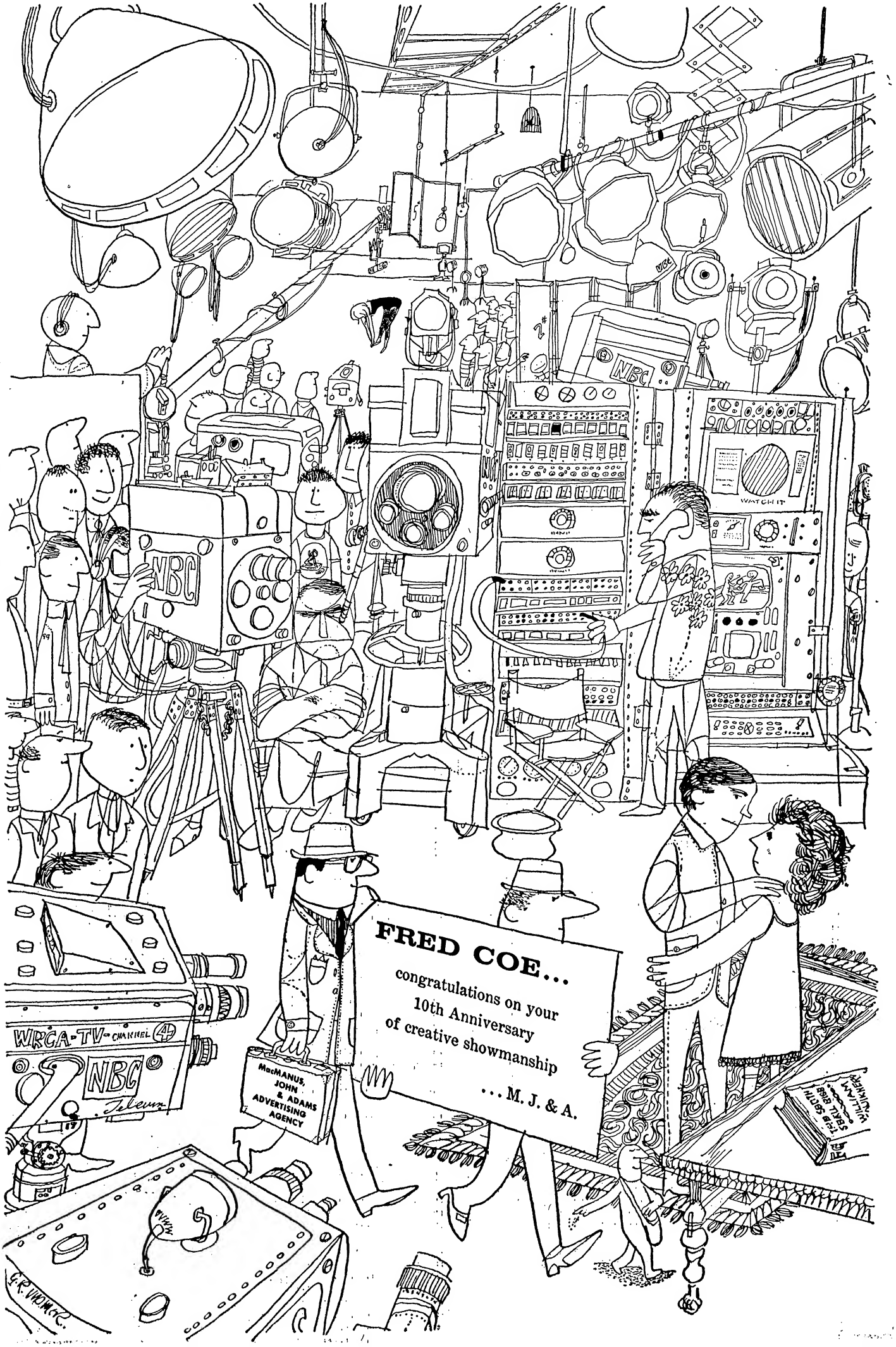
motion picture producers

VINCENT J. DONEHUE

Thank you, Fred Coe—
for your wonderful work
on "Peter Pan"

BETTY COMDEN
ADOLPH GREEN
JULE STYNE

Gordon Duff


NBC
WATCH IT
WRCA-TV CHANNEL 4
NBC
Television
FRED COE...
congratulations on your
10th Anniversary
of creative showmanship
...M. J. & A.
MacMANUS, JOHN & ADAMS ADVERTISING AGENCY

Tad Mosel

Congratulations

HORTON FOOTE

Congratulations MR. COE!

May we extend our congratulations and voice our admiration for your 10 years of creative pioneering in television

Harriet Kaplan
Lily Veidt
Henry C. Brown, Inc.

To Fred Coe.

Dear Fred:

Since the early days of the original Philco Playhouse it has always been a source of great pleasure and personal artistic satisfaction to me to be associated with as capable and understanding a producer and friend such as you.

The future can only bring bigger and better things.

Good luck,
Harry Sosnik.

Dear Fred:

Congratulations, Admiration and Thanks

Phyllis Kirk

Thanks, Fred—
It's a pleasure.

ARNOLD SCHULMAN

Thanks for "The Women"

Love,

SHELLEY WINTERS

Respectfully Yours,

Richard Goode

I have a lot of people in my life to thank, but I can think of no one I want to thank more than FRED COE.

Paddy Chayefsky

Warmest Salutations!

Gratefully
Arthur Penn

Best Wishes

Patricia Benoit

Dear Fred:

Remember "Ring On Her Finger" in 1946 ?

My Sincerest Congratulations,

John Baragrey

Well done, Doc.

My congratulations

MUHEIM

All our love to a wonderful Guy

ANNE JACKSON
ELI WALLACH

For Ten years of Courage, Fore-sight, and Tele-Vision.

Albert Dekker

To Fred Coe:

In admiration and respect

Worthington Miner

FRED—

From "WINTERSET" to "PLAYWRIGHTS 56"

Thanks for everything

I appreciate it,

DEL

Dear Fred Coe:

May I compliment you on your brilliant achievements during these ten years

Catharine Doucet

Congratulations Fred . . .

PAUL BARNES

To Fred:

Your performance speaks for itself
Congratulations !

ERNEST TRUEX
SYLVIA FIELD

Congratulations

GUY KENT

Congratulations

Rouben Ter-Arutunian

Hi'ya, Fred

Joseph Sweeney

Best Wishes

LEORA DANA
KURT KASZNAR

BEST WISHES
From
SCHUMER THEATRICAL TRANSFER, Inc.

CONGRATULATIONS
AND
BEST WISHES

Eaves Costume Company

Congratulations, Pappy!

Robert Sanford - Herb Jaffe

OFFICIAL FILMS, INC.

affectionately

Your Staff

John Boxer
Everett Chambers
Fred Christie
Barbara Dodd
Dick Dudley
Dominick Dunne
Lawrence Elikann
Oliver Flanders
Joseph Fox
William Klages
Mitzi Matravers
Bill Nichols
George Norford
Dan O'Connor
Otis Riggs
Jan Scott
Claude Traverse
Chuck Weiss
Jane Wetherell
Joan Wilkens

Fred:

In my book — the best

Mann Rubin

Best Wishes

PAT CARROLL

With Respect

NINA FOCH

Best Wishes!

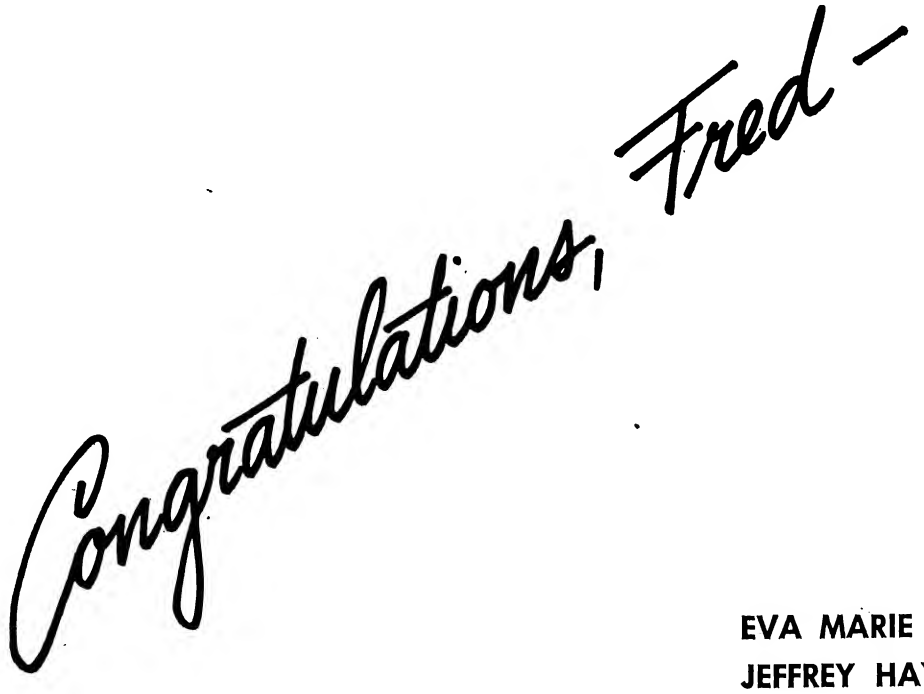
Jack Davies ---- Josh Meyer

Congratulations, and love

LESTER SHURR

Cooee, Coe!

Sumner Locke Elliott



EVA MARIE SAINT
JEFFREY HAYDEN

Congratulations

PHILIP ABBOTT

To FRED COE:
Tops for Ten . . . and many more

LEO BAYARD

JOSEPH BULOFF

All good wishes

OLIVE DEERING

With Respect

ANNE DERE

To your 10 years
of success . . .
something to be remembered

BOB FERRES

Congratulations to Fred Coe

EDGAR GROWER

Congratulations—
Thanks for Everything

CLIFF HALL

Congratulations

STEVEN HILL

Congratulations:

JULIE AND MARTIN LEONARD

. . . and Best Wishes for another
ten successful years.

MERCER McLEOD

To Fred Coe:
With admiration

JAMES MILLHOLLIN

To Fred Coe:
In admiration

KATHY NOLAN

LISA OSTEN
E. A. KRUMSCHMIDT

Congratulations and
Best Wishes, Fred—

FRANK OVERTON

My Best, Fred

MARK RICHMAN

Pleasant Memories

HOWARD ST. JOHN

To Fred:
For 10 years of great accomplishment—
Congratulations!

KATHERINE SQUIRE
GEORGE MITCHELL

In tribute to Fred:
Pioneer in Television.
Producer, Director, Author

EDGAR STEHLI

RAY WALSTON
Thanks for Ernie Pyle

dear fred —

thank you for many things

rod steiger

To Fred:—

Congratulations

Thank you for many

wonderful opportunities

WALTER BROOKE

Best Wishes

Nancy Olsen

Congratulations

BARBARA BARRIE

My deepest respect

PAULA BAUERSMITH

RAYMOND BRAMLEY

Congratulations

JAMES BRODERICK

Best Wishes

ROBERT CARRICART

VALERIE COSSART

Congratulations and continued success

TAMARA DAYKARHANOVA

We need You

NORMAN FELD

Go man go

LARRY GATES

Congratulations

JAMES GREGORY

BEN HAMMER

Congratulations

WILLIAM HARRIGAN

Congratulations, Fred!
Thank you

BILL HAWLEY
(Nat'l Co. "Inherit The Wind")

Congratulations

FRED HERRICK

For your continued success

JANE HOFFMAN

Congratulations

MARION LORNE

Many more decades of the same

GEOFFREY LUMB

All The Best To One Of The Best

JOCK MacGREGOR

With respect from "Smee," too—

JOE E. MARKS

JOHN K. M. McCAFFERY

With all good wishes

RUTH McDEVITT

Congratulations

HARRY MEHAFFEY

Best Wishes

JOAN POTTER

To Fred Coe:
My best wishes are for many more successful years—

HELEN RAYMOND
Parthy Ann in "Show Boat," Jones Beach

SUSAN REED

With Respect

PATRICIA RIPLEY

"10,000 More!"

MARK ROBERTS

My best wishes for your continued success

BYRON RUSSELL

Congratulations!

HARRY SHEPPARD

All Best Wishes and Congratulations

BETTY SINCLAIR

. . . and many, many, more

RALPH STANTLEY

Best wishes and continued success

HARRY STANTON

Best wishes, Fred Coe

MARY LOU TAYLOR
SANDY KENYON

Congratulations

JOSEPH WISEMAN

Fred . . .

You STARTED 'the trains running' with your unwavering faith and great wisdom and that's NOT 'humbug' . . . . . on the "Peavine."

Congratulations,

Harry Ridgley

. . . and love

VALERIE BETTIS

CONSTANCE FORD

KATHLEEN MAGUIRE

ELAINE STRITCH

GLORIA SAFIER

and love

Heckie

To Fred Coe:

Congratulations
quite
Sincerely

CYRIL RITCHARD

My profound
admiration
and regard

DANE CLARK

Congratulations

Nehemiah Persoff

Congratulations!

GEORGE BAXT

Fred...

The best
past
(and future?)
Billy
Fort Sumner
New Mexico

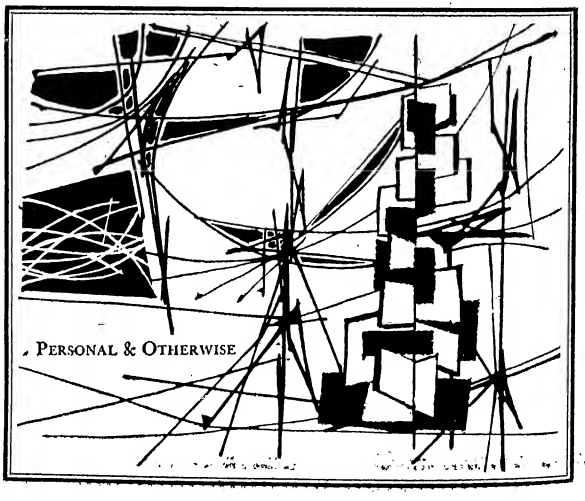
In theatre, we always store up sentimental memories, and I am certain that herein lies your key to being nominated KING COE — the sentiment, the warmth and searching for the TRUTHS of human behavior as evidenced in your STUBBORN MAINTENANCE OF YOUR INDIVIDUALITY AS A PRODUCER, and giving us among others, that milestone in emotional release— "THE TRIP TO BOUNTIFUL."

FREDERIC DOWNS

To Fred Coe

Congratulations

JOE VERDI



LOVE FROM THE GOLDDUST TWINS

TO FRED:

Congratulations on your 10th Anniversary as a Leader in the Television Industry.

Clark Jones

FROM THE DESK OF PETER WITT

Dear Fred,

On behalf of my clients and for myself I want to congratulate you on your remarkable achievements. May your next ten years be as bright as the last.

Sincerely,

Peter

May 1956.

Congratulations!

Tony Charmoli

Television Chatter

Virginia Vincent plays title role in "The Girl From Boro Park" on NBC-TV's "Matinee Theatre" tomorrow (Thurs.) afternoon and is vidpixed that night in "Dragnet" which resulted in **Jack Webb** giving her the part of the blind girl in color pilot of his new telepix series, "Noah's Ark." Actress also booked for CBS-TV "U.S. Steel" show July 11 . . . WRCA-TV cooking expert **Josie McCarthy** going to London on invitation of Nat'l Milk Publicity Council for the annual June Dairy Festival's Cookery Week, June 1-8.

John Burrell, former managing director of the Old Vic company and more recently a U.S. stager-designer, has joined CBS-TV as art director of the web's scenery design department . . . Two new account execs at Television Programs of America: **O. R. (Jim) Bellamy**, formerly with Frederic W. Ziv Co., and **Albert (Dave) Seres**, formerly in the appliance field . . . CBS pubaffairs producer **Paul Levitan** addressed a seminar for leaders of 20 regional councils of the Boy Scouts of America over the weekend at the Schiff Scout Reservation in Mendham, N.J., showing them part of the kinnie produced at the international scout gettogether last year . . . **Richard D. Heffner**, producer-moderator of WRCA-TV's "Open Mind," spoke on the issues of the Presidency at the N. Y. Board of Ed's all-day discussion conference on the presidential elections Monday (21) . . . **George D. DeRado** shifted at CBS-Columbia from manager of sales administration to regional sales manager . . . WRCA-TV director **Larry Roemer** off on a three-week European trip . . . Annual CBS golf tourney won by two CBS-TV Spot Sales staffers, **Art Elliott** (18 hole winner) and **Bruce Bryant** (27 holes). Tourney was held at Plandome C. C. in Manhasset . . . Ziv TV, holding a three-day special sales meeting of regional execs in N.Y., also added three account exec, **John Davidson, James McEnaney** and **Noah Jacobs** . . . Friends of **Paul Whiteman** throwing him a 30th-anni-show biz party tonight (Wed.) at Gilmore's . . . **Lee Stone**, out of the Schram agency in Chi, joining CBS Television Film Sales there as an account exec . . . Flamingo Films exec v.p. Sy **Weintraub** off with his wife to Europe for a seven-week vacation trip today (Wed.) . . . Secretary of the Navy Charles S. Thomas presented a Navy Distinguished Public Service Award to W. A. Schaeffer and F. L. Maytag, sponsors of the "Navy Log" series at the Pentagon Monday (21) . . . **Danny Scholl** signed for a featured role in Producers' Showcase production of "Bloomer Girl" next Monday (28).

Guild sales boss **Art Gross** on swing past Chi and on to Dallas for vidfilmery; returns in week. . . . Lincoln Savings Bank-rolling **Happy Felton's** WOR-TV "Knothole Gang" stanza, pre-Dodger games . . . **Burton Freund** to animation at Transfilm . . . Same firm has "Your Brother's House," done for The Greater New York Fund, available to all N.Y. tv stations; 11-minutes long . . . **Peter Yaman** from ABC to Adam Young sales. . . . **Don Elliott**, the jazz tooter, guesting on **Ernie Kovacs** (on film this week) . . . **Jack Flynn**, WPIX salesman, becomes head of station's political advertising putsch.

Ivan MacDonald set for a role on NBC-TV's "Frontiers of Faith" Sunday (27) . . . **Farley Granger** stars June 7 in "Climax" in "Faceless Adversary," adapted by **Elliot Asinoff** from the novel by **Richard** and **Frances Lockridge** . . . **Ted Mack** guests on **Joe Franklin's** WABC-TV "Memory Lane" May 29 in a review of the 21-year history of the "Original Amateur Hour" . . . **Helen Gerard** appears on "Gangbusters" Friday (25) on WABD . . . **Constance Bennett**, just out of the Cotillion Room, guests on the **Martha Raye** show May 29 . . . **Valentino Sarra**, head of Sarra Inc., on a speaking binge, addressing the St. Louis Art Directors Club tomorrow (Thurs.) and the Technical Division of the Photographic Society of America in Rochester Saturday (26) . . . Intramurals at WCBS-TV: **George Bass**, station film supervisor, engaged to **Alice Necker**, assistant to **Bill Lacey**, manager of the station's film department, with wedding set for July 7 . . . **Ted Steele** is forming an all-show biz corporation (talent management, records, music publication, vidfilm, etc., planned as part of the framework) with **Tyree Glenn, Corky Robbins, Tommy Abruzzo, Lois Bannerman, Bob Caudena, Jeannie O'Brien** and **Ceil Loman**—all of his WOR-TV afternooner—as officers . . . **Milton Glass** will be supervising architect in the revamp of the old Biograph Studios, which Gold Medal (**Martin Poll**) took over last week . . . NYU's general education division presents its own 90-minute spec from the new closed-circuit studios at school Friday (25) night, with dramatic teacher **Wallace House** co-ordinating; WOR-TV's **Jody Hoffman** doing quiz portion of c.c. cast . . . **Newton Meltzer** is scripting June 15 "Big Story"; has "Let's Take a Trip" stanza coming up this weekend . . . After 12 years with DuMont, most lately as exec producer and director of WABD, N.Y., **Barry Shear** has quit for an NBC directorial contract. He's directing the **Ernie Kovacs** ayemer and will also direct Kovacs as the Monday night summer sub for **Sid Caesar.**

Albert Moorehead disclaims active participation in the package of one-acters for legit and tv being peddled by **V. N. Barrington.**

TV's 'Sunday Best'

Continued from page 27

cilled in for at least three drama specs in the same time period. Tentatively skedded for this 9-10:30 outing is Maurice Evans in "Dial M for Murder" and "Man and Superman." Hallmark is also set for three color specs in the 7.30-9 period next fall, these being of the vapiety genre. ABC's afternoon plans call for dramatic-adventure-kiddie programming, but "Omnibus" will represent it in the pubservice vein in the evening.

Still Needs Masterminding

Apart from the "See It Now" vs. "WWW"-plus-telementaries, the Sunday jockeying leaves room for a lot of masterminding. For one thing, CBS must fill the 5-6 hour three weeks out of four, and one prospective candidate for a half-hour is "Air Power," Columbia's long-in-the-works answer to "Victory at Sea." The Air Force documentary series has been in work now for more than two years and is said to be just about ready for exposure. The other half-hour, probably 5:30-6, would in all likelihood go to one of the three shows currently occupying 4:30-6 on CBS —Eric Sevareid, "Adventure" and "Face the Nation." Should it be "Face the Nation," this would pose an interesting competitive picture, since NBC is seriously considering a program switch that would bring "Meet the Press" into the 5:30-6 period and "Captain Gallant" into "Press'" current 6-6:30 slot as a lead-in to "Roy Rogers." "Press" and "Nation" are cut out of the same panel cloth.

The CBS lineup is by no means definite, however. Public affairs chief Irving Gitlin has a half-dozen new series projects in the house, any of which might go into that 5-6 time. Moreover, he's working on a dozen "specials," a la the twice-shown "Out of Darkness" mental health documentary. These are already in the research stage, with some even scripted, and Gitlin adds that at least 10 large corporations are ready to plow sponsor coin into them, if and when scheduling can be worked out. One problem: there is the early afternoon pro football lineup on the web, which starts Sept. 30 and runs through every Sunday to Dec. 23, with each game set to start at 2 p.m.

As to that newfound commercial potential in the introspec field, there's General Motors as a virtual certainty to ride with "WWW" next season. Success of Norelco with the Hitler telementary opens a wide range of potential sponsors for the such NBC offerings. On the CBS side, there's likely to be some black-ink marks on "See It Now," in view of the Shulton bankrolling of the two-part Africa report just completed and the fact that CBS has earmarked a steady "See It" Sunday diet after a season of random preempting. Gitlin states that Wyeth Labs, which sponsored the repeat on "Out of Darkness," has put in an option for any more medical-type documentaries done by the pubaffairs department, and that some nine other companies are standing in line for a looksee at other projects.

Telementaries, with the "reality" approach, will cover the topics of segregation, education, science, and will do political-social-economic-historical studies of key countries (see separate story). "See It" already has automation and guided missiles on the drawing board as topics (Friendly hopes that the controversial edge won't be worn off the missiles subject by the time he gets to it in terms of its present-day frontpage position). "WWW" gets the international flavor next fall via exec producer Barry Wood's and NBC pubaffairs v.p. Davidson Taylor's current huddles with Eurovision execs on kinescoped-in-Europe subjects for the fall.

Back at Old Stand

Fred Coe marked his 10th year in television last night (Tues.) by taking over the directing on the NBC-TV "Playwrights 56" of which he's producer. Play was "Keyhole," by Sumner Locke Elliott.

Coe hasn't staged a teleplay in several years, since exiting Philco "TV Playhouse" which he pioneered as its producer.

A Show Biz Coe-alition

After 10 years of toiling in the NBC-TV vineyards as one of its foremost producers (and in the process incepting a whole new school of creative playwrighting-directional talent destined to leave its mark on all of show business) Fred Coe is now ready to spread his own wings in doubling into other facets of entertainment, notably the stage and the screen.

Coe is in the process of preparing production on a new drama by Tad Mosel (himself a "graduate" of the Coe school of dramaturgy) which is tentatively titled "The Five-Dollar Bill." This is Mosel's first full-length original play, being conceived for the theatre rather than for tv.

Hollywood beckons Coe to ride herd on the production reins for a screen version of Gore Vidal's tv play, "The Death of Billy the Kid," which is on the Warners' upcoming roster. Paul Newman, no stranger to Coe tv production, is slated for the title role.

The properties "out of the Coe tv shop" that have done (or are scheduled to do) Broadway and Hollywood duty as stage and pix fare add up to an impressive list. All initially projected on Coe's ex-Philco-Goodyear Sunday night series, they include:

"Little Boy Lost"—which was made into a film for Bing Crosby.

"Queen Bee"—which became a film vehicle for Joan Crawford and Betsy Palmer.

"Marty"—the Paddy Chayefsky tv drama that, as a Hecht-Lancaster film production, ran off with most of this year's Oscar awards.

"The Bachelor Party"—another Chayfesky drama scheduled for film production this summer.

"Trip to Bountiful"—the Horton Foote tv drama which was done as a Broadway play by the Theatre Guild (and which was coproduced by Coe.)

"Double Jeopardy"—David Shaw's ex-Philco drama scheduled for film production by Columbia.

"A Very Special Baby"—also done originally on the Philco-Goodyear series, scheduled for Broadway stage presentation starring Ezio Pinza.

NBC-TV DICKERS SG ON 'MYSTERY WRITERS'

No sooner did NBC-TV wrap up "Circus Boy" for Reynolds Metal next season than the web began talks with Screen Gems on another of its half-hour film packages, "Mystery Writers Theatre," it's reported. Web is said to want to tie the property up, without any sponsor implicit in the deal.

"Mystery Writers," of which SG has a couple in the can, stars George Sanders as host.

Avec Les Amitiés

de

Claude Dauphin

Best Wishes

ELEANOR and JIM

Let's have 5 minutes of silence while Everett Greenbaum catches up with what's going on.

Tele Followups

Continued from page 29

truck and a jack. The pickup runs out of gas, but Conte drags himself to his truck and frees the kid just as the law arrives in pursuit. (Incidentally, although young Eyer has been pinned under the truck for hours, he's unscathed when he emerges.)

Conte manages to make the main theme—his growing affection for the boy—convincing despite the plot gaps. Young Eyer is somewhat wooden in his characterization and Lizabeth Scott, despite her star billing, is wasted in what amounts to a bit as Conte's wife. In support, Muse, too long missing from the screen, registers solidly, as does Griffith.

Jules Bricken's direction does little to alleviate the plot weaknesses, but manages to punch the central idea across. *Kove.*

See It Now

Ed Murrow's second and final half of his "Report From Africa" was another instructive and arresting stanza on CBS-TV last Thursday night (17). While it may have lacked the impact of the report's "Part One," it was nonetheless an excellent example of video journalism which is able to give vivid coverage to news-making issues and personalities.

"Part Two" was devoted to the northern tier of African countries and colonies which are currently boiling over in their fight for nationhood. Much of the show was consumed by interviews with the leading political figures of such countries as Ethiopia, Libia, Egypt, Sudan, etc. The shots of Emperor Hailie Selassie of Ethiopia and Col. Nasser, of Egypt among others, were interesting, but on the formal side.

Perhaps this show was weakened by its effort to cover too much territory. It was best when it focussed on the single most important issue on the African continent—native vs. European—in the show's coverage of the Algerian problem. Here interviews with the French military and civilian chiefs were contrasted with a statement from an Algerian nationalist, now in the U.S.

Although there were numerous mob scenes, another lack in the show was its general failure to define the issues in terms of the African individual. There were some shots of the Point Four program in actual operation, but these also had a formal character. But no one-hour show can be rapped for failing to light the Dark Continent up completely. Murrow and his crew did succeed in putting an objective spotlight on a vital political arena. *Herm.*

The Valiant (London)

Taking advantage of Eartha Kitt's presence in London, BBC-TV made major changes in "The Valiant," a 30-minute play by Holsworthy Hall and Robert Middlemass to enable her to play the the dramatic lead. The effort was well worth while and the production was one of the most engrossing seen in Britain for a long time.

As the condemned murderess who declined to reveal her identity, Miss Kitt was emotionally restricted by the subject matter itself, as well as the restrained direction by Anthony Pelissier. Nevertheless, she created the maximum dramatic tension and revealed considerable professionalism as an actress.

The drama, infinitely more absorbing than the usual run of halfhour plays, could have done with a better supporting cast. But it was the star's name value which created viewing interest and which made the production a dramatic success. *Myro.*

General Electric Theatre

NBC-TV's "Hit Parade" thrush Gisele MacKenzie switched over to CBS-TV's "General Electric Theatre" Sunday (20) for a straight dramatic fling. NBC has the better part of MacKenzie.

She tried hard, however, to make a thankless role palatable. The script, though, was too much of a barrier and all she could do was look dewey-eyed in a low key dramatic setting.

The half-hour play, titled "The Hat With The Roses," centered on a girl's college algebra teacher and a hassle with a rich, spoiled stude whom she flunked. In an act of girlish vengeance, the juve sends the teacher an odd looking hat decked with roses with a forged note from the local pharmacist. The gag boomerangs, however, and the hat stirs up a romance between the teacher and the pharmacist. The brat sees the error of her ways and everybody's in good spirits before the final commercial.

Supporting cast did its best with the trite dialog and plotting. Ronald Reagan was the affable host. *Gros.*

Paul Winchell Show

Paul Winchell headed up a lively revue substituting for Arthur Godfrey's regular Wednesday night show last week (16). Although it fell down in the humor department, stanza had enough bounce and energy to make it an attractive 60-minute outing.

The show was fresh in concept and moved along with an easy springtime lilt. Only drawback was the overemphasis on Winchell and his dummy Jerry Mahoney. Both wore thin as the hour moved along.

Show came back into proper focus when the accent was on song and dance with guesters Bobby Van and Jaye P. Morgan and an attractive line of boy and girl terpsters. Van came off well singing and tapping to "Too Darn Hot" and "Adelaide" while Miss Morgan got a "Hit Parade"-styled showcasing of her current disk release, "Play For Keeps." She got a similar treatment for "Too Close For Comfort," which has been put into the groove by others. In addition to Winchell's solo stints, there was a sketch insertion, a takeoff on "Medic" tagged "Surgery," in which he was assisted by the guest duo. The sketch was D.O.A.

The special words and music supplied by Ervin Drake and Jimmy Shirl brought a musicomedy flavor and gave the line a chance to do some neat stepping (choreographed by John Butler). *Gros.*

On The Carousel

WCBS-TV's "On the Carousel" preemed a new "Tubby the Tuba" episode last Saturday (19) morning. The "Tubby" series is designed for the kiddies and the latest entry, "Tubby the Tuba Goes to Town," registered as good moppet material. Written by "Carousel" host Paul Tripp and George Kleinsinger, the new offering had the tuba joining a jazz band after a long career with a symphony orch. The piece ran seven minutes and was given a smooth narration by Tripp.

Other aspects of the hour-long juve show included a looksee at some animals from Story Book Farm, Parsippany, N. J., an interview with Alice Gray of the Museum of Natural History, N. Y., musical offerings by an accordion band from PS 105, Bronx, N. Y., and a presentation of "Snow White and the Seven Dwarfs" by students of PS 19, N. Y. *Jess.*

Telephone Time

The half-hour vidfilm anthology didn't have a place in the CBS-TV Sunday afternoon structure until six weeks ago, and while the format may never really titillate the noodles of the Sabbath's culture-hungry, the caper it's cutting, is of presentable quality. Last week (20), Donald Sanford adapted one of the stories narrator Nesbitt originally did for his film short series, "Passing Parade," into a palatable blending of sentimentality and melodrama.

Osa Massen and Steven Geray toplined "Time Bomb," about a search for a diabetic's life-sustaining insulin which, Nesbitt said, was based on incidents in the lives of a married Czech couple in Japoccupied Shanghai during World War II. The real-life tag pre-ordained the wife's salvation, thus grabbing away the drama's essential impact for the viewer. Even so, most of characters were credible, and Sanford's plot was well-oiled. Unable to get insulin through regular channels when the Japs took over, Victor Saxl, a role Geray gave humility and determination, went on the prowl for black-market stuff. When the illegally-delivered drug killed another diabetic, Saxl, a textile engineer by profesh, teamed up with a European doctor and a Chinese biochemist to manufacture their own. Time was the big dramatic element, for when the project was started the wife had a 29-day supply left. Manufacturing the stuff wasn't too hard, but, for the inexperienced trio, the slightest slip couldn't have killed Mrs. Saxl. As Miss Massen played her, the diabetic wife was on the childish side, though the lines didn't force her to that road. *Art.*

Tartan Hot on Weather

Tartan (suntan lotion) division of McKesson & Robbins has returned to weathercast sponsorship on WABC-TV, the ABC flagship in N. Y. Drug outfit has picked up the Thursday segment of Janet Tyler's 6:55 p.m. "Weather Girl" strip.

Same sponsor, via the Ellington agency, used to bankroll Scotty Scott when she was the weather girl on the station.

$2,000,000 Culture Grant on Tap For British Com'l TV

London, May 22.

Within the next two or three weeks the Government is to decide whether it will okay a request from the Independent Television Authority for a $2,000,000 grant to finance cultural and serious programs on Britain's growing commercial tv network. The coin could be drawn from license fees paid by viewers for BBC-TV programs.

The Television Act, which controls the operation of the commercial web, allows for such a grant to the ITA in order to insure balanced programming on the opposition outlets. Experience in the past few months has shown that the commercial programmers have usually succeeded in attracting their biggest audiences with big name vaude houses, quiz programs and strong drama subjects. Discussion programs, classical music, etc., have failed to draw a big viewing public and as advertising rates are keyed to audiences, there has been a noticeable slackening off in cultural entertainment.

The ITA believe that there is a potential audience for more serious programs and in due course the public could be attracted to them. In the meantime, the program contractors appear a little shy in doing this expensive pioneering job.

KPIX Pubservice Push

San Francisco, May 22.

KPIX, Westinghouse-CBS outlet in Frisco, is pushing local programming hard, spent $3,000 last week publicizing a three-part public service series on rapid transit which started Thursday (17) night.

Major portion of this money was spent for radio spots on four stations—KSFO and KYA, Frisco, and KLX and KROW, Oakland. All spots were placed between 4 and 6 p.m. to catch commuter traffic which, presumably, would be interested in "Decision or Dilemma," the tv show.

TV Comes to Guatemala With Bundle Of Ziv Telefilms Dubbed in Spanish

Guatemala City, C. A., May 22.

Commercial television came to Central America last week with the commencement of operations by TGBOL-TV on channel 3 in Guatemala City on a five-hour daily schedule. The format will be expanded as programs and sponsors become available.

Opening ceremonies took on an international character as performers from three hemisphere countries participated. Following a salute from President Castillo Armas and dedication by the Archbishop of Guatemala, the station put on Crusty Drybread (Senor Panseco) and his Miami orchestra; Nick Carrado and his trained chimp (Mr. Cocomo), who perform on Miami's WTVJ; Jose Martinez, Miami singer; Pete Evans and Marionettes from Miami; Tony Moro, "Panamas; Nat King Cole," who is appearing nightly at the local Club Pigalle; The Mariaches, a local voice trio, and Adreas Archila, conductor of the Guatemala Symphony.

For its regular fare, the station will carry all Ziv shows, including "Cisco Kid" (Ceesco Keed), "Mr. District Attorney" (Senor Fiscal), and "I Led Three Lives" (Tres Vides). These shows are dubbed in Spanish at a Ziv studio in Mexico City.

Both U. S. and Guatemalan money are behind the new enterprise. Principal stockholders are Mario Bolanos, Guatemala theatre operator; Rafael Herrera, Guatemala coffee grower; J. H. Wilson, Jr., a director of Pan American Airways who lives in Guatemala; Emil Dubiel, an American citizen now living here; and A. Frank Katzentine, owner of radio station WKAT in Miami whose application for channel 10 has received an FCC examiner's initial decision.

Katzentine has been spending the last week in Guatemala preparing for the station's inaugural and arranging its program format. Lou Evandon, Jacksonville consulting engineer, and Art Smith, chief engineer of WKAT, have been training Guatemalans—and running a school in the process—for the technical chores.

Operating with only a 124-foot antenna and 15,000-watts power, the station is said to send out a signal as good as any in the U. S. Sets installed at Bananera, a United Fruit Co. installation near Puerto Barrios, nearly 125 miles away, were able to get good reception. In other locations 50 miles away, clear pictures were received without antennas. Guatemala City's elevation, nearly 5,000 feet, partly explains it. But Evandon thinks the fact that the city is in a bowl surrounded by extremely high mountains, some up to 13,000 feet, may be a contributing factor. At any rate, he feels confident the station will cover half the country, which is almost the size of Ohio.

Sets in use are estimated at 5,000 to 6,000 and Katzentine expects that 30,000 will be in circulation within a year. An RCA dealer is reported to have sold his entire allotment of 34 sets in one day. Other popular sets are Sylvania, Philco, G-E, Telefunken and Phillips. British, French and German makes are also displayed. Prices begin at $185 for 17-inch receivers, with terms as low as $13.75 down.

Meanwhile, the government tv station, TGW-TV, under the direction of Jose Toron Barrios, plans to go on a 10-hour daily schedule beginning July 3 when a new high power transmitter is installed. It is reported also that a second commercial station is being planned.

Camel's Nix on Caesar

Last week, R. J. Reynolds (Camel Cigs) was reported looking favorably on sponsoring Sid Caesar's NBC-TV hour show next season in his switch to Saturday night. This week, the weed house decided to pass up the Caesar stanza for a third of the pie.

No word yet on whether Quaker Oats has firmed up its one-third share. Down for one-sixth segments are Knomark Mfg. and Bab-O.

Tele Reviews

Continued from page 29

thing Cool" and "Very Warm for May," expertly sold, depart from the usual local vocal pattern.

Male warbler Bill Carson also rates kudos for his vocalizing and the fact that his numbers, too, veered away from the ordinary, and were well chosen. Snappy swing by a nifty instrumental trio provided welcome diversity.

Photography and lighting, as well as direction and writing, bespoke imagination, taste and talent. *Rees.*

N.Y. DRAMA CRITICS CIRCLE AWARDS
With Walter F. Kerr, Robert L. Josephs, Alan Jay Lerner, Frances Goodrich, Albert Hackett
10 Mins., Sun. (20), 8:45 p.m.
WABD, N.Y.

WABD was a little behind the times last Sunday (20) in devoting approximately 10 minutes to this year's N.Y. Drama Critics Circle Awards. The reviewers made and announced their selections five weeks ago. The tele presentation of the crix commendations was made by Walter F. Kerr, Herald Tribune aislesitter and Circle president.

Kerr was poised and exhibited a pleasant speaking voice in presenting awards to Frances Goodrich and Albert Hackett, adaptors of "Diary of Anne Frank" (best play), Alan Jay Lerner, book adaptor and lyricist for "My Fair Lady" (best musical) and Robert L. Josephs, producer of "Tiger at the Gates" (best foreign play). The awards were received graciously, with each of the recipients passing along credit to others. *Jess.*

Carroll Carroll to NBC

Carroll Carroll, longtime radio writer for Bing Crosby and tv scripter for his brother, Bob, joined NBC's creative television staff.

He'll develop writers and talent for the net's variety shows and specs.

Inside Stuff—Radio-TV

Incorporated almost as a postscript in the current report of NBC's CART (Continuity Acceptance Radio-TV) is the news that the Stockton Helffrich-headed department will receive an award tomorrow (Thurs.).

Cart will be cited by the Child Welfare League, an affiliate of Committee on Education by Television of the National Social Welfare Assembly. It's the first such award to be given a specific department like continuity acceptance.

Screen Gems, which produces "Adventures of Rin Tin Tin," is capitalizing on the magazine scramble for tv profiles. It gets three-ply treatment in the slicks this month on the half-hour vidfilm.

Redbook, This Week and Pictorial Review are carrying stories this month about the canine. Combined circulation—over 20,000,000.

Mag-tv writer Walter Bernstein is beginning the latest in training schools for video professionals. He's starting a series of informal clinics on video writing.

Working with classes of 10, made up of tv producers, story editors and the like, he's inviting various tv execs and editors to appear as lecturers at the setup in his Manhattan home. Formerly a New Yorker scribe, Bernstein has credits on "Studio One," "Philco Playhouse" and other shows.

Production of radio and television sets for the first quarter of 1956 ran behind the comparable period of last year.

Figures compiled by the Radio-Electronics-Television Manufacturers Assn. show an output of 1,844,632 tv sets and 3,532,243 radio receivers during the first three months of this year. For the first quarter of 1955, production was 2,188,252 tv units and 3,640,144 radio sets.

March 1956 production amounted to 680,003 video sets and 1,360,113 radios; of the television units, 82,805 included UHF tuners; 833 receivers also had built-in FM radio receivers.

Eddie Davis' new 25-center, "Gag Writer's Private Joke Book" A. A. Wyn, via Ace) is a naughtier title than the contents which, of course, do contain material above the Elsie Dinsmore age. Davis is the ex-cabdriver whom Eddie Cantor took off his caboose and converted into a material-supplyer, which Davis has been doing since for other funsters like Gleason, Durante, Berle, Wynn, et al.

Remington Rand Buys NBC-TV 'News Caravan'

Remington Rand has become the first to fall in line on NBC-TV's "News Caravan." It comes aboard July 3 for a firm 52-week ride in the Tuesday segment. Plymouth had already axed Wednesday and Friday. Camels, which has also put in for shelving the show it pioneered back in 1947, will probably stick it out until year's end.

With the R. J. Reynolds house repped Monday, Tuesday and Thursday, that makes four slots open for bids.

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

NEW YORK

Approx. Set Count—4,525,000 *Stations*—WCBS (2), WRCA (4), WABD (5), WABC (7), WOR (9), WPIX (11), WATV (13)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	MARCH RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Star & Story (Dr)	WRCA	Official	Sat. 7:00-7:30	20.7	46.4	44.6	Gene Autry	WCBS	14.0
2. Highway Patrol (Adv)	WRCA	Ziv	Mon. 7:00-7:30	19.3	49.4	39.1	Early Show; Rain or Shine..	WCBS	10.4
							CBS News	WCBS	9.5
3. Death Valley Days (W)	WRCA	McCann-Erickson	Wed. 7:00-7:30	16.8	42.9	39.2	Early Show; Rain or Shine..	WCBS	10.9
							CBS News	WCBS	9.0
4. Guy Lombardo (Mus)	WRCA	MCA	Thurs. 7:00-7:30	14.2	41.7	34.1	Early Show; Rain or Shine..	WCBS	10.4
							CBS News	WCBS	7.6
4. Science Fiction Theatre (Adv)	WRCA	Ziv	Fri. 7:00-7:30	14.2	39.4	36.1	Early Show; Rain or Shine..	WCBS	10.6
							CBS News	WCBS	8.4
6. Buffalo Bill Jr. (W)	WPIX	CBS	Sat. 6:00-6:30	13.2	40.9	32.3	6 O'Clock Report	WCBS	8.7
							Cisco Kid	WABC	6.7
7. Superman (Adv)	WRCA	Flamingo	Mon. 6:00-6:30	13.1	46.3	28.3	6 O'Clock Report	WCBS	3.6
							Early Show	WCBS	8.1
8. Rheingold Theatre (Dr)	WRCA	ABC	Mon. 10:30-11:00	11.5	22.8	50.4	Studio One	WCBS	21.3
9. The Goldbergs (Com)	WABD	Guild	Thurs. 7:30-8:00	11.2	21.2	52.8	Sgt. Preston of the Yukon..	WCBS	13.4
10. Looney Tunes (Ch)	WABD	Guild	Mon.-Sat. 6:30-7:00	10.1	29.2	34.6	Early Show	WCBS	8.3
							Lucy Show	WCBS	24.9

LOS ANGELES

Approx. Set Count—2,312,000 *Stations*—KNXT (2), KRCA (4), KTLA (5), KABC (7), KHJ (9), KTTV (11), KCOP (13)

1. Search for Adventure (Adv)	KCOP	Bagnall	Thurs. 7:00-7:30	21.4	32.3	66.3	Studio 57	KABC	12.0
							Lone Ranger	KABC	17.3
2. Life With Father (Com)	KNXT	CBS	Fri. 7:00-7:30	20.2	32.4	62.3	Cavalcade of Sports	KRCA	25.1
3. Badge 714 (Myst)	KTTV	NBC	Sat. 7:30-8:00	17.8	26.4	67.5	Big Surprise	KRCA	25.5
4. Highway Patrol (Adv)	KTTV	Ziv	Mon. 9:00-9:30	17.6	23.8	73.8	I Love Lucy	KNXT	30.8
5. My Little Margie (Com)	KTTV	Official	Mon. 7:30-8:00	17.4	26.6	65.5	Studio One	KNXT	20.5
5. Confidential File (Doc)	KTTV	Guild	Sun. 9:30-10:00	17.4	26.8	65.0	A. Hitchcock Presents	KNXT	22.6
5. I Led 3 Lives (Dr)	KTTV	Ziv	Sat. 8:30-9:00	17.4	26.1	66.8	Perry Como	KRCA	21.8
8. Life of Riley (Com)	KTTV	NBC	Mon. 8:30-9:00	16.6	22.8	72.8	Godfrey's Talent Scouts	KNXT	12.3
9. Science Fiction Theatre (Adv)	KTTV	Ziv	Mon. 8:00-8:30	15.6	21.6	72.3	Burns & Allen	KNXT	24.1
10. Jungle Jim (Adv)	KTTV	Screen Gems	Mon. 6:00-6:30	15.2	38.3	39.7	Cartoon Express	KHJ	6.7
							CBS News	KNXT	8.8

CHICAGO

Approx. Set Count—2,287,000 *Stations*—WBBM (2), WNBQ (5), WBKB (7), WGN (9)

1. Secret Journal (Dr)	WNBQ	MCA	Sat. 10:00-10:30	35.4	65.2	54.3	Pee Wee King	WBBM	7.0
2. Science Fiction Theatre (Adv)	WNBQ	Ziv	Sat. 10:30-11:00	26.5	57.8	45.9	Wrestling	WGN	7.6
3. Championship Bowling (Sp)	WNBQ	Schwimmer	Sat. 11:00-11:30	20.9	57.5	36.4	People's Theatre	WBKB	6.6
4. Cisco Kid (W)	WBKB	Ziv	Sun. 5:00-5:30	16.8	47.4	35.5	Telephone Time	WBBM	9.7
5. Studio 57 (Dr)	WBKB	MCA	Tues. 10:00-10:30	16.2	35.5	45.7	News Roundup	WBBM	17.5
							In Town Tonight	WBBM	10.2
6. City Detective (Myst)	WGN	MCA	Fri. 9:30-10:00	15.2	23.4	64.9	Person to Person	WBBM	37.2
7. Great Gildersleeve (Com)	WNBQ	NBC	Mon. 9:30-10:00	14.9	25.8	57.6	Studio One	WBBM	27.9
8. Highway Patrol (Adv)	WBKB	Ziv	Thurs. 9:00-9:30	14.7	23.3	63.1	Lux Video Theatre	WNBQ	29.2
9. D. Fairbanks Presents (Dr)	WBKB	ABC	Thurs. 10:00-10:30	13.8	31.6	43.8	Weather; D. Connors	WNBQ	15.2
							Feature Film	WGN	9.7
10. Passport to Danger (Adv)	WBKB	ABC	Thurs. 10:30-11:00	13.3	45.7	29.1	Feature Film	WGN	8.2

CLEVELAND

Approx. Set Count—1,900,000 *Stations*—KYW (3), WEWS (5), WJW (8)

1. Highway Patrol (Adv)	WJW	Ziv	Tues. 10:30-11:00	28.5	59.3	48.1	Big Town	KYW	14.1
2. Annie Oakley (W)	WJW	CBS	Sat. 6:30-7:00	23.2	70.6	32.9	Dinner Theatre	WEWS	6.3
3. Range Rider (W)	WEWS	CBS	Sun. 7:00-7:30	22.9	44.4	51.6	Its a Great Life	KYW	23.9
4. Racket Squad (Myst)	KYW	ABC	Sat. 7:00-7:30	21.2	49.7	42.7	Gene Autry	WJW	18.3
5. Buffalo Bill Jr. (W)	WJW	CBS	Sat. 5:30-6:00	20.3	75.3	27.0	Zoo Parade	KYW	5.6
6. Secret Journal (Dr)	WEWS	MCA	Fri. 9:00-9:30	19.8	34.0	58.2	Big Story	KYW	25.9
7. Badge 714 (Myst)	WJW	NBC	Fri. 7:00-7:30	18.1	66.9	27.1	Turning Point	KYW	6.3
8. My Little Margie (Com)	KYW	Official	Mon. 7:00-7:30	16.0	56.0	28.6	Mobil Theatre	WJW	9.4
9. Kit Carson (W)	WEWS	MCA	Sun. 6:30-7:00	15.1	33.1	45.6	Roy Rogers	KYW	18.0
10. Follow That Man (Myst)	WEWS	MCA	Fri. 10:30-11:00	15.0	29.3	51.2	Person to Person	WJW	25.5

ATLANTA

Approx. Set Count—565,000 *Stations*—WSB (2), WAGA (5), WLW-A (11)

1. Superman (Adv)	WSB	Flamingo	Wed. 7:00-7:30	29.2	73.6	39.7	Assignm't Atlanta; Weather.	WLW-A	7.5
							News	WLW-A	7.8
2. Racket Squad (Myst)	WSB	ABC	Sun. 7:00-7:30	23.2	50.6	45.9	You Asked for It	WLW-A	13.2
3. Kit Carson (W)	WLW-A	MCA	Tues. 6:00-6:30	22.9	83.5	27.4	TV Ranch	WAGA	2.4
4. Jungle Jim (Adv)	WLW-A	Screen Gems	Mon. 6:30-7:00	21.8	78.0	28.0	Weather; Sports; News	WAGA	4.2
							CBS News	WAGA	4.5
5. Grand Ole Opry (Mus)	WAGA	Flamingo	Sat. 7:00-7:30	18.5	51.3	36.1	Turning Point	WSB	13.9
6. City Detective (Myst)	WSB	MCA	Sat. 11:00-11:30	17.8	74.8	23.8	Wrestling	WLW-A	3.8
7. Sheena of the Jungle (Adv)	WLW-A	ABC	Thurs. 6:30-7:00	17.2	74.8	23.0	Patti Page	WSB	2.4
							CBS News	WAGA	4.5
7. Waterfront (Adv)	WAGA	MCA	Fri. 7:00-7:30	17.2	50.7	33.9	Great Gildersleeve	WSB	13.7
9. Buffalo Bill Jr. (W)	WLW-A	CBS	Wed. 6:00-6:30	16.9	57.7	29.3	Clubhouse Gang	WSB	10.3
10. I Led 3 Lives (Dr)	WSB	Ziv	Tues. 7:00-7:30	16.3	39.6	41.2	Science Fiction Theatre	WAGA	16.3
10. Science Fiction Theatre (Adv)	WAGA	Ziv	Tues. 7:00-7:30	16.3	39.6	41.2	I Led 3 Lives	WSB	16.3

LANDAU & UNGER'S BIG PLANS

Aussie Budget For U.S. Telepix Runs Out As TPA Sells Four More Series

Sale by Television Programs of America of four more of its shows to the commercial tv interests in Australia should just about close the book on American telepix sales to Down Under for another two years. Because of dollar export restrictions on the Aussies, all the new stations have just about spent all they are allowed under a two-year quota and are already heavily stocked on programming for that period.

Virtually impossible to get an exact figure on what the four Aussie companies—these including the Government - owned Australian Broadcasting Commission, but authoritative sources indicate that it's somewhere between $1,250,000 and $1,500,000 in the purchase of over 40 program series for periods ranging from two to three years. Difficulties in figuring an exact amount stem from (1) no real price system, since there are virtually no sets on which to base circulation figures, with prices varying from $175 to $400 per subject in each market, (2) difference in the contracts for series, which vary from two to three years and from two runs per pic to five or six and (3) differences in the number of films involved in each series, from 26 to 117 half-hours.

Some telefilm outfits here believe they took an unnecessary beating on terms in their deals and are vowing it won't happen again two years hence. Reason for it was overeagerness for some extra foreign coin on the part of some companies that broke down the price structure before it was even established. Distribs admit there's no basis on which to fix a price; some stated they based their prices on what they anticipate set circulation will be in two years; others, more candid, admitted that they asked what they felt they could get and that the Aussies countered with they thought was the least they could get the pix for.

In looking at the future, syndicators feel they can realistically

(Continued on page 60)

UA-OF's 'Intrigue' Cross-Plug Pattern

Growing trend of television-theatre cross-plugging got a pair of new advocates this week in United Artists and Official Films for the new "Foreign Intrigue" feature. Official, which has the reruns of the "Intrigue" television show in 87 cities under different titles, has tied in with UA on the upcoming feature version starring Robert Mitchum.

Under the cross-plug campaign, Official is making available to all stations carrying the programs a telop plugging the picture, while UA is furnishing theatres with three slides, each bearing the re-run titles of "Intrigue" (titles are "Overseas Adventure" (James Daly), "Cross Current" (Gerald Mohr) and "Dateline Europe" (Jerome Thor), with both tv and theatre slides giving top billing to producer Sheldon Reynolds. Campaign would involve tie-ins with local sponsors, window and lobby displays, etc. Al Tamarin of UA and John Newman of Official set the deal.

Cross-plugs of a different type are envisaged by Ziv Television and Marty Melcher's indie Arwin Productions, turning out the Barry Sullivan-Doris Day starrer, "Julie," for Metro release. Sullivan stars in Ziv's "Man Called X," and Melcher will try to work out a Ziv-Metro tie in which both will bear the costs for a cross-country personal appearance tour by Sullivan on which he'd plug both the picture and series in interviews and radio-tv appearances. Tour of a similar type was underwritten by Paramount and NBC Television Films a couple of years ago for Charles McGraw, to plug "The Bridges at Toko-Ri" for Par and "The Falcon" series for NBC.

Autry Pix to BBC

Hollywood, May 22.

BBC has bought 52 vidfilms from Gene Autry's Flying A Productions.

Included in the deal are 13 Autry videoaters; 13 "Buffalo Bill Jr."; 26 "Adventures of Champion." Deal is also being negotiated for Associated Broadcasting Corp., British commercial tv outfit, to buy same vidfilmery's "Annie Oakley" vidpix.

'Annie Oakley's' 2-Year Renewals Fetch $2,000,000

What in effect is the longest sponsorship commitment yet in the syndicated film field — through January of 1959—was signed by CBS Television Film Sales last week with the pacting of Carnation Milk and Continental Baking to two-year renewals on the "Annie Oakley" series. The renewals, which combined run over $2,000,000, are for two years each on alternate-week sponsorships, with Carnation's renewal effective in October and Continental's next January, bringing the show into 1959. Time charges will bring total coin to $6,000,000.

Under the renewal pattern, Carnation signs for 141 markets on alternate weeks, Continental for 73 also on a skip-week basis. Two sponsors alternate on the show in 57 markets; elsewhere, they alternate with local or regional sponsors. Series is current in 167 markets on a rerun basis. Renewals were set by Film Sales general sales chief Bill Edwards.

Flying A Productions, which owns the package, is planning production of 35 more of the Gail Davis starrers within the next few months, these to last through the run of the contracts. In the can already are 52 episodes, covering the past two and a half years.

CINEMA-VUE PREPS KIDFILM 'FESTIVAL'

Cinema-Vue Corp. is readying an offbeat package in the syndication sweepstakes, an hour-long kiddie-slanted "variety" show with the tentative title of "Film Festival." The 52 shows in the package, soon to be released, would each include a western, a cartoon and an animal subject.

All the films are at hand, via Cinema - Vue's program source, Cinepix Labs, and the films are in the process of editing, with the westerns being cut down from feature pix and the cartoons to be selected from the "Whimseyland" package. Undecided yet is whether Cinema-Vue will shoot in a filmed host or leave the package as an open-ender for stations to supply a live local emcee.

Similar package of edited westerns, with Gabby Hayes shot in as host of the half-hours, scored a network deal recently when Popsicle bought it from UM&M (via MPTV, Eliot Hyman and Stone Associates) for a summer run on ABC-TV.

Axed 'Readers Digest' Going Into Syndication

Hollywood, May 22.

Following Studebaker-Packard's axing of producer Chester Erskine's "Readers Digest" vidpix series on ABC-TV, Erskine is making plans to put the 78 telefilms he's canned into syndication.

Sponsor pullout is believed due to the current slump in new car sales.

$40,000,000 AT NTA'S DISPOSAL

By BOB CHANDLER

Having shelled out over $6,000,000 in cash and commitments in its purchase of UM&M TV Corp. and its 10-year leasehold on 52 top-quality 20th-Fox features, National Telefilm Associates has no intentions of stopping there. Longrange plans for the company, according to prez Ely Landau and exec v.p. Oliver Unger, call for continued acquisition of major studio backlogs plus entrance into the programming field on a wide scale in time for the next selling season.

Landau and Unger believe that top features will "create their own playing time" on the stations, and that there is no real saturation point if the pictures are good. For this reason, NTA will eschew the program syndication field completely (except for its present product plus probably the syndicated shows acquired through UM&M) and concentrate in the programming field on new shows for national sale. As for station sales, it's to be features and the recently acquired cartoon and short subject libraries only.

With some tall coin at their disposal, said to be in the neighborhood of $40,000,000, Landau and Unger are still talking a variety of deals. They are still very much in the picture at Metro and they are talking a complete library deal for the 780 features involved. While they wouldn't verify it, the report has it that they have offered $35,000,000 cash for a longterm lease deal on the backlog and are preparing to go higher. Meanwhile, they've achieved a "friendly relationship" with Paramount via the back-door, since they now own negative rights to the 1,450 Par shorts via the UM&M buyup. The 20th deal, they believe, is the beginning of a relationship which will assure them of a "continued flow of top product" from the studio, and they are talking with other top supply sources, among them Sam Goldwyn.

Partnership Deals

On the programming side, they went into their first national project this year, the Desilu-produced "Sheriff of Cochise," which they are peddling for national sale, and they envisage next year a wide variety of pilot projects for national sale, done largely on a coproduction basis with top Coast telefilm studios and major motion picture studios expanding into tv production. Arrangements would be for the most part partnership deals with NTA handling the selling. Because these properties would all be put up for national sale, no production for syndication is contemplated. NTA feels that the emergence of top features will take up most of the playing time now used for syndicated film.

Company has evolved to the point in feature film sales where it's the feature counterpart of Ziv in the programming field—that is,

(Continued on page 64)

Peggy Phillips' London Job As Story Editor

Peggy Phillips, vet playwright and telescripter and onetime legit pressagent, is joining Hannah Weinstein's Sapphire Films Ltd. in London as story editor and scripter. Sapphire produces "Robin Hood" and the upcoming "Sir Launcelot" and "The Buccaneer" for release in the U.S. through Official Films.

Miss Phillips, who has been writing regularly for "NBC Matinee Theatre," leaves for London June 20, a week after the show's production her final assignment, "Forsaking All Others," an adaptation of the Alice Duer Miller story-poem.

More TV-Film News On Page 60

UPA Sets Up a British TV Subsid, Envisions Lots of Loot on Spots

D.C. Hearing May 31

Telefilm industry group of five companies—Ziv, Television Programs of America, Official and Guild Films and Screen Gems—will deliver its testimony on network practices to the Barrow Committee of the FCC in Washington on May 31. No decision yet on who among the execs of the five companies will deliver the actual testimony, although all the company presidents will probably be present.

Expected that the group will soft-pedal charges of monopoly against the webs and instead press for a solution to the allocations problem on the basis that all the current problems vis-a-vis networks could be solved with more stations on the air.

Hollywood, May 22.

An order for a tv spot from the London Daily Mail gave UPA Pictures, Inc., Hollywood animation outfit, its entry into British tv, prexy Stephen Bosustow disclosed on his return from setting up London headquarters. Company estimates it will spend about $140,000 operating the British branch for the next year.

However, Bosustow said, the animation firm's survey of the British market indicate a hefty potential. UPA was given a greenlight by both the Ministry of Labor and the Board of Trade and approved by George Elvin of the British Association of Cine Technicians, presumption being, of course, that the UPA operation will bring additional employment for English artists.

Full production facilities for the British and other European sponsors will be completed by first of the year, Bosustow declared. Company also is now ready to undertake foreign orders, to be completed in UPA's N.Y. studio where the London plant won't be capable of undertaking the full task.

While it's UPA's plan to hire and train English artists in the UPA style of animation, company will immediately launch a rotating plan of sending its key personnel, from both its Burbank and N. Y. studios, to London. Plan is to select five or six key men at intervals, about every five to six months, for at least a six-month stay at company's London studio. Bosustow reported yesterday that official permission already has been secured in England for Americans to make the trip, possibly remaining up to at least a year.

In addition to its production facilities, UPA London plant also will serve as a center for all UPA's European operations, including the UPA Music Co. and merchandising activities. Equipment is now be-

(Continued on page 64)

RKO's 'Finest 52' As CBS-TV Entry For Beer, Tires?

D'Arcy is understood to have placed an order for the "Finest 52" features of RKO Teleradio with CBS-TV. The web has merely accepted the order and not provided clearance for the hour-and-half weekly stanza which D'Arcy is trying to line up for the General Tire and Rubber and Budweiser accounts.

Placement of the order with CBS apparently takes precedence over the Vitapix deal which RKO was trying to work out for the sponsors as recently as last week. Vitapix suggested hours on its 57 stations, which were not completely acceptable, it's said. However, RKO is keeping the Vitapix iron in the fire in the event the network deal is not okayed by Paley & Co., and has reportedly sent back to Vitapix for new time allocations.

RKO has a third out as well. In the event neither Vitapix nor CBS work out, it is mulling a plan whereby it will try to clear time by itself in the top 12 or 15 tv markets in the country in the belief that it can at least get 40% of the coin available via regular national sale. This would be done in behalf of General Tire, and probably Budweiser. The tire company would be willing because of its corporate tieup with RKO.

WCBS-TV Strips For Action and Gets It With 'Margie,' 'Amos'

Rating potential of strip-programmed syndicated reruns is amply demonstrated this month by WCBS-TV, the CBS-TV flagship in N. Y. Three weeks after installing five-a-week reruns of "My Little Margie" and "Amos 'n' Andy" in its 9-10 a.m. period, the station pulled a 74% increase in audience and completely reversed its position among the top four stations at that hour.

Average Pulse for May for the 9-10 hour is a 5.6, compared with a 3.2 last month when the George Skinner live variety hour was in the spot. Moreover, among WRCA-TV, WABC and WABD in the morning hour last month, WCBS-TV was in last place rating-wise, with WABD's Sandy Becker cartoonery first with a 4.5, WRCA-TV's Herb Sheldon with a 4.0 and WABC-TV's "Romper Room" with a 3.5. The May Pulse puts the WCBS-TV strips in front with the 5.6, with Becker and Sheldon tied with a 3.3 each and "Romper Room" down to a 3.0. Ratings were taken after the strips were on just three weeks.

97 U-I Westerns Go To Flamingo

Flamingo Films took over distribution-for-tv and part ownership of a group of 97 Universal-International westerns that have been in tv circulation just a few months. Films had previously been sold for video by Quality TV, a Coast distribution outfit, but were pulled back by U-I and assigned to Flamingo after being sold in four or five markets.

Understood the Flamingo deal calls for tv distribution rights plus 50% ownership in the package, which covers films originally released by U-I from 1938 through approximately 1951. Package includes 22 Buck Jones starrers, 20 Johnny Mack Brown pix, nine Tom Mix, nine Tex Ritter, eight Ken Maynard features and six Rod Cameron starrers. Others starred in the package are Eddie Daw, Russell Hayden, Kirby Grant and Bob Baker.

Deal is Flamingo's first for a western feature package, though it distributes a couple of half-hour western series. It has a library of 152 feature films, however, most of them out of the Eros Studios in England.

Stoloff Gets TV Rights To 'Tales of The Turf'

Hollywood, May 22.

Producer Victor Stoloff has purchased tv rights to "Tales of the Turf," a new book by Horace Wade, praiser of the Gulfstream and Monmouth racetracks, with plans to film a telepix series.

Gordon McDonald, presently a scripter but a former English jockey, has been inked by Stoloff to develop the pilot teleplays. Stoloff, currently prepping his ABC-TV "The Force" teleseries, plans to put "Turf" before the cameras early this summer.

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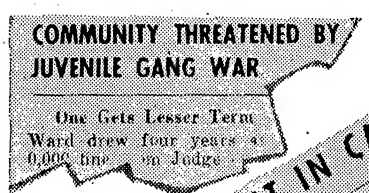

Gripping dramas based on real-life police cases which made front page news — taken from the files of the world-famous Sheriff of Los Angeles County, Eugene W. Biscailuz, creator of many *firsts* in law enforcement.

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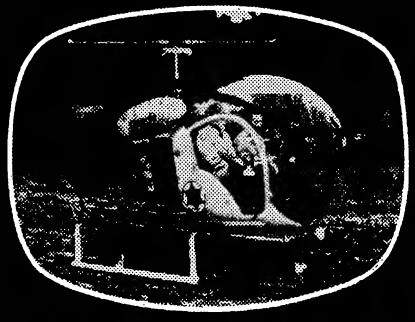

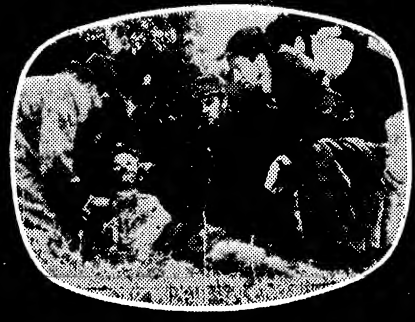

Executive producer: Hal Roach Jr.

Producer: Ben Fox

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WGA Okays Strike Against Webs Unless They Meet Telefilm Demands

Hollywood, May 22.

The major nets will be struck by June 4 unless a telepix agreement satisfactory to the Writers Guild of America West has been reached. Unanimous authorization was voted by the WGAW membership at last Thursday's meet, at the same time WGA East was approving a similar move in N. Y.

Negotiations with the nets are expected to resume shortly, in which the Guild will ask the same terms for net writers as in pacts with the major film studios and with the Alliance of TV Film Producers. In these pacts is a "separation of rights" clause for week-to-week or term writers, granting them continuing ownership over material for use in other media; and a "non-exclusivity" clause for per-script writers, allowing scripters working on a series or a prolonged story assignment to accept outside assignments. These are expected to be central points of discussion with nets.

WGAW also held annual elections last Thursday, voted to combine the tv and radio branches, and upped the entrance requirements for active membership. As a result of the unification of tv and radio groups, not all 34 branch officers and council members elected will have a place to sit. However, a supplementary mail election will be held to settle the various conflicts.

But Edmund H. North will assume post of prexy of the Screen Writers Branch, unchanged in the reorganization, as will Jesse L. Lasky jr., v.p., and Ken Englund, secretary-treasurer. In complicated juggling, Gene Wang, elected prexy of the Radio Writers Branch, becomes v.p. of the new combined AM-TV group, with David Dortort, re-elected prexy of the tv-ites, retaining that post in the new setup. Al Martin retains secretary-treasurer post.

Other Radio Branch winners, Adrian Gendot, John Meston and Martin Wark, will not take office, nor will Aleen Leslie, elected tv v.p., the post assigned to Wang.

None of the successful council or branch board officers will assume various chores, this to be decided in the mail balloting. These include Robert Carson, Mary C. McCall Jr., Wells Roots, Harry Essex, Isobel Lennart, Sloan Nibley, William Roberts, Ted Sherdeman, Daniel Taradish, James Allardice, Lee Berg, Dorothy Cooper, Howard J. Green, Hal Kanter, Samuel Newman, Arthur Alsberg, Hy Freedman, David Friedkin, Dwight Hauser, John Meston, Frances van Hartesveldt, Richard C. Chandlee, Les Farber, Daniel Fuchs and Richard Collins.

In the new setup, SWB and combiner AM-TV branch will each have three officers and eight board members. All become ex post facto members of the WGA council, plus five members elected at large. Total number of elected officers will be reduced to 27 in the two-headed organization.

SELF SEES SLUMP IN VIDPIX RERUN VALUES

Hollywood, May 22.

With thousands of vidpix being dumped on the rerun market the past year, vidpix rerun values have dropped, and there is little chance the situation will improve, avers Meridian producer William Self.

"I believe something like 2,500 telepix went into the rerun market this past year, and that's the principal reason for the drop in values," said Self.

Producer of "Schlitz Playhouse of Stars" further declared that with the major film studios unloading their backlogs to tv, the situation will probably decline still further. "When those pictures go into circulation on tv, they'll absorb time now taken by the half-hour telepix, and it's bound to affect our situation," he commented.

WPIX'S 'STRYKER' BUY

WPIX, N. Y. Daily News tv-er, has added another vidpix item to its fall stockpile by buying "Stryker of Scotland Yard" from Hollywood Television Service. No time has been chosen for airing the half-hour adventures.

There are 13 films in the package.

Ginsburg to NBC-TV Films

Norman A. Ginsburg has joined NBC Television Films as manager of advertising and promotion. Ginsberg, former ad-promotion manager at the DuMont web, succeeds Jay Smolin, who moved over to Associated Artists Productions recently to head up AAP's ad-promo operation.

Ginsburg has been in the telepix field for the past two years via Studio Films, where he moved after four years at DuMont. Prior to his DuMont stint, he was with Mutual.

Telepix Residual Coin for Thesps Totals $1,232,197

Hollywood, May 22.

Accelerated tempo of residual payments for actors in vidpix has resulted in thesps receiving $307,360 since Jan. 1, to make a grand total of $1,232,197 since Screen Actors Guild members first began collecting on the vidpix bonanza in December of 1953.

Upped tempo is due to new pact SAG inked with vidpixers last July 21, with its effect really being felt only around the first of this year. Under new pact terms, actors get 35% of minimum on second runs, and proportionately higher hikes all along the line.

SAG tv administrator Kenneth Thomson asserted "with the continuing acceleration in receipt of residual payments, the guild fully expects they will total $1,000,000 for this year." Thus the 1956 payments would exceed the cumulative total of rerun coin collected by the guild for the period from 1944 to Jan. 1 of this year.

Telethesps are receiving an average of $70,000 a month this year. At the end of 1955, the total residual figure for actors was $924,831.75, this repping total of coin collected since rerun payments began in December of 1944. New pact, however, has accented rate of payments considerably for the actors. Figures don't include $80,364 actors have received from post-1948 pix sold to tv.

Storer Stations Buy SG's 'Movie Parade'

Four Storer tv stations have inked for Screen Gems' "Hollywood Movie Parade," bringing the recent batch of 104 Columbia features to 38 markets to date. Storer will put the pix in Cleveland, Detroit, Toledo and Birmingham, with Storer veep Stanton Kettler and SG sales director for SG closing the deal.

Thirteen other stations have purchased the 104 since it was reported some weeks ago that sales had reached 21 markets. Philly, Las Vegas, Fresno, Spokane, Wichita, New Orleans, Harlingen, Nashville, Columbus, Pittsburgh, San Diego, Midland, Louisville, were the 13, N. Y., L. A., Frisco, K. C., Denver, Houston and Minneapolis were among the first 21 sales.

'Movie-a-Day' Plan

Association Films, one of the top distributors of sustaining pubservice and informational films, is regularizing its service to stations with a new "Movie-a-Day" plan that will provide 11 weeks of daily half-hour film programming. Package will consist of a weekly group of seven half-hour films, ranging in scope from travel to sports, from do-it-yourself to community benefit.

Under the plan, stations have the option of ordering as many packages or daily programs per week as it deems necessary. Film is free of charge, except for postage.

'Riley' Yanked From Roach

Hollywood, May 22.

Producer Tom McKnight moves his "Life of Riley" telepix series from the Hal Roach studios to California studios, where NBC has rented space, in June.

William Bendix stars in the series which is an NBC package. Abbe Berlin is director. Plans are to finish the current batch of "Riley" vidpix at the Roach lot May 29, and resume with a new crop at California studios June 11.

Sound Masters Sets First International Production Service

First international production service offering consultation and actual production facilities anywhere overseas has been formed by Sound Masters Inc., veteran non-theatrical and television production house. Its new International Production Service (IPS) will be headed up by Wallace Worsley Jr., longtime Metro staffer and more recently out on his own in indie production and particularly in projects overseas.

IPS will offer a number of services, including a production advisory service under which it will furnish detailed production advice, cost analysis and rough budgets on foreign projects; a production service, under which it will prepare final budgets, breakdowns and shooting schedules and also will administer any budget submitted and underwrite any budget administered; a sponsored and documentary film production service by which it will provide full production units in various areas and will handle all foreign customs, legal and tax matters. IPS will provide these services for program films, documentaries and spot commercial and industrial films, both for sponsors and networks or indie producers.

According to Sound Masters, the new setup would produce savings for its users from the very start by giving them an accurate basis for a decision on whether to proceed with a project. It also saves the client scouting trips to the foreign location, which means time and money. The underwriting phase of the service gives the client an idea of true costs before he even starts production. Manpower provided the client is above-scale for the areas used, and would be the best available; furthermore, the client works with an American company and eliminates language and customs problems.

In essence, IPS is selling experience in foreign production, with the pitch being that it would take the client years of trial and error to build such knowledge, while here it's available for a fee. Such knowledge would include customs-legal matters, manpower matters, studio locations and facilities, all-over budgetary matters, etc.

Aussie Telepix

Continued from page 57

hold a price line the next time around, after there are tangible figures on which to base a price. Also, there's another hidden factor. Under Australian import regulations, only the stations themselves can import film, which means only they can do the acutal filmbuying. This leaves Australian advertisers and agencies at the mercy of the stations as regards program selection and price. There are already indications, even before television hits the air, that the clients and agencies are preparing to fight this regulation so they can do their own program buying asnd merely place it on the stations, American style. This would be welcomed by the American distribs, since it would widen the prospective market and consequently tend to make prices higher.

The four TPA shows sold this week were "Susie," "Count of Monte Cristo," "Ramar of the Jungle" and "Fury." "Count" was sold to Television Corp. of Syndey, others to Amalgamated Television Service of Sydney and General Television Corp. of Melbourne. Previously TPA sold "Lassie" and "Ellery Queen" to ABC.

From the Production Centres

Continued from page 30

the U. S. from 13 foreign countries under sponsorship of the State Department, visiting the WEEI studios this frame. Aweidah is connected with the International Seminar for Radio and TV at Boston U. . . . **John P. Kelly,** member of WEEI's engineering staff for the past 16 years, ankles May 31 to join the research staff of Lincoln Laboratory, M. I. T. . . . **Bill Hanson** relieves **Howard Nelson** as announcer-producer of "Carl Moore Remembers" on WEEI Monday through Friday from 6:30 to 6:45 p.m. this frame. New assignment puts him in charge of program contest awarding a portable radio to listener writing a 50-word statement telling why one of Moore's tunes is a favorite.

IN WASHINGTON . . .

Roger Mudd, former news director for WRNL, Richmond, Va., and a three-time winner of the Virginia AP award for newscasting, has joined news and public affairs staff on WTOP-CBS . . . Radio station WWDC tees off a new "Traffic Bulletins" show at month's end as aid to vacationers and motorists, with General Motors Acceptance Corp. sponsoring . . . **Inga Rungvold** and **Patty Cavin,** both WRC-NBC femmecasters, and **Beryl Denzer,** CBS "Face the Nation" assistant producer, played roles in Women's National Press Club show, "Equal Time," for brasshat audience headed by President and Mrs. Eisenhower . . . **Paul Arnold,** ex of NBC's "America Song," is singing host of WRC's "Footlight Theatre" . . . **Robert J. Enders,** local telepix producer, inked contract for a color film for Civil Air Patrol and Lear, Inc., makers of electronic devices for light planes . . . **Ted Koop,** director of CBS news in Washington, principal speaker at this week's Atlantic City convention of Triple Industrial Supply group.

IN SAN FRANCISCO . . .

KSAN's **S. H. Patterson** confirms that he's moving his radio station and UHF outlet "within 90 days," but denies he's under any pressure to do so. Says simply that KSAN's present 10th-floor quarters in the Merchandise Mart are "inaccessible," that he wants to "consolidate" KSAN-TV next to the radio station, or perhaps right in the radio station. He wants "ground floor space, so that autos and heavy vehicles can come right in, allow more local production." Patterson claims the UHF outlet is "gradually increasing business a little bit," adds that business on the radio station is "25% above last year" . . . Reason for KOVR's move back to Stockton, according to General Manager **Terry Lee,** is simply "economy"—elimination of Frisco studio and administration will save 25% of Channel 13's operating cost, it's estimated. All KOVR officials deny that mbve resulted from FCC pressure, point out sales department will remain in Frisco, that only kiddie show and a 15-minute sports show will be affected and that only five staffers will switch to Stockton office . . . AFTRA's local exec secretary, **Charlotte Cohelan,** and Frisco president, **Wanda Ramey,** headed up cocktail bash thrown at Trader Vic's for national secretary **Donald Conaway.** Party brought together most of Frisco's top radio-tv labor leaders and station managers.

IN CLEVELAND . . .

Bert Downing left WLW for KYW merchandising manager of radio-tv . . . **Wal Kay** radio-tv's "Kousin Kay" joined Edgewater Chevrolet . . . 36 food brokers doing WGAR's **James Taylor's** programs while he is on vacation . . . Mayor Anthony Celebrezze started weekly 15-minute radio stint on KYW . . . **Jo Portaro** now doing three-a-week tv sting on WJW . . . **Lawson Deming** rounded out sixth year as "One O'Clock Playhouse" host on KYW . . . **Flo Roth Semon,** ex-WJW, now with Esquire promotion and in town for visit . . . Indian hurler **Herb Score** signed baseball series on WERE . . . **Franklin C. Snyder,** former veep and general manager for WXEL, named vice-president and account service director for McCann-Erickson . . . **Bill Gordon** signed for his sixth year as WHF disker . . . **Pete** and **Anita Lee** leave (29) for 18-week tour of European army bases with their WJW-TV Nanigans . . . **Arnold Brown** leaves KYW-TV directorship for New York agency.

IN MINNEAPOLIS

Peter Lind Hayes and **Mary Healy** have been inked by WCCO Radio to top its annual stage show before an audience of payees and over the air in conjunction with the local Aquatennial, summer mardi gras, July 21, and also has lined up the Toppers as one of the acts. Previous headliners have included **Bob Hope, Arthur Godfrey, Victor Borge, Eddie Cantor, George Jessel** and **Bob Crosby** . . . WDGY, under its new Storz ownership boasting many cash giveaways, now is announcing a forthcoming contest with a single cash prize of $105,000, but declines to reveal any of the details yet . . . "Cactus Slim," one of KSTP-TV's "Sunset Valley Dance" stars, hospitalized . . . Second annual labor relations conference at U. of Minnesota included a closed circuit to broadcast an actual contract bargaining session . . . KSTP Radio broadcast the U. of Minnesota annual spring practice windup football game with the alumni play by play. Remington-Rand Univac was the bankroller . . . **Herb Oscar Anderson,** WDGY disk jockey, passing the cigars. It's a boy . . . Many video programs rescheduled because of eastern daylight saving and none here . . . Stars of Metropolitan Opera and "Teahouse of August Moon" appeared on same **Arle Haeberle** WCCO-TV "Around the Town" show, both attractions being here last week.

IN PITTSBURGH . . .

Mead Mulvihill, Jr., who worked as parttime announcer at KQV while studying for his legal degree, has joined the law firm of Mulvihill, Gollmer & Grier . . . **C. Grep Van Camp,** promotion director of WSTR-TV, has been elected president of the Wheeling, W. Va., Junior Chamber of Commerce . . . **Roger Wolfe,** assistant program director of KDKA-TV, lost the tip of the index finger on his left hand when it came in contact with a power saw at home . . . **Otto Krenn** has returned to KQV again as the summer replacement for station's vacationing announcers . . . **Shirley Colker,** ex-production assistant at KDKA-TV, now private secretary to **George Claire** in the new MCA office here . . . **Jean Connolly,** of Wayne Griffin's daily tv show, has a date with the stork in September . . . **Bill Babcock,** program head of WJAS, emceed the Armed Forces Day program on WQED, the educational channel.

CBS Newsfilm to B.A.

CBS Television Film Sales added another foreign market to the growing list now taking the five-a-week CBS Newsfilm service. Radio Belgrano in Buenos Aires has signed for the service, marking still a further loosening of the post-Peron Argentine film import situation.

Newsfilm was also set in three domestic markets — KQOL - TV, Phoenix; WBTV in Charlotte and WBTW in Florence, S. C.

Guild's 'Goldbergs' Into Third Canadian Market

Guild has pacted "The Goldbergs" in its third Canadian market. Gattuso Italian foods has taken the half-hour telefilm series in Winnipeg, Manitoba, over CBWT.

Same sponsor has show in Montreal and Toronto, with star Gertrude Berg doing a special set of commercials, produced by Guild's commercial division.

SOLD OUT

ON KTTV-TV—LOS ANGELES...
FULLY SPONSORED BEFORE THE FIRST TELECAST!

104 FINE FIRST RUN FEATURE FILMS
"HOLLYWOOD MOVIE PARADE"

Presented by

SCREEN GEMS, INC.
TELEVISION SUBSIDIARY OF
COLUMBIA PICTURES CORP.
233 WEST 49 ST., NEW YORK 19, N.Y.

....and these great stations are also on the way to full sponsorship of "HOLLYWOOD MOVIE PARADE"!

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WBRC-TV—Birmingham, Ala.
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KIDO-TV—Boise, Idaho
WJW-TV—Cleveland, Ohio
WBNS-TV—Columbus, Ohio
KOA-TV—Denver, Col.
WJBK-TV—Detroit, Mich.
KFJZ-TV—Ft. Worth, Tex.
KFRE-TV—Fresno, Cal.
KGBT-TV—Harlingen, Tex.
KTCA-TV—Honolulu
KPRC-TV—Houston, Tex.
WDXI-TV—Jackson, Tenn.
KCMO-TV—Kansas City, Mo.
KLAS-TV—Las Vegas, Nev.
KARK-TV—Little Rock, Ark.
WHAS-TV—Louisville, Ky.
KMID-TV—Midland, Tex.
WCCO-TV—Minneapolis, Minn.
WLAC-TV—Nashville, Tenn.
WDSU-TV—New Orleans, La.
WCBS-TV—New York, New York
WOW-TV—Omaha, Neb.
WCAU-TV—Philadelphia, Pa.
KOOL-TV—Phoenix, Ariz.
KDKA-TV—Pittsburgh, Pa.
KCRA-TV—Sacramento, Cal.
KUTV-TV—Salt Lake City, Utah
KFSD-TV—San Diego, Cal.
KRON-TV—San Francisco, Cal.
WARM-TV—Scranton, Pa.
KREM-TV—Spokane, Wash.
WSYR-TV—Syracuse, New York
WSPD-TV—Toledo, Ohio
KAKE-TV—Wichita, Kan.
KSDY-TV—Wichita Falls, Tex.

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Big or Small...A Plan For All!

104 52 26

Pick The Package That Fits Your Needs!

SINGLE RUN | 2-3-4 RUNS | LIBRARY DEAL

Radio Reviews

THE BRIDGE
(The Comedienne)
With Sarah Burton, Barry Thompson, Wendell Holmes, Elizabeth Dewing, others; Richard Janaver, narrator
Producer-director: Donald Peterson
30 Mins.
Writer: Doris Illoway
Syndication (transcription)

A group of clerics stashed away in an Englewood, N. J., monastery have groomed a slickly commercial radio series for general distribution to about 200 U.S. stations. Among the show's other virtues is a sophistication by the Carmelite Fathers in handling the religioso angles. They never hit the listener over the head with their motives.

The Carmelites want to redeem lost souls through the Mass—particularly those lost through alcoholism. Rev. Ronald F. Gray, who supervises the audio stanza and has a direct interest in lushes via the Matt Talbot Legion, made some pertinent points at the end of the 30-minuter heard, but he made them softly and turned the rest of the show over to some smart drama.

Particular airing (reviewed on transcription) was "The Comedienne," a story about a famous Gallic star who was sliding down the road to dissipation and death. A half-hour was never any great shakes in delineating a story of profound emotion, but scripter Doris Illoway did as well as possible. Eve Lavalliere was a music hall performer, much feted in the decade before the first World War. She literally drank herself sick, ending up in a convent nursing home. Though she was warned she would probably die if she went back on rounds, she was too lonely to escape it, until her cynical producer saw a bit of light and forced her to go away for a rest. Once away, she met a priest, who subtly began the therapeutic processes. There the story was left, with Father Gray explaining that she eventually became a nun. It wasn't a very complicated story, but most of it fell into a nice dramatic pattern. Sarah Burton was most believable as the music hall luminary and Barry Thompson played the producer nicely. Rest of roles, by Wendell Holmes, Elizabeth Dewing and Richard Janaver, were well essayed. *Art.*

BILL GORDON
225 Mins.; Mon-thru-Sat. 7:15 a.m.
WHK, Cleveland

Pacting of Bill Gordon, WHK's morning deejay to his sixth one-year contract assures this area of a continuance of one of radio's unusual characters. Gordon, heard daily from 7:15 until 10 a.m. and again in the afternoon except Saturday from 4 to 5:30, is a combination of palaver and comedy with an occasional bit of music. There is no middle ground with this popular disker: you either like or dislike his constant line of talk, song and tomfoolery with or without benefit of records. He frequently talks his way over an entire musical offering, and in more instances than not comes up with more than a normal share of laughs.

Apparently, advertisers like the chitchat, as his segments are well populated with spots. *Mark.*

Chi's Jack Drees Subs For Vacationing 'Kukla'

Chicago, May 22.

Sportscaster Jack Drees will be the summer fillin on the ABC-TV o&o's when Burr Tillstrom and his "Kukla, Fran & Ollie" gang take an eight-week hiatus starting June 29.

KFO returns Aug. 27 to the 6 o'clock quarter-hour weeknight strip which will be underwritten for another year on WBKB, Chi, WABC-TV, New York, and WXYZ, Detroit, by the Gordon Baking Co. Show goes out to the other ABC-TV affiliates as a co-op serving.

CBS New Biz, Renewals On Daytime TV Sked

CBS-TV grabbed off some new and renewed daytime business last week, covering "Captain Kangaroo," "House Party" and the Bob Crosby segment. Kool-Aide signed for eight participations, one a week in the "Kangaroo a.m." segment, to start June 13 via Foote, Cone & Belding. Also new was a four-week order by Seven-Up, through J. Walter Thompson, for the Monday 3:30 quarter-hour on the Crosby show effective June 4.

On the renewed side, Pillsbury Mills, which last week had cancelled two segments and renewed two on the Arthur Godfrey show, signed a firm 52-weeker for its Tuesday-Thursday quarter-hours on "House Party." Deal set via Leo Burnett of Chicago.

Schwimmer Sets New Segments on Bowling

Chicago, May 22.

Bowling impresario Pete DeMet next month starts shooting the third batch of his "Championship Bowling" films for distribution by Walter Schwimmer. First two bundles of 26 hour-long shows are currently running on 140 stations.

New series will be lensed here at the Olympia Lanes by Sidney Goltz with Fred Wolf of Detroit handling the commentary. It goes into distribution next October.

'Barn Dance' Pilots

Chicago, May 22.

Fred Niles Productions shot two pilot reels of WLS's National Barn Dance at the AM'er's Eighth St. Theatre last week. Hayloft pilots were emceed by western singer Bob Atcher and featured the Barn Dance talent roster.

Lloyh Bethune did the direction, using a script by WLS' Bill Nelson. Niles' Camtronic multi-camera hookup was used for the free-wheeling lensing.

Summer TV

Continued from page 23

replaced in the fall by the hour Herb Shriner variety layout. In place of Red Skelton there will be reruns of the old "Undercurrent" film series which did network duty some years back. "$64,000 Question" and Edgar Bergen shows stay.

Wednesday: Replacement for 8 to 9 Godfrey show still unresolved. "Millionaire," "I've Got a Secret" and alternating U. S. Steel-20th-Fox dramatics (latter reruns) all stay as is.

Thursday: Entire evening's schedule remains, with reruns on "Four Star Playhouse."

Friday: "Mama" goes off (with Ziv's "West Point" replacing it in the fall) but General Foods, via Benton & Bowles, still scrounging around for a summer replacement. "Our Miss Brooks" will do repeats. "Crusader" stays. Schlitz "Playhouse of Stars" will do repeats. In place of "Lineup" there will be reruns of another film series still to be picked by the client. "Person to Person" lays off 10 weeks but replacement has not been selected as yet.

Saturday: "Beat the Clock" stays put (being replaced in the fall with Official Films' "Buccaneer" series.) Jackie Gleason "Honeymooners" will do repeats. "Stage Show" stays (it won't be lopped off until the fall.) Sam Levenson takes over for Herb Shriner as "Two For the Money" survives the summer. Russ Morgan goes in as replacement for the axed "It's Always Jan." "Gunsmoke" does reruns. Dennis James' "High Finance" big money quizzer (see separate story) goes in for the dumped "Damon Runyon Theatre" as the permanent 10:30 to 11 entry.

Time-Life

Continued from page 23

with Franklin Schaffner to continue him on directing the opus next season. The question apparently came to the fore on word last week that Schaffner would become one of a foursome of exec producers formed into a commonwealth plan to bring in a skip-week Tuesday night live dramatic and musical series on NBC-TV next season (for Kaiser Aluminum) as the first of their production chores. (Schaffner's partners in the venture are Tony Miner, George Roy Hill and Fielder Cook.)

Schaffner had already given "notice" of severing his connection with CBS' "Studio One" of which he has been a rotating regular on the direction for several years. "Person to Person" producers with Murrow are John A. Aaron and Jesse Zousmer.

Danny Kaye

Continued from page 23

showcasing, the filmed material may later be tied together as a documentary for theatre presentation.

Danny Kaye In Belgrade

Belgrade, May 15.

Danny Kaye's arrival as the United Nations' (Unicef's) juvenile ambassador, on a four-day official visit to Yugoslavia, was greeted by thousands of Yugoslav children. On his arrival at the airport, Kaye was greeted by children and reps of the government and the United Nations' Unicef office here. He made a brief speech over Radio Belgrade.

The four days in Yugoslavia, Kaye divided between Belgrade and Sarajevo, Bosnia. Besides, visiting several children institutions cared for by Unicef, Kayé made two public appearances, both for youngsters.

Merrill

Continued from page 27

sticks as well as in the cities. "It's not classical music itself that scares 'em off, it's the way it's presented," Merrill states, and that's where it's up to the networks to use their ingenuity. Similarly he's been doing a Las Vegas turn for the past few years, "and if classical music does well in the night clubs, why can't it do the same on tv?"

"Look at all the money Gen. Sarnoff spent to bring Toscanini over here and to organize the NBC Symphony. He did it because he liked music and he believed the American public would like it and also for reasons of prestige. Why can't this be the case in television as well? If the networks weren't so rating-conscious it well might be."

Houston—KPRC-TV has begun an expansion program which will give it the largest facilities of any television station in the south and southwest. Construction is under way on a 6,000 square foot utility building which, when completed in about 90 days will give the Post Oak Road studios a total of 45,000 square feet of floor space.

WE WANT TO BUY, FINANCE OR CONTROL BUSINESS WITH DIVERSIFIED ENTERTAINMENT INTERESTS—

Small or large, in TV, Radio Records, Motion Pictures, Shows, Clubs, or What Have You?

State Full Particulars
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EVERY DAY ON EVERY CHANNEL TV
BROOKS COSTUMES
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Researcher - Reporter
For TV, Radio Programs
New York newspaperwoman with all around nat'l, mag., radio and TV writing experience. Available for part time or staff job. Box VV 262-56, Variety, 154 W. 46 St., New York 36.

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Fabulous colors . . . some traffic stoppers. Large selection, priced $175 & up. Money back guarantee.
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Gilbert 5-3158.

WAVE RADIO
WINS VARIETY AWARD
for
"Imagination in Programming"!

We've been *going places* for months here at WAVE with "DIAL 970", our new Monitor-Weekday format. With good reason, too, it seems! . . .

VARIETY has just selected WAVE as one of eleven radio and television stations for its 1955-56 Honor Roll! Here are excerpts from VARIETY'S April 18 write-up:

"Programmatically, WAVE came up with a listenable blend of journalism and showmanship, plussed by intensive promotion. MONITOR was previewed last June via a radio spectacular running, naturally, 90 minutes. When later NBC was developing WEEKDAY, WAVE dittoed with elaborate promotion to snare local sales. The heading was DIAL 970, tailoring each program segment to time of day, available audience, staff personalities, sales requirements and promotional opportunities.

"Prime features are WAKE UP WITH WAVE, CAROUSEL (music and facts), ROADSHOW (for moving radios), NIGHTBEAT ('The Pulse of Louisville After Dark'), complete with scooperoo factors — in short, programming to keep radio from sounding like the 'same dull jukebox'."

NBC Spot Sales has all the facts on WAVE's imaginative, award-winning DIAL 970 — radio that's going places and doing things in Louisville, *and exclusive with WAVE!*

WAVE
5000 WATTS • NBC AFFILIATE • LOUISVILLE
NBC SPOT SALES
Exclusive National Representatives

Appearing on Two TV Shows
Thursday, May 24th
VIRGINIA VINCENT
as "The Girl From Boro Park"
MATINEE THEATRE
NBC-TV, 3 P.M.
and also on
"DRAGNET"
NBC-TV, 8:30 P.M.

From the desk of . . .

FRANK GOODMAN
Public Relations
Max Liebman Productions

5/22/56

MEMO TO: MAX LIEBMAN

I think this letter might make a good trade ad.

Frank

O.K.-M.L.

BOARD OF EDUCATION
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DR. HAROLD F. WHERLEY, Stone Creek

TUSCARAWAS COUNTY SCHOOLS

W. EDWARD LAWS, *Superintendent*
JAMES H. BAKER, *Music Supervisor*
RICHARD H. HUEBNER, *Art Supervisor*
GRACE E. STEWART, *Elementary Supervisor*
MARY HAHN, *Health Supervisor*
FLORENCE McCULLOUGH, *Secretary*
ROBERT W. EVERETT, *Attendance Officer*

COURT HOUSE
NEW PHILADELPHIA, OHIO

May 12, 1956

Max Liebman
National Broadcasting Company
New York, N. Y.

Dear Mr. Liebman:

I wish to congratulate and commend you on the finest program my wife and I have ever witnessed on television. "The Music of Gershwin" was full of great beauty and sheer enchantment from the moment it began. We both felt like standing and applauding at the finale.

I also would like you to know that your program was the first to stimulate me to the point of actually writing a letter about it. Congratulations again to you and your fine sponsor, and — let's have a repeat sometime of Mr. Gershwin's music.

Sincerely,

James H. Baker

James H. Baker
County Music Supervisor

Landau & Unger

Continued from page 57

each time it acquires a top package of features, it has a list of virtually assured clients (sponsors as well as stations) who are ready to talk terms. It's virtually an unparalleled situation in the feature business, a situation which allows them pre-judgment of the market in negotiating their deals. Selznick films, for example, have already grossed beyond the total payment to Selznick in the first couple of months, and NTA has a five-year deal on the pix.

Unger points out that up to now, there have really been no top pictures on the market, except some of the British films. Best American package until the Selznick deal, he believes, was his own Harry Popkin package. "The rest were rejects; the Bank of America package was composed of films that lost money, that bankrupted their companies. Our Korda pictures were good, so were some of the Rank pictures, but they are British and are somewhat limited in their appeal and commercial value." Now, he says, the market for the first time is getting top product and audiences will buy it. "These features make films made for television look like cheap quickies," he said, and he believes that stations will make playing time available for as many top features as come along while their audience appeal will be reflected in ratings that will bring feature film shows into Class A time as well as the current B and C. It's for this reason that the company is dickering library deals and leases wherever the top product is available.

'Gold Mine In Shorts'

Re the UM&M deal, Landau and Unger feel there's a gold mine in the shorts, but you have to dig for the gold." All the shorts have been taken off the market while Unger and sales v.p. Harold Goldman work out a sales approach on the pix. With few exceptions, they will nix library sales, but instead will develop the shorts into packages and series for national as well as station sales. On the foreign side, they feel the overseas potential of the shorts and particularly the cartoons for theatrical release will alone get them off the hook on the purchase price. As to the program series involved in the UM&M purchase, they are reevaluating the potential of the shows involved and if they feel they can work out proper methods of selling and exploiting them will continue to distribute them; otherwise they will hand them back to Matty Fox, who financed most of them and otherwise represents ownership. They huddled with Fox on the matter over the weekend.

As to the question that most of the trade is asking — "Where are they getting the money?"—Landau said that most of it is being made available by "private banking sources" and industrial groups, the latter involved on a participating basis. Also, he said, NTA's public banking contracts have been furnishing leads to private capital. "You've got to realize," he said, "that there's a lot of money available for investment in picture and studio deals, provided the investors are sure that the deals are being handled properly and by people who know their way around."

WHTN-TV

CHANNEL 13

IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's New Center CHANNEL 13 Basic ABC

NBC-TV Fall Picture

Continued from page 25

Lewis' sudden illness last week might upset a lot of plans. "Fireside Theatre" is stet under P&G; "Circle Theatre" is ditto for Armstrong Cork, with Kaiser Aluminum dramatics on the rotation beat in what looms as a strong Tuesday lineup. "Big Town" may stay at the 10:30 fringe but Lever and AC Sparkplug are not set.

Wednesday—This continues Eddie Fisher in his "Coke Time" 7:30 fixture mated to the news stanza; at 8, with "Screen Directors Playhouse" vamoosing, the network has been playing in and out with "People Are Funny" and "Impact," though latter may be slipped into the "Medic" time. In the hot time periods, Wednesday is as is from 8:30 on—"Father Knows Best" (for Scott Paper), "Kraft TV Theatre" and P&G's "This Is Your Life." At 10:30, "Midwestern Hayride" gives way to Ina Ray Hutton for the hot weather under Purex auspices.

Thursday—Dinah Shore, news, Groucho Marx's "Bet Your Life," "Dragnet," "People's Choice"; Tennessee Ernie Ford replacing "Ford Theatre" for Ford Motors; "Lux Video."

Friday—Eddie Fisher and news; at 8, "Life of Riley" pushed up to 8 o'clock (ousting "Truth or consequences) to allow a new Jack Carson comedy series, "Johnny Came Lately," to make the 8:30 entry under P. Lorillard (the "Truth" backer) and Toni; at 9, Campbell may slot "On Trial" vidpixer in place of its current 9:30 "Star Stage," with "Big Story" probably being pushed back to 9:30, but no contract yet from American Tobacco (Pall Mall) and Simoniz as to playing along. Gillette's "Cavalcade of Sports" and "Red Barber's Corner" (State Farm Insurance) stay, of course.

Saturday—"Big Surprise" for Purex and Speidel; Perry Como show, but money auspices not set; and 9 to 10, Sid Caesar back at his old "Show of Shows" stand (less 30 minutes) in the ejection of "People Are Funny" and Texaco's Jimmy Durante; endpieces as is with George Gobel and "Hit Parade."

Spectaculars and Specials—The major new entry is Friday 8:30 to 10 on an every- four weeks basis, rotating Max Liebman, Tony Miner and Fred Coe as the producers and with RCA-Whirlpool set and another sponsor hoped for. Saturday goes under Oldsmobile and RCA-Whirlpool and Monday's "Producers' Showcase" lists the latter sponsor, with Olds a possibility to share the freight. "Hall of Fame" may get three 7:30 to 9 Sunday spots and another threesome from 9 to 10:30. At least that's how NBC would like it.

UPA

Continued from page 57

ing lined up for immediate shipment. UPA Pictures, Ltd., Bosustow said, already has been incorporated in England and has a five-man board, including three Britons. Prexy, also board chairman, and Scanlon, are the American members.

In a further expansion of its Burbank facilities, where UPA is headquartered here, company has bought a two-story apartment building across the street from its studio, for additional exec offices and drawing department.

Project marks the second building purchased by UPA during past year, to accommodate growing personnel. In addition to its theatrical program and large amount of tv and commercial orders, UPA will launch a weekly half-hour CBS-TV program in September. The London plant also will handle some of the subjects for latter.

Further building program calls for erection of a multiple-story building either in Van Nuys or North Hollywood, to consolidate all departments under one roof. This gets under way around Jan. 1.

ABC-TV Specs

Continued from page 25

second Metopera layout, also 7:30-9, while "Playboy of the Western World" winds it up on Saturday, May 4, at 9-10. Documentaries out of the John Daly pubaffairs office aren't set up, but plans call for at least three on the same preemption basis as the specs.

Network is attempting to sell the specials either to one client for all eight or individual sponsors for each show. Failing that, it will sell half-sponsorship or third-sponsorship in each show. Discount structure favors present ABC clients, who under the web's "Umbrella Plan," will get a 22½% discount on the spec and a 30% on their 52-weeks-firm regular filmed half-hour series. Discount structure on the specs alone for outside clients gives a sponsor buying all eight a 27½% discount, non-ABC clients buying individual shows a 10% break, any half-sponsorship a 7½% discount and any one-third sponsor a 5% cut.

Allocations

Continued from page 26

intend that "other possible actions" be held up. "On the contrary," he asserted, "I contemplated that as a necessary adjunct to the research program the Commission would be doing everything possible to improve the immediate tv situation and to assist UHF."

It's understood that the "next step" referred to by McConnaughey may be a notice of rulemaking to deintermix channel assignments in the few remaining intermixed cities in which VHF stations have not been authorized. This would be a reversal of the agency's action in turning down selective deintermixture proposals in favor of an "overall" solution to the allocation problem.

The plan would also involve shifting the VHF channels allocated to these cities to provide for more VHF stations in other markets.

The Commission has been weighing various proposals for deintermixture at a series of meetings during the last few weeks but has been unable to determine how far it shall go in this direction. Some consideration, it was learned, was given to deintermixing channels in cities in which VHF stations are soon to go on the air in competition with UHF. Such action would mean rescinding recent VHF authorizations, with probable lengthy court fights.

Whatever action the agency takes to provide for some UHF "islands" will almost certainly bring strong criticism from UHF broadcasters in Madison, Wis., Evansville, Ind., Fresno, Calif., Corpus Christi, Tex., and other cities who had urged deintermixture but were turned down. Litigation before the U. S. Court of Appeals to stop VHF operations in these cities is pending.

Dudley

Continued from page 28

a lens arrangement fitted on either to a film or live camera. No additional equipment at the transmitting source is involved, and viewers need only a cheaply-made pair of viewing glasses. Idea is to turn the glasses into an advantage by enclosing them with the sponsor's package, so that, for example, Pabst could entice viewers to buy a case of beer so that they could get the glasses to watch the fights in 3-D instead of in the flat view.

Interesting aspect of the process is that it works more easily on a film camera than on live units, and that once the effect is embodied in the film, no equipment is needed at the station or network level. This means that Dudley can go directly to the sponsor of a filmed network show and set a deal without bringing in the network at all. The 3-D effect would already be embodied in the film, which could be projected under the usual methods at the studio, with the public seeing the 3-D by buying the sponsor's product as packaged with the glasses. Networks would have no objection since the process is perfectly compatible—viewers without glasses would see the normal picture.

Nathanson

Continued from page 28

tional press conference by your clients. Not only does the incident tend to deprecate our profession, but the charges made public without my knowledge and without any opportunity for rebuttal may harm our young agency with persons who hear only your side of the story." Nathanson enclosed a statement by Stuart K. Hensley, v.p. of the Toni Co., supporting his stand and adding: "Toni's record is pioneer and builder of the $100,000,000 home permanent business speaks for itself. We have always strived to offer a product that merits consumer confidence and to avoid any advertising claims that tend to confuse the consumer. This has been the basis of Toni's continued leadership in the home permanent field."

Louisville — Joe Hamilton, with WLBJ, Bowling Green, Ky., since 1946, and a Louisville native, rejoining WHAS as staff announcer.

KEN HILDEBRAND ENDS 19-YR. DUQUESNE TIE

Pittsburgh, May 22.

Ken Hildebrand, veteran announcer and newscaster, has resigned his exclusive contract with Vic Maitland Associates, local advertising agency, thus terminating 19 years of radio and tv work with Duquesne Brewing Co. Maitland handles the Duquesne account now on his own, taking it with him from Walker-Downing, which office he was with for a long time.

Hildebrand has long been the voice of Duquesne on practically all of its local shows, previously sharing the work with Charlie Garratt, who left for New York in '54 and is now spieling for Old Gold in New York. Hildebrand says he'll stick in Pittsburgh and will freelance.

KFSD-TV's Job-Swap On 'Channel 10 Workshop'

San Diego, May 22.

New one-a-month show, "Channel 10 Workshop," debuts Saturday (26) on KFSD-TV, with station personnel shifting jobs for the night. On debuter, head news cameraman becomes the art director, floormen take on acting chores, announcers become directors and directors essay communicator duties. Only exceptions are engineers who, by union regulations, will remain engineers.

Future shows, in audience participation, musical variety and drama formats, will continue to rotate duties. Jean Pythian, studio operations director, is the "Workshop" producer, while station manager William E. Goetze supervises the entire operation.

Bridgeport — Perk Richards has joined WICC's announcing staff. He was formerly with WNAB.

TEXACO STAR THEATRE

SATURDAY NIGHT—N.B.C.

Mgt.: William Morris Agency

TOUPEE??

If you have tried the rest, now try the BEST. The Jevnikar designed toupee is a modern miracle.

Featuring the exclusive use of U.S. Patent No. 2233100, combining the use of the finest Plastic-lace-FRONT, with the hand work of specialists in the art of toupee making.

If you wear a toupee you owe it to yourself to wear the latest Jevnikar patterned Plastic-lace-FRONT piece. Crew-cut if you wish.

For further proof and information write or call

JOHN E. JEVNIKAR

Ninth-Chester Bldg. Cleveland 14, Ohio

TV SCRIPT READER WANTED

Established agency needs experienced reader fully familiar with current TV needs. Should be able to work with writers. Opportunity for increased responsibility. Full or part time.

Write to Box V1956X with full details. VARIETY, 154 W. 46th St., New York 36.

CAMERAMAN DESIRES OPPORTUNITY

Experienced in all types of motion pictures and television filming; 35 or 16, black and white or color; studio or location, sound or silent. Will travel. For particulars write or wire: W. A. Sutton, 187 Clearview Ave., Apt. 2, Ottawa, Canada.

LAND AVAILABLE

Ardsley Ridge, Inc. Ardsley, New York; wooded, rolling, rock-studded land; 30 mins. from New York. Contemporary homes only. 1/3-2 acre sites in an integrated community. WHite Plains 6-8787.

ZIV HAS THE HOT SHOWS!

"SCIENCE FICTION THEATRE"

26.3

IN 3 STATION INDIANAPOLIS

beating Dragnet, Groucho Marx, Disneyland, What's My Line and many others.

ARB—Jan. '56

ZIV TELEVISION PROGRAMS, INC. Cincinnati, Chicago, Hollywood, New York

Those who are really being honored...

the physicians and medical research scientists

Lasker Award statuette

of America

We are proud that our television series on the NBC network, "The March of Medicine", has been selected to receive the first Albert Lasker Award in the field of television and radio.

But we feel that those *really* being honored are the physicians and research scientists of America.

These men—their dedication, their hospitals, their laboratories and their loyal staffs—have made it possible for "The March of Medicine" to report the story of medical progress to the public.

The Lasker Awards heretofore have been bestowed on many of the nation's outstanding medical scientists and journalists. As a member of the pharmaceutical industry, we are particularly grateful for the honor represented by this award.

We are also grateful for the support we have continually received from the American Medical Association, which has cooperated in this series from the very beginning.

Francis Boyer

Francis Boyer
President
Smith, Kline & French Laboratories

Jocks, Jukes and Disks

By HERM SCHOENFELD

Doris Day: "Whatever Will Be, Will Be"-"I've Gotta Sing Away These Blues" (Columbia). A simple, captivating song from the current Paramount pic, "The Man Who Knew Too Much," adds up to a potent entry by Doris Day. Lyric has a neat philosophical peg while the melodic line is lilting throughout. Flip is a good blues number in a traditional groove.

Patti Page: "Allegheny Moon"-"The Strangest Romance" (Mercury). "Allegheny Moon" is tailor-made for Patti Page, a slow-tempoed ballad with immediate appeal via this lucid rendition using the multiple-dubbing voice technique. It could be Miss Page's biggest side in some time. "The Strangest Romance" is a more pretentious ballad also with commercial chances.

Kay Starr: "Second Fiddle"-"Love Ain't Right" (RCA Victor). As a followup to her click "Rock 'n' Roll Waltz, Kay Starr has changed pace with "Second Fiddle," a good ballad idea with a "Tennessee Waltz" flavor which the songstress belts effectively. Joe Reisman's background lends an important assist. Flip is a so-so up-tempo novelty.

Gordon MacRae: "One Misty Morning"-"I Asked The Lord" (Capitol). Gordon MacRae's failure to come up with a big disk remains one of those show biz enigmas. A solid stylist with legit pipes and with plenty of exposure via his film and tv roles, he hasn't made a comparable dent in the pop field. But he could make it big with either of these two sides. "One Misty Morning" is a class ballad which MacRae projects to the hilt, while the reverse is another likely pop religioso.

Lawrence Welk: "It May Be Silly"-"Rock 'n' Roll Ruby" (Coral). Two more typically pleasing by the Lawrence Welk organization which doesn't try to knock anyone over, but manages to come up with a consistent brand of mass entertainment. "It May Be Silly" is a hillbilly-type novelty with some uncomplicated humor. "Rock 'n' Roll Ruby" is a listenable take-off on the current music fad, played without the usual noisy attack. Buddy Merrill handles the vocal assignments on both sides competently.

Henri Rene Orch: "Maria"-"Taquito Militar" (RCA Victor). "Maria," theme from the film, "The Man With The Gray Flannel Suit," is a fine instrumental tastefully orchestrated under Henri Rene's baton. Merits attention from jocks looking to spot class material. Flip is a colorful showpiece in a Latin groove.

Della Reese: "Headin' Home"-"Daybreak Serenade" (Jubilee). Della Reese is a powerful stylist who can handle varied tunes with equal authority. In "Headin' Home," she is a standout blues shouter on a suitable number for the genre. She switches moods on "Daybreak Serenade" to render this lovely ballad with appropriately soft mood and phrasing.

Marion Marlowe: "Ring, Phone, Ring"-"The Hands of Time" (Cadence). "Ring, Phone, Ring" is a compelling, offbeat dramatic opus with a strong lyric, in fact, too strong in spots. It's an unusual piece of material which could be a big hit for Marion Marlowe and Archie Bleyer, who's billed for his snapping fingers. "The Hands of Time" is more standard fare for the songstress, a nice ballad with a wholesome lyric.

Larry Wagner Orch: "Caribbean Cocktail"-"Two Left Feet" (Forest). This is a solid entry from an indie label. It's straight music, with no gimmicks, but imaginatively presented by batoner Larry Wagner. "Caribbean Cocktail" has a catching flavor, abetted by a wordless chorus, while "Two Left Feet" is a humorously swinging piece. Both rate jock spins.

Buddy Hackett: "I Used to Yate Ya"-"The Songs My Mother Used To Sing To Who" (Coral). Buddy Hackett should return post-haste to his Chinese dialogs. He's way out of his element on this disk. "I Used To Yate Ya" is an okay dialect novelty, but not Hackett's cup of tea. Flip is completely weird, an attempt at nonsense comedy that doesn't come off at all.

Johnny Carroll: "Wild Wild Women"-"Corrina, Corrina" (Decca). This is Elvis Presley's responsibility. Johnny Carroll is the latest entry into the frenetic school of song selling. There's no denying the frenzy and if there's enough room for a couple of Presleys, maybe Carroll can fill the berth. "Wild, Wild Women" is wild, while "Corrina" is hardly an improvement.

Best Bets

DORIS DAY ..... **WHATEVER WILL BE, WILL BE**
(Columbia) ..... *I've Gotta Sing Away These Blues*

PATTI PAGE ..... **ALLEGHENY MOON**
(Mercury) ..... *The Strangest Romance*

KAY STARR ..... **SECOND FIDDLE**
(RCA Victor) ..... *Love Ain't Right*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
248th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Reelect Cella AFM Prez In Philly, With Rival Bd.

Philadelphia, May 22.

Romeo Cella was reeelected president of Local 77, American Federation of Musicians, by an overwhelming majority last week. Cella was named to his first two-year term in 1952, but tapped with him were an opposition executive board and slate of officers.

In the recent election Cella was opposed by his vice president, Fred Calabrese, and won out by a tally of 1,368 to 555. A. A. Tomei, incumbent secretary, was defeated by Cella's running mate, James P. Perri, 1,259 to 651.

Others named were Charles Musumeci, vice president; Charles McConnell, assistant secretary, and Louis Schvom, treasurer.

Album Reviews

"Ella Fitzgerald Sings The Cole Porter Song Book" (Verve). When Ella Fitzgerald was with Decca Records, one of the best things she did was her album of Gershwin tunes. Now with Verve, she has a standout set of Cole Porter tunes, a collection of great standards which she executes with her flawless timing and subtle jazz shadings. Not only does she do the w.k. choruses but she throws in the lesser known verses on numerous tunes. Buddy Bregman batons a neatly swinging orch for the backgrounds and always maintains a proper balance in favor of the vocals. The double 12-inch set contains 32 Porter songs and three liners by Don Freeman, Fred Lounsberry and Norman Granz.

Harry Belafonte: "Calypso" (RCA Victor). Since Calypso tunes comprise an important part of Harry Belafonte's concert routine, a collection of native Caribbean numbers was a natural for a wax package by this popular disk name. As usual, Belafonte pitches up stylized versions which are a blend of the arty and the folk for a slick, catching quality. Tony Scott's combo with Millard Thomas on guitar and the Norman Luboff chorus on one number give attractive accompaniment to Belafonte, who has made good use of the multiple-dubbing technique here for the harmony effects.

Robert Maxwell: "Hi-Fi Harp" (MGM). One of the top practitioners of the harp in the pop field, Robert Maxwell has whipped up a colorful assortment of sounds for an amusing platter layout. Maxwell has included several standards, such as "I Got Rhythm," "Cymana," and "Pavanne" with a flock of original numbers with zany titles like "Injury Music For Football Games," "Accidental Slip On an Oriental Rug," "Stompin' At the Stork Club," etc.

Lester Lanin Orchestra (Columbia). In this area of rock 'n' roll, the musical genre known as "society music" doesn't get much prominence on disks even though it still has plenty of playing time at hotels, parties, weddings, etc. In this set, Lester Lanin's orch, one of the top names in this field, dishes up a sampling of a musical idiom which hasn't changed much over the past couples of decades and thus has a rather quaint, if not corny, sound. This, however, is highly danceable music with a dominance, almost a monotony, of the fast foxtrot tempo.

Pat Boone: (Dot). Pat Boone is another of the young pop singers promoted to the album class. Set is mainly a rehash of his single clicks and will appeal mainly to those who want an LP memento of the Boone styling. In the package, of course, are such items as "Ain't That A Shame," "Gee Whittakers," "Tutti Frutti," etc.

A flock of fine jazz albums have hit the market recently, including collection of old sides by **Thelonius Monk,** one of the earliest avant-garde jazz names, on the Blue Note label . . . A less esoteric jazz album headed by another fine modern jazzman, trumpeter **Joe Newman,** has been released under the rather too clever title, "I Feel Like A Newman," by the Storyville label . . . In the swing band groove, **George Siravo** batons a neat session for Kapp Records, while on the Fantasy label, **Pete Terrace** quintet dresses up some interesting jazz

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Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of May 11-17, 1956

Birds And The Bees—†"Birds And The Bees"	Gomalco
Born to Be with You	Mayfair
Brazil	Southern
Can You Find It In Your Heart	Witmark
Dance If You Want to Dance	Herbert
Flamenco Love	BVC
Heart of Paris	Wood
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
It Only Hurts for a Little While	Advanced
I've Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Morris
Magic Touch	Panther
Moonglow—†"Picnic"	Mills
Moonglow-Picnic—†"Picnic"	Mills-Col.
Mr. Wonderful—*"Mr. Wonderful"	Laurel
Never Let Me Go—†"Scarlet Hour"	Famous
On the Street Where You Live—*"My Fair Lady"	Chappell
Poor People of Paris	Connelly
Port-au-Prince	Marks
Portuguese Washerwoman	Remick
Searchers—†"Searchers"	Witmark
Serenade—†"Serenade"	Harms
Somebody, Somewhere—*"Most Happy Fella"	Frank
Standing On the Corner—*"Most Happy Fella"	Frank
To Love Again—†"Eddy Duchin Story"	Columbia Pic
Too Close for Comfort—*"Mr. Wonderful"	Laurel
Too Young to Go Steady—*"Strip for Action"	Robbins
Wayward Wind	Warman
What a Heavenly Night for Love	Tee Kaye
Without You	Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Handful of Rice	Springfield
Birds and the Bees—†"Birds and the Bees"	Gomalco
Blue Suede Shoes	Hi-Lo-H&R
Bo Weevil	Reeve
Brazil	Southern
Can You Find It in Your Heart	Witmark
Charleston Parisien	Duchess
Dance On	Southern
Great Pretender	Panther
Heartbreak Hotel	Tree
Hot Diggity	Roncom
I Could Have Danced All Night—*"My Fair Lady"	Chappell
In a Little Spanish Town	Feist
In a Grown Accustomed—*"My Fair Lady"	Chappell
Ivory Tower	Morris
Juke Box Baby	Winneton
Lazy River	Peer
Moonglow—†"Picnic"	Mills
Moonglow-Picnic—"*Picnic"	Mills-Col. Pic
Moritat—*"Three Penny Opera"	Harms
Mr. Wonderful—*"Mr. Wonderful"	Laurel
On the Street Where You Live—*"My Fair Lady"	Chappell
Picnic—†"Picnic"	Columbia Pic
Play for Keeps	Korwin
Poor People of Paris	Connelly
Rock Island Line	Hollis
Standing on the Corner—*"Most Happy Fella"	Frank
Sweet Heartaches	Pincus
To Love Again—†"Eddy Duchin Story"	Columbia Pic
Too Close for Comfort—*"Mr. Wonderful"	Laurel
What a Heavenly Night for Love	Tee Kaye

VARIETY 10 Best Sellers on Coin-Machines

1.	HEARTBREAK HOTEL (9)	*Elvis Presley*	*Victor*
2.	MAGIC TOUCH (6)	*Platters*	*Mercury*
3.	IVORY TOWER (5)	*Cathy Carr* / *Gale Storm* / *Otis Williams*	*Fraternity* / *Dot* / *DeLuxe*
4.	BLUE SUEDE SHOES (10)	*Carl Perkins* / *Elvis Presley*	*Sun* / *Victor*
5.	MOONGLOW-PICNIC THEME (4)	*George Cates* / *Morris Stoloff*	*Coral* / *Decca*
6.	STANDING ON THE CORNER (2)	*Four Lads* / *Dean Martin*	*Columbia* / *Capitol*
7.	POOR PEOPLE OF PARIS (14)	*Les Baxter* / *Lawrence Welk*	*Capitol* / *Coral*
8.	MAN WITH THE GOLDEN ARM (4)	*Richard Maltby* / *Elmer Bernstein* / *Dick Jacobs*	*Vik* / *Decca* / *Coral*
9.	WAYWARD WIND (1)	*Gogi Grant*	*ERA*
10.	HAPPY WHISTLER (2)	*Don Robertson*	*Capitol*

Second Group

CHURCH BELLS MAY RING	*Diamonds*	*Mercury*
HOT DIGGITY	*Perry Como*	*Victor*
WHY DO FOOLS FALL IN LOVE	*Teen-Agers* / *Gale Storm* / *Diamonds*	*Gee* / *Dot* / *Mercury*
LISBON ANTIGUA	*Nelson Riddle* / *Mitch Miller*	*Capitol* / *Columbia*
JUKE BOX BABY	*Perry Como*	*Victor*
CAN YOU FIND IT IN YOUR HEART	*Tony Bennett*	*Columbia*
WALK HAND IN HAND	*Tony Martin*	*Victor*
ROCK ISLAND LINE	*Lonnie Donegan*	*London*
A TEAR FELL	*Teresa Brewer*	*Coral*
ROCK AND ROLL WALTZ	*Kay Starr*	*Victor*

[Figures in parentheses indicate number of weeks song has been in the Top 10]

PIX—B'WAY TUNES' BIG SCORE

Disk Names O.O. Label Tieups in Light Of New Global Distribution Pattern

By HERM SCHOENFELD

The recent reshuffle in the pattern of international disk alliances is due to have repercussions on the talent level within the next few years. Top names, particularly in the longhair field where global distribution knows no language barriers, are reexamining their label affiliations to find out who's handling them in the various countries and once their pacts run out, they will veer to the deal which gives them the best distribution chances.

Since the U.S. market is the biggest and richest, likely accounting for more sales than the rest of the world combined, the foreign longhair names will be most concerned to get the best possible hookup in theh U.S. It is expected, for instance, that there will be some jockeying for names in England between the HMV label of Electric & Musical Industries combine, which severs its relations with RCA Victor next year, and British Decca, which takes over as Victor's affiliate in England. EMI's outlets in the U.S. will be handled via Angel and Capitol Records, both being owned by the British company.

The revamp in the international hookups is due to be of immediate benefit to some artists. For instance, Yehudi Menuhin, an HMV artist, has been playing second fiddle to Jascha Heifetz on the RCA Victor schedule in the U.S. When EMI severs with RCA, Menuhin will undoubtedly be the top fiddler for HMV, while Heifetz will con-

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Satchmo's Kudos For Armstrong's Bagpipes (He's Duke's Bellower)

Newcastle, Eng., May 22.

Louis Armstrong paid a generous tribute to the bagpipes during his tour here.

After a gettogether with Jack Armstrong, piper to the Duke of Northumberland, he wrote in his ghosted newspaper column: "Y'know, folks, we hear the Scottish bagpipes all the time back home. And when they have a big parade on Fifth Avenue, they always steal the show with their thrilling sound and the kilts and stuff.

"But Jack plays a different instrument entirely. He doesn't blow into it all—just pumps it up with a bellows. He works with his elbow. But can he manipulate that thing! Why, it sounds just like a fine flute or clarinet."

Armstrong was set to plane out to the Gold Coast, Africa, today (Tues.).

Baer SPA Prez Again; All Officers Renamed

Abel Baer was reelected president of the Songwriters Protective Assn. at an SPA council meeting last week. Along with Baer, the rest of the incumbent officers were also renamed, including Louis Alter, v.p.; Walter Bishop, second v.p.; Joseph Meyer, secretary; Leonard Whitcup, treasurer, and Edgar Leslie, chairman of the council.

Seven members of the 21-man council who were up for reelection this year also were named to serve again for a three-year term. These were Oscar Hammerstein 2d, Otto Harbach, Charles Tobias, Arthur Schwartz, Edgar Leslie, Louis Alter and Jack Yellen.

Garner In Hospital

Pianist Erroll Garner is under observation in New York's Lenox Hill Hospital after injuries suffered in a cab accident last week. His manager, Martha Glazer, who was with him, suffered only minor injuries.

It's expected that Garner will resume work June 1.

Loew's Veeps Walker

Frank B. Walker, general manager of MGM Records, has been given his veepee stripes at the parent company, Loew's Inc. Walker joined MGM in 1945 when Loew's formed the subsid disk division.

Walker, a vet recording man, was v.p. at Columbia Phonograph Records in the 1920s. He left Col in 1933 to switch to Victor as veepee.

Col Pushing $1.49 Summer Sampler; Jubilee's Cuffos

Columbia Records has prepped a special $1.49 summer sampler to help stimulate hot weather traffic in the retail shops. It's the third sampler to be issued by Col in the past year.

The low $1.49 tab for the 12-inch LP still allows for a 30% profit by the dealer. It is, however, still a touch-and-go venture for the diskery, which just about breaks even on the deal. Current Col sampler contains sides culled from its regular album catalog.

Impact of the sampler offer on the consumer level was pointed up by Col's previous releases. The "I Like Jazz" model racked up 260,000 sales while the Andre Kostelanetz sampler hit the 400,000 bracket. Production on both had to be cut off when the plants couldn't get out the regular product.

Peg for the summer sampler, which goes into the market June 1, is "Having Wonderful Time—Wish You Would Hear." Platter comes with a brochure insert containing a list of Col's complete pop line.

For its June "Buy-of-the-Month," another program in Col's summer push, label is offering Michel Legrand's "Castle in Spain" and Eugene Istomin's Rachmaninoff's 2d Concerto. The "Buy" program offers two LPs a month (one classical and one pop) to be peddled at $2.98. Col's "Buy" for May was the Rosemary Clooney-Duke Ellington "Blue Rose" and David Oistrakh's Mozart-Mendelssohn coupling. The pop platter racked up close to 108,000 orders while the longhair LP pulled in nearly 91,000.

The indie Jubilee label is out

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FRANK TO REP ASHLEY COS. FOR PIX-TV SALES

Hollywood, May 22.

In a move to get more action on their tunes, the Al Ashley-Paul Gewirtz music operation has entered into a deal with Frank Distributing Co., a subsid of Frank Loesser's Frank Music, under which the latter acquired exclusive licensing rights for pix and tv. Catalogs involved are Edward Schuberth & Co., Consolidated Music (formerly a J. J. Robbins & Sons subsid), and Lewis Music. Deal, which was arranged by Frank rep Herb Eiseman, gives the Loesser company a percentage of all tunes sales for films and video use.

Catalogs include such standards as "Intermezzo," "Tuxedo Junction," "Jersey Bounce," "Diamonds Are a Girl's Best Friend" and "Bye Bye Baby."

Decca Stocks Talent

Decca Records has added several more new names to its talent roster. They include the Chorals, a male vocal quintet in the rock 'n' roll idiom, and the Bey Sisters, a vocal duo. Andy Bey, a brother of these girls, was also pacted separately.

In the country & western field, the diskery added Bobby Helms, from Indiana.

BUCK R&R FOR TOP POP SPOTS

Film and legit tunes are breaking out to a hot pop platter reception. After being shut out for some time by the rock 'n' roll and the straight pop entries, the score tunes are beginning to pick up solid sales and deejay play.

After a quiet start, the legituners came through this spring with a flock of noisemaking disks. From the Sammy Davis Jr. starrer, "Mr. Wonderful" came a hot platter version of the title song by Sarah Vaughan (Mercury) and Peggy Lee (Decca). Edye Gorme's workover of "Too Close for Comfort," from the same show, has been a big seller for the ABC-Paramount label.

Coming up now are tunes from "My Fair Lady" and "The Most Happy Fella." The strong items from the "Lady" score are "I Could Have Danced All Night" by Sylvia Sims on Decca and Vic Damone's "On the Street Where You Live" for Columbia. The Damone disk, incidentally, was issued with Col's mass release of "We All Need Love" (five artists cut the tune). Nothing much happened to "Love," but Damone's "Street Where You Live" shapes as a big one for the label.

Most active of "The Most Happy Fella" entries so far is The Four Lads' slicing of "Standing On the Corner" for Columbia. Frank

(Continued on page 73)

Paul Wexler Exits Col.

Paul Wexler exited his veepee post at Columbia Records last week. For the past year he had been in charge of Col's Electronic Products division, which includes Epic Records, the phonograph and transcription departments.

Wexler had been a veepee at Col since 1951 when he was in charge of sales. He was upped to Electronic Products when Hal Cook switched from Capitol Records to take over as Col's national sales director.

Col execs are currently mulling a replacement for Wexler, who plans to enter private business.

HER VOICE REGAINED, KITTY KALLEN ACTIVE

A year-long hassle with her vocal chords came to an end last week when Kitty Kallen cut two sides for Decca. Thrush began having trouble with her voice last June when she was touring Europe and worked with a medico in attendance. Since then she's only worked about six days.

She gave up in July when she lost her voice and went into seclusion at her New Jersey home. The secret of her vocal problem was well kept and stimulated various wrongo rumors in the trade. Decca's artists & repertoire chief Milt Gabler knew what was wrong and despite contractual obligations that the thrush had with the company, decided to sit tight until she was ready to get back into action.

About six months ago she got help from Dr. Georgianna Preacher, profesor of phoniatrics in Temple U.'s Dept. of Larynology. On advice from her husband-manager. Budd Granoff she waited a few months more before swinging into singing action.

At the session last week, she cut "True Love," the Cole Porter tune from the Metro filmusical "High Society," and "Will I Always Be Your Sweetheart?"

She's also set to get back on the in-person circuit. She has a three-year deal with the Riviera, Las Vegas, yet to be fulfilled.

Phyllis E. Powell, 20, Fort Wayne, Ind., who has been singing with Jimmy Stier's orch there for the past two years, will become vocalist with Ted Weems orch starting May 25 in Fort Worth, Tex.

Cong. Committee Probing Music Fund Hears Petrillo Branded as 'Dictator'; Cecil Read Grilled for Three Hours

Hollywood, May 22.

Obviously confused by manifold angles in the dispute over the Musicians Trust Fund, a three-man House education and labor subcommittee wallowed through four hours of testimony yesterday (Mon.) in an effort to determine whether any legislation is indicated. Although authorization is limited to probe of the fund, the committee—which did not swear in witnesses—heard charges of AFM prexy James C. Petrillo's "dictatorial" powers and studied controversial Article 1 Section 1 of the union's constitution. Chairman Phil Landrum (D., N.C.) finally decided a bylaw provision for amending the constitution "has no value whatsoever if the president wants to use sweeping powers." Rep. James Roosevelt (D., Cal.) later called it "the most undemocratic powers ever given any individual."

After four hours of testimony on pix-to-tv formula, telepix, canned music, reuse of transcriptions, etc., Rep. Joe Holt (R., Cal.) admitted wearily, "every time I think I understand one of these things, there's something new."

Live-Canned Differential

CBS' western director of music, Lud Gluskin, told the committee that the difference between live and canned music on a teleshow would be about $3,500 weekly. Using live music, 10 musicians would earn around $1,000 while the Trust Fund would get $1,500. Giuskin, who said he is innocent of AFM charges for which he was expelled

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Carlton's 3-Year Pact

Joe Carlton, RCA Victor's pop artists & chief, is due to sign a new three-year deal with the company shortly. Larry Kanaga, Victor v.p. and general manager of the disk division, said the company's pop single business has been rolling strongly and that he was "most happy" with Carlton.

Carlton took over the a&r reigns at Victor three years ago. His last pact ran out at the end of last month.

Solon Asks Legal Curb on Petrillo At AFM Grill

Hollywood, May 22.

Legislation to curb "sweeping authority" now enjoyed by James C. Petrillo, prez of American Federation of Musicians, "should be" recommended to Congress, Rep. Phil Landrum (D., N.C.) declared today (Tues.) after hearing testimony in the Music Trust Fund disposition. Landrum is chairman of three-man House education and labor subcommittee currently in L. A. to hear member complaints against the fund and Petrillo.

Landrum told VARIETY evidence indicated that legislation is necessary. "He has more power over this union than I have over myself," he declared. Such legislation, if suggested, couldn't, however, under normal procedure be enacted for at least two years.

Meanwhile John te Groen, ousted Local 47 prexy, told the committee Petrillo had admitted it was "a mistake" to have diverted to the Trust Fund the $25 scoring fee for old pix to video which originally went to individual members. Asked if Petrillo would give it back, he replied, "that I don't know." He said Petrillo and members of the union's international exec board admitted the action was taken "without too much forethought."

SARAH VAUGHAN'S NEW FOUR-YEAR MERC DEAL

Sarah Vaughan's pact with Mercury Records has been picked up for another four years. Thrush's initial paper had seven more months to run but Art Talmadge, Merc's veepee, set a new deal retroactive to April, 1956, with a hefty guarantee. She received no guarantee when she joined the label in December, 1953.

Miss Vaughan will continue to cut pop disks under the Merc banner and jazz etchings for its subsid EmArcy label. Her top disks since joining Merc have been "Make Yourself Comfortable," which went over 1,000,000 sales, "Whatever Lola Wants," which hit the 880,000 mark, and "How Important Can It Be," which rang up close to 500,000 platter sales.

She'll also continue splitting her in-person appearance between class niteries and jazz clubs. In the offing are dates at the Fairmont, San Francisco, Harrah's, Lake Tahoe, Nev., the Steel Pier, Atlantic City, and the Newport (R.I.) and Lenox (Mass.) jazz festivals.

Elmer Bernstein's Pact

Elmer Bernstein, who composed the score for the pic, "The Man With The Golden Arm," has been signed by Decca as maestro.

He will slice a series of jazz and film albums and some of his classical compositions.

House Would Put 10% Bite on Phonos, Tapes 'Where They Compete'

Washington, May 22.

Record players and tape and wire recorders should become subject to a 10% excise bite, the House Ways and Means Committee has decided tentatively. The committee, where all Federal tax legislation originates, has been considering the report and recommendations of its special subcommittee on excise tax technical and administrative problems. The subcommittee proposed changes to eliminate inequities and to improve administration of the excise laws. The full committee will be continuing its work all this week.

The record players to be taxed would be those in competition with phonographs, which are already subject to a 10% levy at the manufacturers' level. Tape and wire recorders would be taxed because they are in competition with phonograph records, which are under a 10% tax.

The Ways and Means Committee also tentatively approved another amendment which would make the tax on tv and radio components apply to those in connection with entertainment type sets. The law presently covers all components. The committee rejected its subcommittee's suggestion that transistors, which are in competition with radio and television tubes, also be taxed at 10%.

Denton's French Rights To Bloom, Fields' Tunes

Just before Jack Denten, head of Publications Francis Day, returned to his Paris base he picked up Ben Bloom's newie, "The Legend of the Bells," an instrumental by Paul Weirick to which Elsie Simmons set the lyric. Denton also acquired five Latin-type instrumentals from pianist Irving Fields, bandleader-composer at the Park-Sheraton's Merm-aid Room, N. Y.

Fields will publish them himself in the U. S.

Cong. Committee Probes Fund

Continued from page 67

and fined $5,000, wasn't asked if CBS would use live musicians if the fund payments were eliminated. Similarly, Dean Johnston, attorney for the Assn. of Television Film Producers, which makes "about 70% of all telefilms," wasn't asked if the Trust Fund formula was responsible for the fact that "about 90% of all telefilms now use canned music."

Petrillo 'Defeatist'

Bob Crosby blamed the present music biz plight on Petrillo's "defeatist" attitude. Asked why N. Y. Local 802 hadn't joined the revolt, he opined that they're "probably waiting to see what happens to men here who face expulsion—which I guess now includes me."

(Petrillo and the AFM board started deliberations today (Tues.) in N. Y. on a recommendation to expel the leaders of the Local 47 revolt. A decision is expected shortly.)

Committee also heard Holly Humphries, orchestra manager for Ozzie Nelson, and read Nelson's letter recounting Petrillo's refusal to make a deal cutting fund payments in return for guaranteed employment. Result has been mounting pressure from ABC-TV to use canned music on "Ozzie and Harriet."

Cecil Read, Local 47 veepee, leader of the insurgents, was on the stand for almost three hours, taking up the entire morning session tracing background of the dispute, particularly the changing AFM policies on pix-to-tv which "cost local musicians $2,500,000" since last June on scoring fees for old theatrical pix sold to video. He also discussed the recording industry contract and injected new copyright angle, contending that Petrillo is now attempting to control international discussions of performers' property rights by creating what amounts to an international music performance trust fund. However, said Read, also involved would be actors and singers, whose unions (SAG, AFTRA) were "deliberately excluded from discussions by Petrillo's autocratic and dictatorial manner."

Pressure On Probe

Hearing opened against a background of reports of pressure from the Eisenhower administration to call off the probe of the Music Performance Trust Fund. Rep. Holt told a press conference Friday (18) that there had been pressure from several sources. He admitted, under questioning, that some of the pressure had come from "the executive branch of the Government" although he denied that there had been any direct communication from the White House.

Meanwhile, the insurgents sounded the battle cry for another stormy membership meeting to be held next Monday (28) with the official announcement of an agenda listing six instructions to delegates to the AFM convention in Atlantic City June 11-14. The delegates, elected two years ago, are John te Groen and Maury Paul, ousted as president and recording secretary of the local respectively two months ago in the early phases of the Local 47 dispute, and Phil Fischer, international studio rep for AFM and a former veepee of the local.

Trio, of course, are pro-Petrillo, but the membership will be asked to vote to order them to go before the convention with a series of suggestions for amendment changes curbing the powers of Petrillo and the international board, reversing the policy towards the Performance Trust Fund and reversing any action in connection with the recommended expulsion of the dissident leaders.

Other instructions to the delegates—if approved by the membership — would demand amendments under which the locals could participate in negotiations and approval of all collective bargaining agreements affecting them; and resolutions requiring for collective bargaining agreements to provide for residual rights and re-use payments comparable to those of SAG, AFTRA and other show biz unions.

A Bombshell

Dissidents sprang a bombshell at the Local 47 board of directors meeting Friday (18) in a series of maneuvers insuring control of the Board regardless of any action taken to expel the leadership "tried" by Goldberg. At intervals during the day (so that the insurgent majority was never threatened) five directors facing possible expulsion tendered their resignations. Successors were immediately nominated and voted into office on an "interim" basis, leaving the Head faction still in control of the local even if the threatened expulsions take place.

A similar maneuver took care of control of the Musicians Club, nonprofit organization in whose name is vested the title of the local's modernistic $150,000 home.

Directors who resigned were Uan Rasey, William J. Atkinson, Warren Baker, Jack Dumont and Ray Toland. They were succeeded by Virgil Evans, Warren Barker, Herbie Harper, Maurice Harris and John Tranchitella, all Read supporters.

Another fight was shaping up over proposed changes in the constitution of the Musicians Club, changes which te Groen promptly labeled as "Read's most diabolical plot to date." If passed, te Groen contended, the Club's property "would become the property" of a new musicians union which Read could set up, and "members who wish to remain in AFM would lose their property rights" in the Musicians Club.

Promise or Threat?

Hollywood, May 22.

Newest—and most unusual—disk version of the George Gershwin classic, "Porgy and Bess," will be released by Bethlehem Records in the next few months.

It features Frances Faye as Bess and Mel Torme as Porgy. Russ Garcia's orch backed.

DECCA SEEING DOUBLE ON ALBUM-SINGLE HITS

It's an unusual event when an album and a tune from the same album are simultaneous bestsellers in their respective brackets, but Decca has two such double clicks now riding. The diskery's soundtrack album of "The Man With the Golden Arm" is a topseller and a single platter extract from the score, the "Main Title" number, also has been showing up strongly.

In the same way, the soundtrack set of the Columbia Pictures production, "Picnic," has been a strong seller, while the "Moonglow"-"Theme From Picnic" single extract from that package has also been moving fast. Elmer Bernstein batoned the "Golden Arm" score and Morris Stoloff conducted the "Picnic" soundtrack.

MGM GUNNING FOR 'ANNIE' TRACK MARK

MGM Records is shooting for new sales on its soundtrack set of "Annie Get Your Gun." Label is prepping a promotion on the soundtracker geared to the re-release of the Metro filmusical set for June 15.

MGM sales execs figure that a new platter market for the set has developed since the film was first released in 1950. Label is pitching a 10-inch LP and a 12-incher. Later couples "Annie" with "Easter Parade," another Metro filmusical.

Satchmo in Top Form For Two Scot Shows

Glasgow, May 22.

Louis Armstrong and the All-Stars, here for two shows in the 3,500-seat auditorium of the massive Kelvin Hall, received a top welcome from local patrons. Satchmo faced a nearly two-thirds empty first performance, but the second show was much bigger. Armstrong was backed by a support layout. Lack of crowd for first show was blamed on high scale.

The mild first show didn't throw Satchmo off his style. He was in top form. So were his musicians.

Organ Music In Comeback But On Jazz Beat

Minneapolis, May 15.

As an "experimental" added attraction at the 4,100-seat Radio City Theatre, Charlie Winchell, new United Paramount circuit general manager, is re-introducing organ music.

This time, however, instead of emanating from the theatre's huge Wurlitzer, the music will be played on a newly installed Estey electrical so-called "hot" organ for jazz, swing, rock 'n' roll and stuff likely to appeal to the younger set.

Added quirk: Frankie Cammarata, majoring in music at the U. of Minnesota with the idea of becoming a symphony orchestra conductor eventually, will preside at the "hot" keyboard.

Cliff Ayers has moved his Melody Acres dancehall and restaurant operation from Covington Downs to the Log Cabin Park, Lathrop Rd., closer to Fort Wayne, Ind.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co.)	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	San Antonio—(Alamo Piano Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Ayres Music)	Minneapolis—(Don Leary Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	San Francisco—(Columbia Mus.)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	1	4	2	1	3	1	1	..	1	1	1	2	5	4	..	4	1	1	1	153
2	2	**MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme"	3	1	1	3	6	8	3	..	2	..	5	..	1	2	..	..	4	..	..	93
3	3	**PERRY COMO** (Victor) "Hot Diggity"	2	2	..	2	2	7	4	..	3	7	2	8	..	8	..	..	5	9	..	82
4	4	**GEORGE CATES** (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	5	..	..	2	..	1	..	1	1	1	..	5	3	69
5	8	**LES BAXTER** (Capitol) "Poor People of Paris"	5	..	..	7	1	..	..	..	8	..	4	..	..	..	..	6	3	8	2	55
6	5	**CATHY CARR** (Fraternity) "Ivory Tower"	9	7	..	5	9	6	2	..	4	8	..	5	..	..	4	..	..	..	..	51
7	12	**FOUR LADS** (Columbia) "Standing on the Corner"	10	3	3	8	5	5	10	..	10	..	..	6	..	..	..	..	..	6	..	44
8	6	**CARL PERKINS** (Sun) "Blue Suede Shoes"	4	..	..	10	..	..	7	..	5	3	8	4	..	..	..	8	..	..	..	39
9	9	**GOGI GRANT** (Era) "Wayward Wind"	..	6	7	6	10	..	8	..	6	..	..	..	4	..	..	3	..	..	..	38
10A	11	**LONNIE DONEGAN** (London) "Rock Island Line"	..	5	..	..	..	..	..	..	9	5	..	3	..	5	..	..	..	..	..	28
10B	7	**FATS DOMINO** (Imperial) "I'm in Love Again"	..	..	..	..	..	..	6	1	7	..	..	..	2	..	..	..	..	..	..	28
12	..	**ELMER BERNSTEIN** (Decca) "Man With the Golden Arm"	8	..	..	9	..	..	..	..	..	..	3	..	..	..	..	5	..	..	7	23
13	18	**AMES BROS.** (Victor) "It Only Hurts for a Little While"	..	..	..	..	..	2	..	3	..	..	..	9	..	..	..	..	..	..	..	19
14A	13	**DON ROBERTSON** (Capitol) "Happy Whistler"	..	..	..	..	..	10	9	..	..	..	..	10	..	7	..	..	..	2	..	17
14B	17	**FATS DOMINO** (Imperial) "My Blue Heaven"	..	..	..	..	7	..	..	..	..	..	..	..	..	..	7	2	..	..	..	17
16	14	**PLATTERS** (Mercury) "Magic Touch"	7	9	..	4	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	15
17	10	**LITTLE RICHARD** (Specialty) "Long, Tall Sally"	..	..	..	..	..	..	4	..	..	..	..	6	..	..	9	..	..	..	..	14
18	..	**VIC DAMONE** (Columbia) "On the Street Where You Live"	..	10	6	..	..	..	..	..	..	..	..	..	..	..	5	10	..	..	..	13
19A	23	**TEEN AGERS** (Gee) "Why Do Fools Fall in Love"	6	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	7	..	9	12
19B	20	**NELSON RIDDLE** (Capitol) "Lisbon Antigua"	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	6	..	6	12
19C	..	**CLYDE McPHATTER** (Atlantic) "Treasure of Love"	..	..	..	..	..	..	7	..	..	..	..	..	..	..	3	..	..	..	..	12
19D	..	**GALE STORM** (Dot) "Ivory Tower"	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	3	..	12
23	..	**NERVOUS NORVUS** (Dot) "Transfusion"	..	..	..	..	..	9	..	2	..	..	..	..	..	..	..	..	..	..	..	11
24	20	**TONY MARTIN** (Victor) "Walk Hand in Hand"	..	..	..	..	8	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10
25	..	**PEGGY LEE** (Decca) "Mr. Wonderful"	..	..	..	..	4	..	..	..	..	..	..	..	..	..	10	..	..	..	..	8

1	2	3	4	5	6	7	8	9	10
PICNIC	MY FAIR LADY	MUSIC FOR SWINGING LOVERS	ELVIS PRESLEY	MAN WITH THE GOLDEN ARM	CAROUSEL	HARRY BELAFONTE	SERENADE	OKLAHOMA!	BUBBLES IN THE WINE
Film Soundtrack	Broadway Cast	Frank Sinatra	Elvis Presley	Film Soundtrack	Film Soundtrack	Harry Belafonte	Mario Lanza	Film Soundtrack	Lawrence Welk
Decca DL 8320 ED 846	Columbia OL 5090	Capitol W 653	Victor LPM 1254	Decca DL 8257 ED 2335-6-7	Capitol W 694 EDM 694	Victor LPM 1150	Victor LM 1996	Capitol SOA 595 FDM 1, 2-595	Coral 57038

Inside Stuff—Music

Memphis has long been known for its film censorship, but a ban of a musical kind was recently imposed by another Tennessee city—Jackson. However, the Jackson censorship was of a benevolent sort designed to keep an old lady's feelings from being hurt. When the Casey Jones' memorial was recently dedicated at Jackson, in the house "the brave engineer" occupied before his tragic train wreck death in 1900, a feature of the program was taped dubbings of about a score of "Casey Jones" recordings provided by Jim Walsh, VARIETY musicologist. But to spare the feelings of Jones' 86-year-old widow, who was present and made a spry speech, Jackson officials asked that the erasing device be applied wherever the couplet about Casey's children having "another papa on the Salt Lake line" occurred. This was done, thus sparing the feelings of Mrs. Jones, who has battled against the lines she has considered objectionable ever since the "Casey Jones" ballad swept the country in 1910.

MGM Records likes those tv plugs. Label has set seven of them for its diskers in a push for immediate exposure on new releases. Joni James will feature her new disking, "I Woke Up Crying," on the Arthur Murray CBS-TV show tomorrow (Thurs.) and the Ed Sullivan CBS-TV show June 10. Rosalind Paige will sing her latest platter, "Have Faith and Have Patience," on ABC-TV's "Star Tonight" tomorrow (Thurs.). The NBC-TV daytime soaper, "Modern Romances," is currently plugging the Connie Francis waxing of "Forgetting" and thrush will showcase it on CBS-TV's Stage Show" June 16. Betty Madigan will introduce her new release of "Crying" on Eddy Arnold's ABC-TV show June 7. MGM is also readying a new release for Barry Gordon to be introduced June 5 on the Milton Berle show on NBC-TV.

The Pittsburgh Courier, Negro newspaper, wound up its 10th annual Theatrical Poll last week after nine weeks of balloting. Winners in the varied categories were: Count Basie (big band), Red Prysock (combo), Don Shirley (trio,) Playboys (harmony group), Gloria Irving (girl pop singer), Linda Hayes (girl r&b singer), Nat King Cole (male pop singer), B. B. King (male r&b singer), Bill Doggett (organist), The Famous Ward Singers (gospel), Herbert Carson (gospel singing single), Steve Allen (tv stars), Dorothy Dandridge (film stars), Eddie Anderson (radio stars) and John Smith (new find). Plans for the awards presentation have not yet been finalized.

Many queries about the status of L. Wolfe Gilbert within the American Society of Composers, Authors & Publishers since he was defeated in his bid for the Society's presidency have cued an announcement that Gilbert is still chairman of ASCAP's Coast committee. He also remains as an active member of the ASCAP board of directors. Serving under Gilbert in the Coast ASCAP committee are Leo Robin, William Grant Still, Johnny Green, Harry Warren and Jimmy McHugh. The announcement of Gilbert's present status was made on ASCAP stationery.

Plans by Philips to wax a performance of Louis Armstrong and his All Stars during concerts at the City Hall, Newcastle, England, were vetoed by the British Musicians' Union last week. Philips hoped for okay to record the group, Armstrong being under contract to Columbia Records for whom Philips issues disks in England. Contracts for the Armstrong tour included a paragraph which stipulated he must not record, film, televize or broadcast, except for the purpose of an interview. A similar clause is in Freddy Randall's contract for his U.S. trip.

Decca prexy Milton R. Rackmil has presented the first copy off the presses of the album, "Holiday in the Dominican Republic," to Generalissimo Rafael L. Trujillo, head of the South American country. Rackmil pointed out the album, part of the company's "Holiday" series, was recorded with Dominican musicians and represents the first time that a major U.S. company has ever recorded in the Dominican Republic.

Nick Kenny's tune, "Israel," a tribute to that nation by the N.Y. Daily Mirror syndicated columnist, is being pitched to the major companies with a fund-raising peg for the United Jewish Appeal. Danny Scholl sang the tune at the recent Yankee Stadium, N.Y., rally for Israel and his manager, Nat Saken, has been huddling with several top diskers to issue such a platter with proceeds to go to the UJA.

Mrs. Maria August Trapp, mother of the w.k. Trapp Singers and an Austrian baroness, has been named as the Catholic Mother of 1956 and will be presented the gold medal of the National Catholic Conference on Family Life. The Trapps have resided in Stowe, Vt., since 1942, when they fled to the U. S. after the Nazis' seizure of their belongings.

The Chicago Tribune kicks off a full page of record news and advertising to appear Saturdays beginning June 2. The disk page will feature Top 10 listings, features, news stories and a bylined column by former trade reporter Steve Schickel, WGN disk jockey and the page's editor. Move counters deejay Howard Miller's lengthy Sunday column in the Sun-Times and Jay Trompeter's similar effort in the Herald-American. The Daily News has not as yet decided on its competitive move.

Latest music biz-television tieup was showcased Sunday (20) on "Goodyear Television Playhouse" (NBC-TV). Drama, tagged "In the Days of Our Youth," had a special title song written by Milton Drake and Ulpio Minucci. Tune was put on wax by Jeff Clay for Coral. Larry Spier is publishing.

GOTTA EXPLAIN JAZZ IN SHAKESPEARE BURG

Stratford-in-Ontario, No. 2 after Stratford-on-Avon and before Stratford-in-Connecticut as a Shakespearean Centre, will run a jazz season, July to Aug. 11, in tandem with its regular repertory of the Bard.

Wilbur de Paris is the opener. Duke Ellington, Cal Nackson, Dave Brubeck, Art Tatum are others.

Jazz will be explained in Shakespeare's outpost by Hat Hentoff, John Hammond and Barry Ulanov.

Scopp's O'Seas Gander

London, May 22.

Maurice Scopp, newly appointed chief of Robbins Music Corp., arrived in London yesterday (Mon.) for confabs with Paddy Crookshank, European manager.

After a 10-day stay in London, Scopp will begin a tour of Robbins' offices on the continent.

Robt. Wagner's Own Coin For 'Dying' Pic's Disk

Hollywood, May 22.

Determined to launch himself on another career, thesp Robert Wagner has shelled out his own money for an independent waxing of the title tune from "A Kiss Before Dying," the United Artists film in which he stars. Now, he's getting some diskery interest, both in the platter and in Wagner himself as a record possibility.

Tune was written by Lionel Newman and Carroll Coates.

Who's Minding the Store?

Hollywood, May 22.

Four Capitol Records execs will be in Europe on business simultaneously next month.

Quartet includes prexy Glenn E. Wallichs, James W. Bayless, veepee; Francis Scott 3d, artists & repertoire chief; and Dick Jones, diskery's classical a&r man headquartered in N. Y.

Blitzstein's Legit Label

Marc Blitzstein's musical compositions for the theatre will be put into the groove by Westminster Records. Excerpts from "Regina," "No For An Answer" and "The Cradle Will Rock" will be included in the package.

The tunes will be cut by Jane Connell of "New Faces of 1956," Alvin Epstein of "Waiting For Godot" and Roddy McDowell of "No Time For Sergeants."

Victor Pacts Combo Just Out of Air Force; Bows Swinging Chorus

Hollywood, May 22.

Just six weeks out of the Air Force, a new vocal-instrumental trio, The Sabres, have been inked by RCA Victor and will etch an album shortly as the first effort under the contract. Trio is current at the Sahara, Las Vegas.

Outfit, consisting of Jerry Wright, Dick Henson and Fritz Weybright, has been signed to a personal management contract by Norm Malkin, and then picked up by GAC. Initial date at the Sahara has already brought a contract from entertainment director Stan Irwin for return appearances in 1957.

Diskery is also launching a new group, the Randy Van Horne Swingin' Chorus, via the album route. Outfit cut its first package here last week under the supervision of Dennis Farnon. It consists of 16 voices backed by a small jazz group.

HUB JAZZOPHILE WEIN MAKES THE TV GRADE

Boston, May 22.

George Wein, Hub jazz expert, director of the Newport Jazz Festival and operator of Storyville nitery here, has been inked as musical director of the NBC-TV Sunday (June 10) "Alcoa Hour" program, "The Trumpet Man."

Many of the jazz artists who have appeared for Wein at Storyville and in the Newport Jazz Festival will be on the program. To be featured are Ruby Braff and Jimmy McPartland, Vic Dickenson, Peanuts Hucko, Buzzy Drootin, Milt Hinton, with Wein himself at the piano.

Wein is an instructor at Boston U. on the history and development of jazz.

2 Bylaw Changes Put To ASCAP Membership

ASCAP members are currently voting on a couple of technical amendments to the Society's bylaws which were proposed recently by Stanley Adams, board member who just stepped out of prexy post. One amendment involves the filling of vacancies on the ASCAP board.

Present articles fail to take into account that all board members have been elected for two-year terms since 1950, rather than the previous system of electing one-third of the board each year with each member serving three years. Adams' amendment brings the provision for filling vacancies in line with this.

Other amendment is similarly constructed to bring the bylaws into conformity with the facts and concerns the procedure of making appeals. Present wording has the board as the top appeal panel while the amendment would change that to read a panel of board members.

Cabbie Asks $100,000 In 'Wake The Town' Suit

San Francisco, May 22.

James Johnson, a 29-year-old Frisco cab dispatcher, finds tunes running through his head while he works. Or so, at least, he says in a $100,000 general damage suit he filed in Federal Court last week. Seven years ago, his suit claims, he discovered a tune he titled "Looking Into Space."

But now he claims he heard the same tune, this time called "Wake the Town and Tell the People." Johnsons suit acknowledges the words are different but claims the pop hit used the "composition and format" of his melody.

So he's suing the publishers, Joy Music, and writers Jerry Livingston and Sammy Gallop.

Talent Jockeying in Chi's Jackpot Of Jazz Joints Bopping a New High

By GABE FAVOINO

Chicago, May 22.

The Chicago jazz scene continues to expand. Latest entry in the rash of niteries adopting a jazz policy is the Modern Jazz Room, which opened last week (18) with J&K booked in for 10 days as the room's preem jazz talent.

The room, situated above the Preview Lounge, is operated by Ralph Mitchell and Milt Schwartz, who also run the Preview. The Preview will continue to showcase the more commercial dixieland and rook 'n' roll groups, while the new room will offer exponents of avant-garde jazz. The jazz spot was converted from a terpery. Mambo City laid low as the mambo craze died down.

The new room will feature names and semi-names of the progressive school of jazz. Eli Phelps, former Decca record plugger here, is handling promotion for acts playing the room and their records. Associated Booking Corp. agent Hal Munroe is house booker.

Following J&K, Gerry Mulligan bows May 30 for two weeks, Chet Baker comes in June 20 for two, Dan Elliott opens July 4 for a pair, Chico Hamilton is set for two frames July 18 and the Australian Jazz Quartet is inked for a two-weeker Aug. 1.

London House Adds Week

Meanwhile, the London House, which originally set the pace for Chi recent jazz nitery upbeat, is lengthening its bookings from four to five weeks. Currently, the Marian McPartland Trio is on the bandstand, to be followed by the Barbara Carroll Trio May 30, the Billy Taylor Trio July 4, the Teddy Wilson Trio Aug. 8, and Errol Garner on Sept. 12. Stretching the engagements from four to five weeks was dictated by two factors: the Merienthal brothers, who operate the London House, feel that the musical groups who have played there all could have stayed

(Continued on page 73)

'Littlest Revue' As Epic's 1st Legit-Cast Album

Epic Records, Columbia subsid, will get its first crack at the original cast album field with "The Littlest Revue." Show preemed at the off-Broadway Phoenix Theatre last night (Tues.).

The Epic disking will mark the third off-Broadway production to get into the groove in recent years. MGM waxed "The Three Penny Opera" and RCA Victor packaged "The Golden Apple." Score for the revue is mostly by Vernon Duke and Ogden Nash. Featured in the cast are Charlotte Rae, Larry Storch, Tammy Grimes and Joel Gray. Frank Music, tune smith Frank Loesser's firm, is publishing.

Epic also plans to release single platters from the score.

British Publisher Rights Force 'Hit Parade' Off Amer. Forces Network

Frankfurt, May 22.

Officials at the American Forces Network headquartering at Hoechst near here have admitted that British publishers' rights have forced them to discontinue the popular "Hit Parade" show.

Show, which has been a major Saturday night feature at the AFN net for many years, has been produced by the station itself based on a compilation of the top hits listed in VARIETY and from recording company information of the most popular current tunes in the U. S.

However, it is a fact of long-standing grievance to AFN listeners that British song publishers option music from American musicals, and until the musical itself has played in England, the music from it cannot be aired where British listeners can hear it, in order that they will not be tired of the music before the show plays. Although the purpose of AFN is to provide entertainment and information for the U. S. troops in Europe, the music ban extends to its shows, since many of its listeners are British.

AFN officials and listeners have long objected to this ruling, since it deprives American troops stationed here of hearing music that's popular in the States. As a result, "Hit Parade" has become unreal, since many of the American counterpart tunes cannot be aired in this area. Only recently, the music from "Plain and Fancy" and "Three Penny Opera" and "Pajama Game" has been cleared here, coinciding with or following the opening of the plays in London.

Ed Sullivan is replacing the "Hit Parade" in its eve slot.

DECCA'S ALBUM SPREE ON RUSS MORGAN (8)

Hollywood, May 22.

Decca is on a hefty album kick with Russ Morgan, who has begun cutting his fourth package of the year. This one is a 12-inch LP of Jimmy McHugh tunes. It'll be tagged "I Can't Give You Anything But Love."

Label plans a total of eight Morgan albums, comprising 96 sides, for release this year. Ready to go now are "Tap Dancing Music," "Viennese Waltzes," and "Does Your Heart Beat For Me," which consists solely of Morgan originals.

Terry's Baton-to-Booking

Dan Terry has gone over to the other side of the booking fence. A bandleader for the past couple of years, Terry last week became an agent in General Artists Corp.'s cocktail department.

He'll specialize in jazz units.

Anita Ellis' Epic

Nitery thrush Anita Ellis has been set for a special album deal by Epic Records. Warbler has also been the film soundtrack singing voice for Rita Hayworth and Jeanne Crain.

In the singles field, Epic added the Kossol Sisters to its roster.

GOLDSEN NOW FINDS MOOLA IN THE HULA

Hollywood, May 22.

What started out to be purely a matter of personal interest has developed into a big, and suddenly profitable, business for publisher Mickey Goldsen, whose Criterion firm now boasts a big catalog of South Seas native music. Material ranges from ancient chan's to the modern dance stuff prevalent in the Islands.

Now, Harry Owens has made a deal to use the Criterion package for his upcoming series of 15 minute travel telefilms based in the romance of the Tahiti area. Similarly, a Criterion item, "The Far Lands," written by James Normal Hall and Eddie Lund, has been picked as the theme for the Jon Hall "Knight of the South Seas" vidfilm series. Calls for the music also are developing in other quarters and Criterion recently placed some of its stuff in a commercial film made for the Matson Line, whose steamers ply between the mainland and Honolulu.

Edinburgh Shaves Ice For Danceband Kick

Edinburgh, May 15.

Murrayfield Ice Rink here, one of the largest in Britain, has switched for the summer to an experimental season of leading dance orchs. Ice has been taken off and a large dance floor laid down. Special decor and drapes from Paris will give the arena an intimate air.

The Basil & Ivor Kirchin Band teed off the new season this week. Others pacted are the orchs of Carl Barriteau, Sid Phillips, Frank Weir, Malcolm Mitchell, Teddy Foster, Eric Delaney, Johnny Dankworth, Dr. Crock and Freddy Randall.

Aim is to give East of Scotland customers same facilities for listening and dancing to star bands as have been provided for 16 years at Green's Playhouse ballroom in Glasgow.

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

• ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Dave Leeds—WMCA—New York	Lou Dennis—WBRY—Waterbury	Jerry Strong—WMAL—Washington	Howie Leonard—WPOR—Portland	Lee Case—WAYE—Baltimore	Dave Maynard—WORL—Boston	Michael Bushell—WMAS—Springfield	Alan Owen—WMID—Atlantic City	Larry Brownell—WKBW—Buffalo	Ed Meath—WHEC—Rochester	Lou Barile—KKAL—Rome-Utica	Mac McGuire—KYW—Philadelphia	Bill Brant—WJAS—Pittsburgh	Joe Hyder—WADK—Newport	Dean Slack—WJOY—Burlington	SOUTH: Bob N. Perry—WQAM—Miami	Pat Chambers—WFLA—Tampa	Don Sherman—WAFB—Baton Rouge	Jack Gale—WTMA—Charleston	Bob Larimer—WSIX—Nashville	Jim Lowe—WRR—Dallas	Roger Clark—WNOE—Norfolk	Ray Schreiner—WRNL—Richmond	MIDWEST: Jim Lounsbury—WGN—Chicago	Robin Seymour—WKMH—Dearborn	Steve Cannon—WLOL—St. Paul-Mpls.	Ken Albridge—KHMO—Hannibal	Norman Wain—WDOK—Cleveland	Lou Emm—WHIO—Dayton	Rudy Erlis—WTOL—Toledo	Dick Drury—WHHH—Warren	Gene Piatt—KELO—Sioux Falls	Del Clark—WRIT—Milwaukee	FAR WEST: Bill Kelso—KTKT—Tucson	Allin Slate—KIEV—Glendale	Peter Potter—KLAC—Los Angeles	Bob Holmes—KSJO—San Jose	Bill Previtti—KDEF—Albuquerque	Ray Briem—KLUB—Salt Lake City	Bruce Vanderhoof—KING—Seattle	TOTAL POINTS
1	7	6	Gogi Grant	Era	†Wayward Wind	7	7	6	1	3	..	..	8	4	6	1	5	..	2	..	..	..	..	1	2	10	4	3	10	10	9	..	1	10	..	4	..	1	1	..	..	1	3	1	7	7	183
2	8	8	George Cates	Coral	*Moonglow-Picnic	..	1	..	10	..	..	..	1	..	..	..	1	..	..	..	1	..	..	..	..	..	..	..	..	2	..	1	4	1	1	..	7	3	..	4	1	3	..	5	..	9	132
3	1	12	Elvis Presley	Victor	†Heartbreak Hotel	1	3	..	..	..	1	8	6	2	7	..	..	..	1	3	..	..	4	..	3	..	..	1	..	6	3	4	..	2	4	..	..	..	..	..	..	..	..	..	130
4	3	8	Morris Stoloff	Decca	*Moonglow-Picnic	2	..	..	10	1	5	..	..	1	1	8	..	..	1	2	1	..	..	..	..	1	5	..	..	..	..	..	..	..	9	..	..	..	..	..	..	1	..	2	..	115
5	4	9	Cathy Carr	Fraternity	*Ivory Tower	4	2	3	..	..	..	9	..	..	2	..	2	3	10	..	..	..	..	..	9	..	..	..	..	5	..	4	..	..	3	..	2	..	..	7	..	..	2	2	..	107
6	4	6	Four Lads	Columbia	*Standing on the Corner	10	..	..	..	..	..	6	2	10	5	6	..	..	3	9	..	..	..	3	..	2	..	6	8	3	..	2	..	..	..	..	..	6	..	..	..	6	..	9	8	94
7	2	12	Perry Como	Victor	*Hot Diggity	3	..	2	..	..	..	..	3	3	..	..	1	4	..	..	..	..	..	..	..	1	6	..	..	..	..	..	5	3	5	..	..	..	..	..	4	..	..	..	92
8	9	9	Platters	Mercury	*Magic Touch	8	..	..	..	..	..	1	10	..	9	..	4	..	4	..	..	..	..	..	..	..	5	..	1	7	..	8	..	7	..	..	3	..	..	..	..	..	9	..	1	77
9	21	3	Rover Boys	ABC-Par	†Graduation Day	..	9	..	2	..	8	..	..	9	3	..	..	..	9	..	9	..	..	1	..	..	..	1	6	..	1	..	..	..	..	6	..	..	10	8	..	..	9	..	..	74
10	32	4	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	..	..	4	..	..	..	5	7	..	..	..	..	8	3	..	4	5	..	..	..	..	..	..	..	..	..	2	4	..	7	..	..	5	..	67
11	16	8	Vic Damone	Columbia	*On Street Where You Live	..	..	5	..	2	..	..	5	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	5	..	..	..	2	4	..	1	..	63
12	14	6	Don Robertson	Capitol	†Happy Whistler	..	..	..	..	..	..	..	..	..	..	4	7	..	..	..	6	..	..	4	7	..	7	..	8	10	..	..	..	1	..	..	5	..	..	..	8	4	..	..	61
13	11	8	Tony Bennett	Columbia	*Can You Find It in Heart	..	4	1	4	..	..	..	..	..	..	..	..	..	5	8	..	..	..	7	2	7	9	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	53
14	19	4	Four Lads	Columbia	*My Little Angel	..	6	4	..	..	4	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	37
15	15	13	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	..	4	..	..	..	..	6	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	2	..	..	..	..	..	9	10	..	..	3	..	..	35
16	10	13	Carl Perkins	Sun	†Blue Suede Shoes	5	..	..	..	..	..	..	..	..	..	..	3	..	..	10	..	..	..	6	..	..	..	..	..	8	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	29
17	13	9	Nelson Riddle	Capitol	†Port-au-Prince	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	2	4	..	..	3	..	28
18	..	1	Chordettes	Cadence	*Born to Be With You	..	..	..	..	5	..	..	..	4	..	..	..	..	6	..	..	..	..	10	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	7	..	..	27
19	20	3	Sylvia Syms	Decca	*I Could Have Danced	..	..	..	..	..	..	..	..	8	..	..	10	8	..	..	..	..	..	..	..	..	2	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	8	..	25
20A	38	3	Joe (Fingers) Carr	Capitol	*Portuguese Washerwoman	..	..	10	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	5	..	..	..	..	..	..	..	..	..	..	24
20B	25	9	Eddie Fisher	Victor	†Without You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	6	2	24
22A	17	3	Diamonds	Mercury	†Church Bells May Ring	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	9	..	2	..	..	..	..	..	..	..	..	..	23
22B	27	2	Fats Domino	Imperial	†I'm in Love Again	..	..	..	..	..	2	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	23
24A	..	1	Frank Sinatra	Capitol	*How Little We Know	..	..	..	8	..	..	..	7	..	..	..	6	..	..	..	2	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
24B	..	8	Richard Maltby	Vik	*Man With the Golden Arm	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	3	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	21
26A	35	5	Joni James	MGM	*I Woke Up Crying	..	..	..	5	..	7	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	8	..	..	20
26B	26	2	McGuire Sisters	Coral	*Picnic	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	6	..	..	10	..	..	..	..	..	..	..	..	20
26C	..	5	Eydie Gorme	ABC-Par	*Too Close for Comfort	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	5	..	..	20
26D	..	1	Clyde McPhatter	Atlantic	†Treasure of Love	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	5	..	..	1	..	..	..	..	..	..	..	..	20
26E	12	5	Gale Storm	Dot	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	3	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	20
31A	..	1	Fontane Sisters	Dot	†I'm in Love Again	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	10	6	..	..	19
31B	31	2	Georgia Gibbs	Mercury	†Kiss Me Another	..	..	..	..	..	10	..	..	7	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	4	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	19
33	..	2	Dream Weavers	Decca	*Love Can Go a Long Way	..	..	..	..	6	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	9	..	..	..	..	..	..	..	..	..	..	18
34A	27	6	Nat (King) Cole	Capitol	*Too Young to Go Steady	..	..	8	..	..	..	..	9	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	16
34B	35	4	Teen-Agers	Gee	†I Want You to Be My Girl	..	8	..	..	..	..	5	..	..	..	10	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
36	..	2	Four Esquires	London	†Look Homeward, Angel	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	7	..	..	..	..	..	..	..	..	15
37	..	1	Dean Martin	Capitol	*Standing on the Corner	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	9	7	..	..	..	..	6	..	..	..	..	14
38A	21	10	Lonnie Donegan	London	†Rock Island Line	9	..	..	..	..	..	7	..	..	9	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	13
38B	27	4	Four Aces	Decca	*To Love Again	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	7	..	8	..	..	8	..	..	..	..	..	..	..	13
38C	..	5	Bing Crosby	Decca	*In a Little Spanish Town	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	13
38D	24	10	Dick Jacobs	Coral	*Man With the Golden Arm	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	13
42A	..	1	Johnny Desmond	Coral	†Without You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	2	..	..	..	..	12
42B	..	1	Elvis Presley	Victor	†I Want You, I Need You	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	7	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
44A	6	17	Les Baxter	Capitol	*Poor People of Paris	6	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	11
44B	41	5	Little Richard	Specialty	†Long, Tall Sally	..	..	..	..	..	..	3	..	..	..	..	10	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	11

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TOM ARMSTRONG
WGAR

RON BARRETT
WGAR

TOM BROWN
WHK

JERRY BOWMAN
WERE

TOM EDWARDS
WERE

JOE FINAN
WJW

BOB FORSTER
WSRS

BILL GORDON
WHK

WALT HENDRICHS
WERE

BRIAN HODGKINSON
WHK

WES HOPKINS
KYW

BILL MAYER
KYW

PHIL MCLEAN
WERE

HAL MORGAN
WGAR

BILL RANDLE
WERE

CARL REESE
WERE

BILL REID
WDOK

JOHN SLADE
WJMO

NORMAN WAIN
WDOK

"BIG" WILSON
KYW

...the hottest salesmen in the nation's eleventh market*!

These fellows have more friends than anyone in greater Cleveland. And it's easy to understand why. Each day they call on thousands of loyal listeners who believe in them and what they say. Why not let these key salesmen in this key market turn their charm on your product?

*population rank in Sales Management "Survey of Buying Power," 1956.

RCA VICTOR spotlights hometown broadcasting

Goody Asks 750G In Hi-Fi Trust Suit

Sam Goody, large N. Y. dealer in disks and audio equipment, filed a $750,000 triple damages action in N. Y. Federal Court last week against several manufacturers of hi-fi equipment and Hudson Radio Corp., a competitive retail store. Other defendants are R. T. Bozak Sales, Electro-Voice Inc. and Eugene Carduner, distributor of British equipment in the U. S.

Plaintiff charges that he had entered into deals with the manufacturers for their equipment to be sold through the Goody Audio Center, a part of Goody's disk outlet in N. Y. Goody now charges that the defendants have entered into an agreement to stop selling him and thus are engaged in a conspiracy and combination in violation of the antitrust laws.

Victor Adds New Field Rep for Singles Dept.

Dick Maxwell has been added to RCA Victor's pop singles division as field representative for the southern territory. Formerly sales rep for RCA's Milwaukee distributor, Taylor Electronics, Maxwell is one of a half-dozen Victor staffers on the road plugging nothing but single disks. Victor has a similar personnel complement in the field for the album division.

Maxwell took the spot formerly held by Sam Esgrow, who has been moved into the company's home instruments division.

Torch Carries Smitman

Ralph R. Smitman returned to the music biz last week as general manager of Torch Productions, an ASCAP firm.

He previously was associated with Von Tilzer Music.

Westminster Exec O'Seas

Henry Gage, v.p. of Westminster Records, headed for Europe over last weekend to expand the long-hair company's distribution abroad.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS FRESLEY (Victor)	Heartbreak Hotel / Blue Suede Shoes / I Want You, I Need You
2	2	MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme
3	3	PERRY COMO (Victor)	Hot Diggity / Juke Box Baby
4	6	GEORGE CATES (Coral)	Moonglow-Picnic Theme
5	4	CATHY CARR (Fraternity)	Ivory Tower
6	5	CARL PERKINS (Sun)	Blue Suede Shoes
7	8	LES BAXTER (Capitol)	Poor People of Paris / Tango of the Drums
8	10	FOUR LADS (Columbia)	Standing on the Corner / My Little Angel / No Not Much
9	7	PLATTERS (Mercury)	Magic Touch / Great Pretender
10		GOGI GRANT (ERA)	Wayward Wind

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	2	†HEARTBREAK HOTEL	Tree
3	4	*IVORY TOWER	Melrose
4	3	*HOT DIGGITY	Roncom
5	5	*POOR PEOPLE OF PARIS	Connelly
6	7	*STANDING ON THE CORNER	Frank
7	6	†BLUE SUEDE SHOES	Hi-Lo-H&R
8	9	†WAYWARD WIND	Warman
9	10	†WALK HAND IN HAND	Republic
10	8	*MAGIC TOUCH	Panther

Col Sampler

Continued from page 67

to spark its summer revenue with a special sales program on its album product. During June, July and August, diskery will give dealers one cuffo LP for every 12 albums ordered. Six additional albums will be cuffoed for every 144 sets purchased.

The bonus deal will apply to Jubilee's extended play product also. There are about 50 album's in Jubilee's catalog now.

With the Morty Palitz regime just a little more than two weeks old, label is now settling down to a regular release pattern. With four albums due in May, Palitz will slice the schedule during the summer season to one a month. In the singles field, plan now calls for the release of two platters every two weeks.

Disk Names

Continued from page 67

tinue to get first call on repertory from the U.S. company.

Similarly in the British Decca setup where Mantovani has been the big name in the U.S., via London Records, it's likely that another British Decca maestro, Frank Chacksfield, will be given a buildup on the Victor label in the U.S. under terms of the deal which gives Victor the call on some of British Decca's names for distribution here.

Metropolitan Opera star soprano Victoria de los Angeles is likely to be in a favorable position between HMV and Victor when her HMV deal runs out. Victor, which has been accenting opera releases with the top Metopera names, would like to retain the singer since she's virtually indispensable. The possibility of talent swaps, a la the baseball clubs, is also likely among the various companies who want to arrive at a well-balanced roster which complements, rather than conflicts with, their foreign affiliates.

'Hit Parade' Lineup

(On May 19 NBC-TV Show)

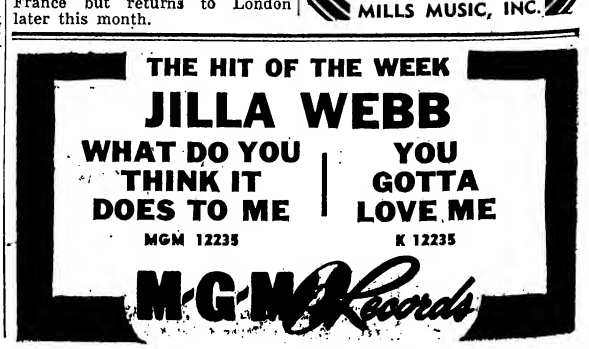
1. Heartbreak Hotel.....Tree
2. Moonglow .....Mills
3. Hot Diggity.....Roncom
4. Poor People Paris.Connelly
5. Suede Shoes:..Hi-Lo-H&R
6. Picnic .....Col Picts.
7. Ivory Tower .....Morris

Howie Richmond Abroad

London, May 22.

U. S. music publisher Howie Richmond has arrived in London for a month's business visit. He spent his first week conferring with David Platz of Essex Music, the British side of Richmond's business.

Richmond flies on to Italy and France but returns to London later this month.



Chi's 500G Combo Eat-Terp-Teevee

Chicago, May 22.

A Chicago south side restaurant operator is building what may be the first restaurant, ballroom and outdoor theatre especially designed for tv band remotes. Tony De Santis, whose Martinique eatery has grown too big for its present locale, plans to debut his new concrete and steel showplace July 1, at a cost of around $500,000.

De Santis is planning to invite top execs of all local video outlets to o.o. his new spot to excite their interest in the kind of thing he's mulling and possibly conclude a deal with one of them.

A unique feature of the new Martinique is a special balcony for placement of tv camera crews, with a two-and-a-half inch conduit for a video line. Construction of steel-supported balcony forced the ceiling up on one side of the room to almost twice the height of the rest of the place. From the tv balcony, directly opposite a jumbo bandstand, it will be possible to pan the entire room, and of course, to focus directly on the band. Room will be dominated by a two-story waterfall, running into a basement ballroom with room for 1,500 dancers or 800 diners. Upstairs capacity is 600.

De Santis says he is currently negotiating with seveal bandleaders and that Wayne King so far seems to be the strongest contender.

Decca in Big Spree On Legit 'King' As Pic Nears

Once again an original legit cast album will have renewed commercial values as a result of the pic version of the Broadway musical. With 20th-Fox's version of Rodgers & Hammerstein's musical, "The King and I," due to be released this summer, Decca Records has already started a promotion of its five-year-old legit cast album starring the late Gertrude Lawrence and Yul Brynner. Latter is also starring in the Capitol Records' soundtrack set of the pic.

In the last year, Decca has had renewed sales activity on such legit cast albums as "Oklahoma," "Carousel" and "Guys and Dolls" as a result of the musical's Hollywood versions.

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 13 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	San Antonio—(Alamo Piano Co.)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	San Francisco—(Pac. Coast Music)	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	1	*Hot Diggity (Roncom)	5	9	9	1	2	6	..	6	1	2	3	2	1	85
2	1	*People of Paris (Connelly)	8	3	..	2	9	3	10	2	2	4	7	1	7	74
3	3	*Ivory Tower (Morris)	1	1	3	3	8	..	..	1	5	1	..	..	5	71
4	5	†Walk Hand in Hand (Republic)	2	..	1	6	1	9	..	4	..	6	8	..	2	59
5	10	*Moonglow (Mills)	6	2	..	10	3	8	2	..	..	3	5	..	8	52
6	6	*Standing on Corner (Frank)	3	5	5	5	..	2	9	10	..	10	1	..	9	51
7	4	*Mr. Wonderful (Laurel)	..	..	..	2	4	..	7	..	..	7	5	10	7	..	35
8A	8	†Suede Shoes (Hi-Lo-H&R)	..	..	..	8	10	..	..	7	3	8	..	4	4	33
8B	11	*Picnic Theme (Columbia Pic)	4	..	..	..	7	..	1	3	..	7	..	..	..	33
10	7	†Rock & Roll Waltz (Sheldon)	..	..	..	7	..	..	..	8	4	..	4	5	..	27
11	..	*On Street You Live (Chappell)	..	8	4	..	..	..	4	..	..	..	2	..	..	26
12	9	†Heartbreak Hotel (Tree)	..	..	7	9	6	..	..	9	8	..	6	8	..	24
13	11	*Danced All Night (Chappell)	7	7	6	..	..	1	..	..	..	..	..	..	..	23
14	..	†Wayward Wind (Warman)	10	6	..	..	4	10	..	..	..	..	..	..	3	22
15	13	*Moritat (Harms)	..	..	..	..	..	..	3	..	9	..	..	3	..	18

Talent Jockeying In Chi

Continued from page 69

there profitably for a longer time and that longer bookings will make it possible to avoid repeating the same groups too often.

When the new Modern Jazz Room opens, Chicago will have seven music rooms of importance, four in or near the Loop (the Blue Note, the London House, the Preview and the Modern Jazz Room) and three on the south side, (the Crown Propeller Lounge, the Stage Lounge, and Budland). This tally does not take into account the minor rooms with local groups or the Cloister Inn, where an attempt is made to discover potential jazz stars and ink them to longterm contracts. A report has Cloister operator Paul Raffles thinking of converting his basement jazz emporium to a record name policy.

Threat To Blue Note

The growing number of rooms showcasing musical groups, a development in part dictated by modern day show biz economics (20% tax, Vegas and tv-hypoed entertainer salaries, and difficulty of obtaining name performers in niteries, all of which have hurt the traditional nitery), shapes as a threat to Chicago's oldest jazz nitery, the Blue Note. Faced with little competition for years, owner Frank Holzfeind is watching acts that used to play his room exclusively now being booked into the Johnny-come-lately rooms. For example, Errol Garner, Marian McPartland, and the Australian Jazz Quartet all played the Blue Note in the past. Now, tradesters believe, it looks like Holzfeind will have difficulty getting enough strong attractions to keep the Blue Note humming 52 weeks a year. He still has the only conveniently located room large enough to play the big bands; but it's not necessarily true that the big bands, in short supply anyway, make big coin for an operator and certainly he can't operate 52 weeks with Kenton, Basie and Ellington alone.

Another interesting fact highlighted by the Windy City jazz boom is that Associated Booking Corp. thoroughly dominates the jazz field; the whole Chicago jazz upbeat has been sparked by veepee Freddie Williamson of ABC and agent Hal Munroe, with Joe Glaser calling signals from New York. This is of course a two-edged sword, with the nitery operator who won't play ball getting the wrong edge. Still, a lot more people are making healthy coin this way than if everybody went fishing, although ABC stands to make money win, lose or draw and regardless of who they sell to, just so long as they keep selling.

Album Reviews

Continued from page 66

specimens in Latin tempo under the title of "Invitation To The Mambo" . . . In a more traditional vein, **Joe Sullivan's** superlative keyboard style is showcased unaccompanied in a Down Home Records release under the title of "Mr. Piano Man" . . . Another keyboard master, **"Earl (Fatha) Hines,** plays the music of Fats Waller in a Fantasy label platter, backed by a rhythm trio . . . Veteran performer Clancy Hayes is heard on a repertory of ragtime and blues standards with the Lu Watters Jass Band on a Down Home disk. *Herm.*

French for Travel is a good Columbia LP (ML 5086) which, as the title indicates, has Howard G. Harvey, French prof at the U. of Rochester, presenting a savvy road company of Berlitz on wax—excepting that Berlitz has nothing to do with it. Four different voices, in authoritative accent and with skillful repetitiveness of words and phrases, run the gamut of conventional conversation. It goes beyond the "restaurant French" approach because, apart from breakfast, lunch and dinner ordering, there are vignettes at the hotel upon arrival, and some routines at the shopping, perfume counter, cigar-stand, information and railway ticket offices. A good brochure accompanies the LP; there is a li'l SAS (Swedish airlines) commercial, because of the Mitch Miller angle; and there's another little French touch with a replica tag of a Lanvin perfume bottle to tie it all together. It's about time that the diskeries, which have been most enterprising in musical Cook's tours, approach the major foreign languages with platters like this. They are bound to further whet international interest. *Abel.*

Pix-B'way Tunes

Continued from page 67

Loesser, who publishes his own score via his Frank Music firm, is spotting release dates of the show's tunes and there are still more to come.

Even the out-of-town foldo, "Strip for Action," came thorugh with a strong pop entry in Nat King Cole's "Too Young to Go Steady" for Capitol. Biggest showtune click this year, of course, is "Moritat," from the off-Broadway production of "Three Penny Opera."

Of the film tune showcasings, the duo 'Moonglow-Picnic," from Columbia Pictures' "Picnic," is getting plenty of disk and sheet sales action as wel as a third-consecutive week slotting on "Hit Parade." The high-riding disks are Morris Stoloff for Decca and George Cates for Coral.

Theme songs from "The Searchers" and "The Proud Ones" are now being primed for a big disk push and Doris Day's "Whatever Will Be, Will Be," from "The Man Who Knew Too Much," looks like it's on its way.

DECCA KEEPING PACE WITH SUBURBAN TREND

While an increasing number of disk buyers are exodusing the New York metropolitan environs for the suburbs, the disk distribution setup has still been more or less centralized within the city limits. Now, however, Decca Records is moving to keep its distribution in step with the population shifts.

The diskery has opened a new substation in Uniondale, L. I., to service all the company's accounts in Nassau and Suffolk. Abe Levine will manage the new branch, which will operate under the general jurisdiction of the Decca branch in Woodside, Queens.

On The Upbeat

New York

Don Elliott guests on **Ernie Kovacs'** tv show today (Wed). MGM Records sending deejays miniature harmonicas to plug **Eddy Manson's** "Lovers and Lollipops" . . . **Betty Madigan** opens at Muehlebach Hotel, Kansas City, June 8 for two weeks . . . **Joni James** goes into the new Tin Pan Alley Club Saturday (26) . . . Columbia Records cocktailed **Michel Legrand** Monday (21) . . . **Jack Smith** heading east from the Coast to plug his RKO-Unique platter, "The Proud and the Profane" . . . **Jan Welles** into Town Casino, Buffalo, May 26 . . . **Smokey Warren,** country & western artist, purchased a 100-acre ranch in Verona, Ky., where he'll feature a rodeo every Sunday and top c&w stars . . . **Dolores Hawkins** sings on the soundtrack of upcoming pic, "A Kiss Before Dying" . . . **Polly Bergen** guests on **Guy Lombardo's** tv show May 29 . . . **Cathy Carr** set for **Perry Como's** tv show June 2.

Jackie Lee, Coral Records pactee, set for Casino Theatre, Toronto, June 7-13. He starts at Casa Loma, Montreal, June 18 . . . **Pat Barrett,** of the **Crew-Cuts,** weds **Marianne D'Andrea,** of the **D'Andrea Sisters,** June 2 . . . **Paul Martel** orch returns to Roseland Ballroom Friday (25) after a European tour . . . **Bob Anthony** begins his third engagement at Delmonico Hotel, Miami Beach, May 29 . . . Record Hunter's Fifth Ave. store had a **Harold Rome** day Monday (21) to kick off the composer's new Heritage album, "Rome-antics" . . . **The Pilgrims,** new vocal group, etched by the indie Baton label . . . **Tito Rodriguez** will headline the Roseland "Mamboramas" during June . . . **Rover Boys** into Stage Coach, Hackensack, N.J., for three days starting June 1 . . . Weiss & Barry publishing the theme music from 20th-Fox's "The Proud Ones" . . . **Kenny Dorham's Jazz Prophets** take over the Cafe Bohemia podium May 25-31. **Miles Davis Quintet** also on the bill . . . Crooner **Danny Raymond** signed to a personal management pact by songwriter **Fanny Wolff.** He'll be waxed by RCA Victor.

Hollywood

Jay Livingston and **Ray Evans** signed to tune up UI's "Tammy." . . . Disk deal looming for **Vivian Blaine** . . . Castle Restaurant dickering for a **Buddy De Franco** date between **Bobby Troup** and **Bobby Short** . . . **Frankie Laine** will cut a new Columbia album next month . . . Vet music man **Sammy Friedman** recovering from his heart attack and back in the office for a few hours daily . . . **Bobby Troup** set to cut four more sides for Bethlehem . . . **Hal Levy** conducts a beginners' course in pop lyric writing June 19 at UCLA . . . Liberty Records pacted **Russ Arno,** a protege of **Frank Sinatra** . . . Calvert Distillers have tagged **Nelson Riddle** as their latest "Man of Distinction" in the music industry.

Chicago

Sunday jazz concerts at Easy Street a click; policy will continue with **Freddie Wacker** dixieland group and a return engagement for **Phil Russo** quintet . . . **Eddie Baker Trio** bowed at new Offbeat Room last Friday (18) at room's opening . . . **Al Belletto** sextet into Modern Jazz Room June 13 for one week . . . **Count Basie** plays a week at the Blue Note opening tonight (Wed); **Sarah Vaughan** segues May 29-June 10 . . . **Erskine Hawkins** currently at Crown Propeller Lounge through Tuesday (29); **Dolly Lyons** doing the vocals . . . **Frankie Masters** playing his 14th iceshow at Conrad Hilton when the new one bows Friday (25).

Pittsburgh

DeCastro Sisters come to Horizon Room June 18 and a week later Holiday House gets **Fontaine Sis** . . . **Bill LeRoy** plays Brentwood H.S. from at South Hills CC for third straight year . . . **Joie Vance** has reorganized his foursome after being inactive for a stretch . . . **Harriet Shirvan** replaced **James Reed Lawler** as pianist for Playhouse revue, "What's the Rush," during final fortnight of its run . . . **Alyce Brooks,** pianist, held over again and now in third at old New Nixon, now operating presently as a private club, the ASA . . . **Talk of the Towners** renewed at Merry-Go-Round . . . **Cleftones** into Rock 'n' Roll Room for a week . . . **Sonny Stitt** combo opened Monday at Midway Lounge . . . **Larry Faith** orch back at Horizon Room, Greater Pittsburgh Airport, for the summer . . . **Art Quinn** band playing for dancing and the Wednesday - through - Saturday shows at Casa Loma.

Ohio Dancery Books Summer's Orch String

Toledo, May 22.

Centennial Terrace, Robert Burge's outdoor dance pavilion in Sylvania, near here, has booked several name bands for the 1956 season. These include Richard Maltby, June 26; Woody Herman, July 10; Les Brown, Aug. 9, and Ralph Marterie, Aug. 22. Season will open May 26 with Lee Barrett's orch. Jack Runyan's band is set for June 2; Eddie Kadel, June 9; Artie Arnell, June 15-16; Don Glasser, June 22-23; Buddy Pressner, July 6-7; Jimmy Palmer, July 13-14; Johnny Murphy, July 20-21; Johnny Long, July 25-28; Russ Romero, Aug. 3-4; Lee Barrett, Aug. 10-11.

Lou Bruno has been named assistant manager at Centennial Terrace. He is a veteran of the former Trianon Ballroom, Toledo.

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AGVA Poses Clyde Beatty as Rival To Big Show at Key Eastern Stands

Boston, May 22.

With statements and counter-statements shooting back and forth from Ringling Bros., Barnum & Bailey Circus in Boston Garden and the American Guild of Variety Artists' circus in the Arena during last week's six days for Ringling and seven days for AGVA, it appeared that the first test of labor strength in the controversy between the union and the Big Show had cut the customary Ringling gross of $250,000 for its Boston stand to less than $100,000.

The round-the-clock picketing, with 44 pickets from AGVA and the International Brotherhood of Teamsters, slashed matinee and evening performances attendance at opening (15) and accounted for a heavy toll during the ensuing five days.

Attendance situation was a touchy subject at Ringling Bros. Its official figures were disputed by AGVA. Ringling claimed opening matinee of 8,000; 6,000 at opening night; Wednesday matinee, 8,000; Wednesday night, 6,000; Thursday matinee, 10,000. Boston Garden seats 13,909.

It was the smallest attendance on opening night in the history of the Ringling stands in Boston. Even the customary heavy paper didn't show up. One wire service reported opening night at 1,600.

AGVA said it clocked the Ringling attendance at 1,800 for Tuesday matinee; 2,100 for Tuesday night; 2,200 for Wednesday afternoon; 2,760 for Wednesday night, and 3,000 for Thursday matinee.

Jackie Bright, national administrative secretary of AGVA, estimated total attendance for Ringling was in the neighborhood of 50,000 for the six-day stand ending Sunday (20). Bright said the AGVA circus grossed between $22,000 and $23,000, and had an operating nut of $18,000, anl played to around 80,000 persons. AGVA show was price-tagged at $1.50 with children free when accompanied by parents.

North Up Ahead

Controversy over figures raged between the rival circuses. The affray was marked by the nonappearance in Boston of John Ringling North, who was reported in Baltimore and Washington checking on the advance in both spots.

Rumors flew that North might close the show and go back to Florida after the Boston stand. Another strong report to the effect that stockholders were bringing court action for a receivership, with Edward Kelly to be appointed receiver for the estate of Mrs. Charles Ringling, was circulating. John Ringling North reportedly owns or has influence over 51% of the stock.

Meantime, Bright reported that the Clyde Beatty Circus, folded in Deming, N. M., would be brought in to play in opposition to Ringling in Baltimore, Washington, Philadelphia and along the route. Bright said the Art Concello, former general manager for Ringling,

(Continued on page 78)

Boston's Fightin' Femme License Chairman to O.O. Strip & Belly Terpers

Boston, May 22.

A drive on strip and "Oriental" dancing is underway here by the Boston Licensing Board. Chairman Mary E. Driscoll said: "Any place found to be featuring risque, off-color striptease or so-called belly dancing will be brought before the board for a hearing."

Action came following a wave of Oriental terpers imported by several niteries. The outspoken chairman said that one of her pet peeves is "obnoxious" dancing performances. "I'm sensitive about these things and I'll get out myself and see these belly bumps," she said.

No formal complaints from either citizens or police have been made to the board concerning this type of dancing, she pointed out, but said the board is making a careful study of the type of entertainment being offered in night spots and that her tour is part of the study.

Cap 'n' Gown Circuit Freezes Icer Talent

Professional ice shows lose more skaters to Harvard Law School. Hayes Alan Jenkins, who will tour with "Holiday on Ice," during the summer, will pick up enough change to enter that Blackstone preppery, and after that, his professional career will be indefinite.

Jenkins is following the pattern set by Dick Button, the previous Olympic men's single figure skating topper, who also entered Harvard Law School following a season with a pro outfit, "Ice Capades."

Jenkins will join "Holiday" at Minneapolis July 10, thence to Portland, Ore., July 20, and he follows with a summer with the European edition of "Holiday on Ice," joining the show in Gotenborg, Sweden, until Sept. 10.

Jenkins, in addition to being the Olympic champ, holds the grand slam in singles championships, the world, U. S. and North American tiaras.

Virginia Beach Lines Up Names

Virginia Beach, Va., May 22.

Jack Kane's Surf Club tees off the summer season with a big name policy. The McGuire Sisters open the season Friday (25). Tony Pastor orch goes into the Surf Club week of June 29. Charlie Spivak opens there for a seven-day stint July 6. Perez Prado & Co. will take over on July 13th. Vincent Lopez takes over the stage starting July 29 for a week. Johnny Long's band will do the honors Aug. 3. Sammy Kaye is set for week of Aug. 17.

Harry Taylor is set for the entire summer season at the Cavalier while Los Chicanos go into the Surf Club indoor room.

Virginia Beach will hypo business with a number of special events including a Mr. Universe contest sponsored by the Jaycees from June 9-10. The U. S. Olympic weight lifting team will give an exhibition. Paul Anderson, "world's strongest man," will be a guest star.

DIPLOMATS IMMUNITY

Question State Dept. on Payment Of Entertainment Tax

Washington, May 22.

U. S. State Department is being asked for an opinion on whether excise tax exemptions for foreign diplomats and members of their families should be continued. The exceptions include the 10% tax on admissions and the 20% bite on night club checks.

Information has been requested by the House Ways and Means Committee, which originates all Federal taxes. Action was taken at the request of a subcommittee on excise technical problems.

House Panel Sets New Excise Rules On Niteries, Etc.

Washington, May 22.

The House Ways and Means Committee last week approved a number of technical excise tax changes — principally affecting niteries—which had been recommended by a special subcommittee on excise tax technical problems. These are:

1. The proprietor or operator of a cabaret shall be required to collect and pay the Government the 20% cabaret tax on sales made by concessionaires.

2. Internal Revenue Service should issue new rulings providing that when a private organization conducts an affair in a room normally used as a cabaret (with the proprietor supplying dinner but not entertainment), the tax will not apply when the organization negotiates for its own show.

3. The cabaret tax shall not be applicable to milk bars, where entertainment comes from jukeboxes or music supplied without charge by the milk bar operator.

4. The 10% admissions tax shall apply only to events taking place in the United States, but shall apply even if the payment is made outside this country.

5. All admissions to swimming pools, skating rinks and other places offering participation sports shall be exempt from the 10% admission tax.

Phil Harris orch played four-day stand at the new Balinese Room, Galveston, Tex., last week, along with the Fontane Sisters, who'll continue for several weeks.

Burke Refutes AGVA on Poor B.O. For Big Top in Hub; Biz 'Normal' (250G)

By GUY LIVINGSTON

Boston, May 22.

Michael Bailey Burke, executive director of Ringling Bros. and Barnum & Bailey, told the New England Associated Press Newspaper Assn. at their spring meeting in the Parker House here Friday (18) that the picketing of American Guild of Variety Artists at Boston Garden "has not hurt one bit." He said the circus was doing its "normal Boston business and expected to gross its usual $250,000," and that in regard to the AGVA demands, "I don't see any reason for us to change our viewpoint on this."

He refuted the claim of Jackie Bright, AGVA executive head, that the union represents 51% of the circus performers. "This is not so," he stated. "If AGVA represented 51% of the performers, they could pull them out. They tried it in New York and pulled out five acts, three clowns, a baton twirler and a singer—five out of 278 performers. We believe that every man has a right to choose his union. I don't see any reason for us to change our viewpoint on this."

Burke also lashed out at a statement made by Bright that the AGVA competing circus at Boston Arena and the picketing would cut the Ringling gross for the six-day Boston stand to under $100,000, saying "that's ridiculous, we had a $92,000 advance before opening."

He also branded as "false" reports that the circus would not show in Baltimore, Washington and Philadelphia. "We use 42 cars for New York and Boston," he said. "Thirty-eight cars are left in Florida with canvas. These left Sarasota and are now setting up in Baltimore. He also said that reports that John Ringling North was chasing around Baltimore, Washington and Philadelphia to eye advance money with a view to folding up and going home if the advances were too far off, were "fantastic." He said North was in New York planning for next season's circus.

Next Season's Innovations

Burke revealed that Ringling Bros. is planning a new type tent for next season, octagon instead of oval, without quarter poles, to be supported by aluminum trusses and raised by hydraulic lifts. "This will bring everyone in closer and allow full visibility throughout," he said. Plans are now in the drawing board stage, he reported.

"The circus is in the public domain; it is a national institution and of course everybody tries to tell us how to run the circus," Burke told the newspaper executives. "We are trying to keep it a circus, but modernizing it to compete with other forms of entertainment.

"Oftentimes we hear that we have 'gone Broadwayish,' that the 'oldtime circus doesn't exist.' We will always have things in the circus that will make it unique. How to keep abreast of the times is the neat trick and it's up to us to do it. There have been many changes internally in the circus this season," he said.

He said that there was no plan

(Continued on page 78)

Wildwood, N. J., Digs Wax, TV Acts As 100 Cafes Get Set for Teeoff

By CHARLES V. MATHIS

Wildwood, N. J., May 22.

This seashore resort city near south Jersey's Cape May again figures as one of the most important show biz centers and buyers of talent for the summer of 1956. Over 100 night spots, which annually attract upwards of $2,500,000 in business, have the rubber bands off the bankrolls on live talent for the season. Teeoff is May 25 for most of the night spots. Record and tv names are again getting the nod over Hollywood personalities, while the clubs not featuring big names are going in heavily for rock 'n' roll attractions. Shows will be continuous from nine o'clock seven nights a week, with daily matinees at many clubs and weekend matinees at others.

Ben Martin's Club Bolero has already pacted one-week engagements for Frankie Laine, Julius LaRosa, Lillian Roth, Teresa Brewer, Vagabonds, Four Aces, Tony Bennett, and Don Cornell.

The Bolero, seating over 1,200, also is reported dickering with Elvis Presley and Sammy Davis Jr. to fill in some of the remaining slots. Martin is also shopping for a Broadway line. He has signed the Rocky Valentine band from Philly's Latin Casino for 10 weeks and it will also be a showcase for name comics, mostly from tv ranks.

Eddie Suez has signed Joe Maize and his Chordsmen, frequent features of the Ed Sullivan tv show, for the summer at his 1,500-seat Club Avalon. Al Fisher and Lou Marks, comedians, are in on an optional contract. Jackie Burns opens the spot's summer policy May 25. Suez will offer a name singer policy. Sammy Paul's band from Sciolla's in Philly will furnish the musical background. Six nights weekly, Suez will highlight a comedy show, with Monday nights devoted to rock 'n' roll combos.

Other Bookings

Decca Records' Four Matys Bros. have been inked for 10 weeks at the Grenoble hotel and cafe. Jake Diamond's Martinique, another center-island spot just a few feet from the Oak Ave. entrance to the boardwalk, has pacted Steve Gibson & Red Caps with Damita Jo for an all-season stint. It will be the 15th summer-long return for the Red Caps. This time out, they will share the stage with the Four Tunes. Unlike Atlantic City, Wildwood does not permit night clubs on the boardwalk, so this spot gets a heavy play from strollers who can glance at the marquee from the strand.

Phil Bonelli and Edward Rossi of the Hotel Biltmore Surf Club are seeking the eighth summer engagement of the Herbie Fields orch. In addition, they are dickering with Lionel Hampton and Count Basie for two-week stands. Singer Buddy Greco is sought for three to five weeks. Other tentative bookings include the Blockbusters and Chris Powell and his Blue Flames. The Surf Club reopens May 25 with a one-week stand of Don Haven and his Hi-Fi's.

Charlie Johnson's Cafe has signed Coral Records' Jackie Lee for his ninth summer season in the Wildwoods. He will share the stage with Lou Barry, of Philadelphia's Balinese Room.

The first name attraction at Hunt's Starlight Ballroom on the Wildwood boardwalk at Oak Ave. will be the Charlie Spivak orch. Starlight dancery has been a long-time showcase for name bands and singers.

The Manor Hotel Supper Club reopened over the weekend with Pedro Albani orch and comedy team of Marty Allan & Mitch DeWood. A big ice show moves into this room in June.

'Water Follies' Fat 100G At Hi $2 Top in Mex.

Mexico City, May 15.

Sam Snyder's "Water Follies 1956" did socko, grossing nearly $100,000 for 15 shows in 10 days. It was first attraction of its kind to play this city. Top was $2, high for here. Unit was brought here by Luis Yanez and A. Diaz Arraiza.

Show had to adjust quickly after the first performance (May 4) to work in Spanish. Troupe of 40 did that in 24 hours and it made for smoother going. Biz was holding up well enough to warrant another week, but that was prevented because of a booking to open May 28 in Orange, N. J. "Follies" imported plastic diving and swimming tanks. More than 2,000 persons saw the show here, it was estimated.

K.C. Park in Bid For B.O. on 1 Fee

Kansas City, May 22.

Outdoor season in this area bids to be a strong one this year, with opening of two amusement parks scheduled within two weeks. Entertainmentwise, Wildwood Lakes gets the nod, as it will operate on policy established last year of one admission for all attractions including floor show, dancing, concerts, picnics, and swimming. It will be the only al fresco operation fielding a cafe-type bill.

Wildwood kicks off May 29 with Somethin' Smith & the Redheads topping and a band and other acts yet to be announced to round out the week's bill. Summer schedule is expected to include Helen O'Connell, Dorothy Collins, Lillian Ross, the McGuire Sisters, Mindy Carson.

Operating staff at Wildwood includes Vic Allen, Bob Shaw and Mr. and Mrs. George Griffin. This year they are joined by Will Wittig, for 19 years manager of the Pla-Mor Ballroom. Wildwood is located east of town in Jackson County.

Fairyland, the in-town amusement park, already has opened.

Artists Equity Bal Masque A Gay Gig at N. Y. Astor; Still Tough to Spot Sex

The mature values of the town's artists grouped into Artists Equity resulted in one of their top bal masques in the long history of this organization. The overflow attendance of 2,000 at New York's Hotel Sheraton-Astor Friday (18) who came to see, be seen and be judged, provided one of the most picturesque gatherings the town has had since some of the earlier soirees launched by this outfit.

The group, representing some of the best known in the country, apparently has sufficient faith in the followers of the frolic to let them come as they please, with no strings attached on theme or other gimmicks. Thus, the Bal Fantastique lets 'em express their spring madness in any way that it behooves them.

This year's edition showed very imaginative dress and undress. For the evening, the gay set left their usual haunts and congregated here in their finery. To the uninformed observer, it seems that these kids outnumber the Elks. But they did show up and have themselves a time. Except for the announcements by emcee Morey Amsterdam, it would have been difficult to distinguish some of them from genuine girls. However, being left to their own resources, they livened up the event sartorially, terpsichoreally (some of them danced solo) and atmospherically.

The nudes were also very much in evidence. The number with far less than minimal beach requirements, both male and female, were on the same level as in previous years. Perhaps there weren't as many daring bodies flashed around, since many of them figured to try for the final judging, but the epidermis was more imaginatively dis-

(Continued on page 78)

Ted Lewis' Waldorf Stand First N.Y. Date in Years

When Ted Lewis opens at the Starlight Roof of the Waldorf-Astoria, N. Y., July 2 for four weeks it will be his first Gotham stand in years. Heretofore he has been at the Latin Quarter on Broadway.

The Waldorf's Claude C. Philippe will have to set Carmen Cavallaro for August, to ride the crest of the "Eddy Duchin Story" filmusical, since the Lewis booking can't be shifted.

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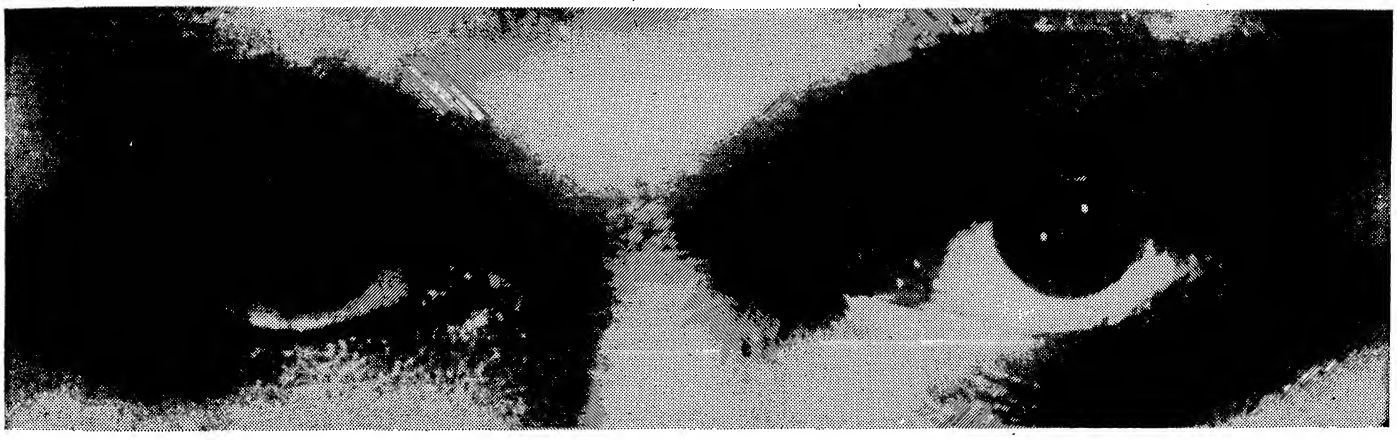

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By GABE FAVOINO

Chicago, May 22.

As one of the more lavish expressions of the ever-growing branch of industrial entertainment, the semi-annual Chicago electrical workers' show is the grandaddy of them all. Started 10 years ago to stem Commie infiltration of this largest local union in the U. S. (38,000 members), the shows have grown from a single act of minor importance at the end of a union meeting, into a seven-day $50,000, two-hour-long display of professional calibre. With 10% of the dues yearly is available to keep the membership happy.

SALUTE TO COLOR TV

Chicago Local 1031, International Brotherhood of Electrical Workers, presents "A Salute to Color Television," with Imogene Coca, Frank Libuse & Margo, Joe Novelle's Dogs, Joe Chester, Len Dresslar, La Verne Pearson, Rita Raines, Muggsy Spanier Orch (6), Darlings Dancers & Singers (24), Lou Breese Orch (18); choreography and staging, Johnny Bachemin; musical arrangements, John Danyluk; art direction, Frank Sylos and Kurt Behrend; sets, Risser Scenic Studio; costumes, courtesy of Moulin Rouge, Hollywood; produced by Frank Darling; admission free to Local 1031 members.

The tag on this, the 69th show in the series, is a bow in the direction of color television, recognized by Local 1031 prexy Frank Darling as the next most important development in the industry that employs his membership. The members of Local 1031 of the AFL International Brotherhood of Electrical Workers push out approximately 65% of the entire U.S. production of tv and radio components and obviously have a big stake in the development of color television. Current show is an example of progressive industrial relations, a positive approach by a union in promoting the industry that provides its employment.

The electrical workers' show is in effect a variety revue, a series of acts spaced with topical production numbers. Although dubbed "A Salute to Color Television," the tint theme is not the thread of continuity used to hold the layout together, which is puzzling. Headliner Imogene Coca introduces the teevee theme in her turn by using some of her "Show of Shows" material. Unfortunately, the show, which has been building to a climax until Miss Coca's act, suffers a very definite letdown when it should be reaching a peak.

Miss Coca uses some very unsuitable material in an act that

(Continued on page 78)

STANLEY BURNS

and his "dummies with a delightful difference"

Just Concluded

RIVERSIDE, Reno

"A rising young man, Stanley Burns, offers a decidedly different and extremely clever ventriloquist act in which the use of dummies takes on a different form than is usually seen in nightclubs. Burns is second to none in ability to throw his voice, and it will not be long before he takes his place among the great entertainers. He was a pleasant surprise, coming in without any fanfare. He didn't surprise Mert Wertheimer, however, for Mert has been picking talented youngsters and helping them to stardom for many years."

NEVADA STATE, Reno, Nevada.

Opening BIMBO'S, San Francisco — AMOTOS, Portland, Ore. — ROOSEVELT HOTEL, New Orleans

Thanks to MERT WERTHEIMER and HANS LEDERER *of* Law & Leslie Grade, Ltd., Inc., *for an Exciting Engagement with the Three Great R's of Show Biz*

LILLIAN ROTH AT THE RIVERSIDE IN RENO

No Change in Booking Of Acts on Sullivan TV'er

No changes are being contemplated in the booking setup of the variety acts on the Ed Sullivan CBS-TV show, according to Sullivan. Syndicated columnist of the N. Y. Daily News declared that he customarily does business with all agents. Statement was made following reports that Al Dobritch, formerly from Chicago, had been signed by Sullivan to a two-year contract to set all novelty and acrobatic acts on the show. Sullivan denied that any such arrangement had been made. Fact that Dobritch was living in the same hotel as Sullivan was merely coincidental and has no bearing on the booking picture.

Mark Leddy will continue to be associated with the setting of talent. However, it's emphasized that Sullivan still is the sole booker and is the final word on anything going into his program.

Vaude, Cafe Dates

New York

Christine Jorgensen, current at Cafe Society, Downtown, N.Y., booked for Black Orchid, Chicago, July 3 . . . **Jan Welles** tapped for Town Casino, Buffalo, May 28 . . . **Arthur Lee Simpkins** down for Club Harlem, Atlantic City, Aug. 2 . . . **DeMay & Moore** into the Elegante, Brooklyn, June 7 . . . **Pearl Bailey** contracted for Twin Coaches July 20 . . . **Joey Bishop** to Latin Casino, Philadelphia, June 4.

Hollywood

Sue Carson booked into Riverside Hotel, Reno, June 7 for two weeks . . . **Rusty Draper** opens two stanzas June 12 at Eddys, K.C. . . . **Dick Kallman** into Balinese Room, Galveston, June 28 for a double . . . **June Havoc** hops to London in July for three weeks at Cafe de Paris . . . **Jeanette MacDonald** does recital at Municipal Aud, Lubbock, Tex., June 2 . . . **Peggy Lee,** in retirement for May-June-July, tees off stand at Sands Hotel, Vegas, Aug. 14 . . . **Esther Williams** world preems her Aqua-Spectacle in London July 23.

The Seville, Hollywood's newest nitery, opens June 4 . . . **Joe E. Lewis** has been set for two-week stand at Reno's Riverside Hotel beginning July 19 . . . **Four Aces,** current at Cocoanut Grove, set for July date at Miami Beach's Fontainebleau . . . **Jerry Wiggins Trio** and singer **Jerry Paulos** opened two-weeker Monday (21) at Melody Room . . . **George Shearing's** group opens a three-week stand tomorrow (Thurs.) at N.Y.'s Embers . . . Deal is on for **Hazel Scott** to play the Mocambo in July . . . **Steve Gibson & Red Caps** signed for six four-week stands at Chubby's, Philadelphia, during the next 12 months, set by Milt Deutsch agency.

Chicago

Conrad Hilton Hotel's new ice-show, "Wonderful Time," opens Friday (25) in Boulevard Room; **Shirley Linde, Michael Meehan, Voss & Neff** are held over from the last show; new acts are **Jan Tors, The Torianis,** and **Dennis Arnold & Marji** . . . Ciro's is the newest addition to roster of near north niteries experimenting with a show policy; opening last Friday (18), **Fran Ryan, Gloria Allen** and **Jim Nichols** are current in the room . . . **Katie Lee** into Johnny Walsh's 881 Club, L.A., June 3 after opening the Gate of Horn, Chicago . . . **Four Step Bros.** do the Jackie Gleason show June 2, then open at Cocoanut Grove, L.A., June 6 for a pair . . . **Evie Eraci** currently at the Flame, Duluth.

Wildwood, N. J.

Cliff & Claude Trenier, the Trenier twins, have decided to postpone a projected European tour to fill a 10-week engagement at **Harry Roesche's** Beachcomber club. They are supported by their younger brother, **Milt,** and the **Genie Gilbeaux** band featuring **Don Hill** and **Wayne Robinson** . . . **Dave Appell** and his **Applejacks** signed for the season, opening June 27 at Steele's Ship Bar, in nearby Somers Point . . . **Oscar Garrigues** has completed erection of a huge new stage in his Hotel Manor Supper club to accommodate an ice rink . . . Club Hof Brau will try out the old singing waiter bit with the **Puggy O'Neill** troupe opening late in May for the season. Singer **Louis Duncan** is also pacted for the summer at the spot owned by **Val Lanoce.**

Inside Stuff—Vaudeville

According to Gerald FitzGerald in the Montreal Gazette, agent Ed Fiegelman has received an offer to settle for $5,000 his $45,000 libel suit against a Toronto tab, which printed a pic of a chimpanzee riding a bicycle with an allusion to him. Fiegelman was a w.k. Montreal agent whose clients include Polish-born chantoosie Irene Andrian. She won Canadian Broadcasting Corp.-TV's nationwide "Pick the Stars" last year and has appeared in Ruby Foo's Starlight Room and in Ottawa's Gatineau Club. Meanwhile, the tabloid ran a retraction and an apology to Fiegelman, who died suddenly.

A new type of fountain display is now being marketed. Labeled Musical Fountain, it's a small model measuring 6x10 feet, and is so designed that the frequency of the accompanying music governs which of the three sprays will spot; the volume governs the height. Anthony Simos is marketing the device.

The success of the rock 'n' roll packages in the arenas and auditoriums has prompted the formation of other units to try for the big coin. Now being set up for a tour of the largeseaters is Tony Martin, who is being submitted at $5,000 guarantee against 60% for each show. Music Corp. of America is lining up the dates.

K.C. Banks on Package Deals' Hypo With Niteries as Extra-Added Option

Kansas City, May 22.

The package deal with hotel room, meals, admission to a baseball game, Starlight Theatre performance, with floor show at a night club (optional), is coming strongly into use here. Generally the package offered by one of several hotels includes room and meals overnight, or for two nights, with tickets for a Kansas City Athletics ball game and a Starlight performance, and the price ranges from $16 to $25 per couple.

Night club attendance is left optional in most cases, as only three spots in town offer major floor shows—the Hotel Muehlebach in its Terrace Grill, Eddys' Restaurant and the Orchid Room. Some agencies offering the package entertainment deal will book the night club as an extra-added attraction, for a price.

As was true last year, the first for major league baseball here, restaurants and clubs are getting into the act by offering free transportation to customers to the ballpark or Starlight Theatre, and otherwise cooperating. Whole campaign is sparked by the Merchants Assn. of which W. G. Austin is manager; the Hotel Assn. of which Noel Daniell is president; and the Hotel Assn. Baseball Committee of which Maurice Bluhm is chairman.

Just what the deal means in terms of gross to the downtown live talent spots is dubious, by their own estimates. But most are going along on the theory that what is good for Kansas City is good for them.

Operators agree that the baseball club and the big outdoor theatre in Swope Park cannot be counted as a magnet for a downtown club or hotel entertainment room in itself. Best they hope to do is syphon off some trade through the side door; and hence the cooperation with the major campaign. Only a portion of the baseball and summer theatre fans will be nitery fans, but the spots here are hoping to get to these through the cooperative plan.

The campaign is a reprise on last year, with improvements. Experience then showed that on occasion the cooperative deal was helpful. But it was not a steady patron provider.

Aside to Lindy's: Sgt. Bilko No 'Bomb' in L.V.; 14,000 in 1st 11 Days

Las Vegas, May 22.

Phil Silvers has tallied up an impressive house record for his first 11 days at the Riviera, playing to approximately 14,000 of the Vegas dice-set. The average of 1,250 customers a night, according to maitre d' Jack Denison, shows no sign of diminishing for Silvers' entire run of one month. Denison claims a turnaway of hundreds during the first 11 days will serve to bring 'em back for another crack at the ropes.

Rumors afloat among Gotham's Lindy set (Silvers' own hangout) had spread the word that video's top banana was "bombing" in Vegas with his return to this rich nitery field. This mongering may have been the result of some grumblings about Silver's Riviera format, which doesn't showcase enough of his Sgt. Bilko video character in ratio to his cafe act.

It is no secret that the magnet is Bilko and his "platoon" of GIs (reduced in numbers for this engagement), Maurice Gosfield as Pvt. Doberman; Billy Sands, Pvt. Pappereli; Alan Melvin, Cpl. Henshaw, and Harvey Faye, Cpl. Fender, and that customers want a complete production based upon the "You'll Never Get Rich" theme. Silvers opens with an Army scene which also incorporates the title tune of "Top Banana" and some burley bits. His return as a single, following a choreo production, is in mufti for the concluding half-hour or so.

A tremendous bally surge has accompanied Silvers' Vegas date. A "Sgt. Bilko" day was proclaimed by Mayor C. D. Baker last week (15) and the U. S. Air Force international talent contest held at Nellis AFB here (19) was highlighted by appearance of Silvers as emcee and as a judge along with Abe Schiller, Bill Miller, Stan Irwin, and Sammy Lewis.

LIBERACE HOT $11,800 IN PORTLAND CONCERT

Portland, Ore., May 22.

Liberace grossed a scorching $11,800 in one-niter concert at the Auditorium Friday (18). This is about $4,000 short of his gross here about three years ago, but still on the slightly terrific side considering it was election day and the mercury hit a new high for heat this year.

Concert included brother George and a 40-piece longhair orch. Program had several scenes from his Riviera Hotel show, "Come As You Are." The 3,700-seater was scaled to $4.80. Frank Breall handled the promotion locally.

Jaye P. Morgan will be star of the "Midnight Breakfast" that follows the annual Pin Oaks Stables Charity Horse Show, May 31, for benefit of the Texas Children's Hospital.

WHEN IN BOSTON
It's the
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Radio in Every Room

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GERTRUDE and ALICE HUDSON
Also Known as KINGSTON—Formerly at REISENWEBER'S 1914-1915
Any Persons Having Such Knowledge Please Write to
BOX 428, VARIETY, 154 W. 46th St., New York, 36.

Hub's Clubs Charting Name Spree For '55-'56; 'Orphans of the Storm'

Boston, May 22.

Hub niteries, winding up a so-so season, look to make changes in format next season with emphasis on names. Only spot way out in front this season is Blinstrub's, which stuck continuously to the name policy. Hub clubs were walloped by bad weather weekends and worst snowstorms in area's history, which tied up traffic and kept customers away from town.

Owners are also planning a public relations program with radio stations and the Registry of Motor Vehicles to do away with repeated warnings to motorists not to drive in town, long after the storm situations have been cleared up. Several times during the past season, warnings kept coming over the radio on disk jock programs long after the roads were opened. This sort of thing, club owners pointed out, has cost heavily this season.

Windup of season found longest booking in Blinstrub with Frankie Laine ending a 10-day run. Boniface Stanley Blinstrub wanted Laine for a full two weeks, but singer was unable to oblige because of other commitments.

With a $5 minimum at Blinstrub's, Laine was a sellout at the 1,700-seater. Blinstrub's segue of Laine with Jackie Miles and Gisele MacKenzie winds up the last of season's big names for the South Boston boite.

Two niteries will continue all through the summer months, the Frolic at Revere Beach, which has adopted a big name policy, and Al Taxier's roof club in the Bradford Hotel. Salisbury Beach Frolics will operate again this season with standard big name policy.

Steuben's, which has racked up a good season with variety acts, changing the show every two weeks, closes in June. Max and Joe Schneider hope to wind up with stars.

Horace McMahon May Give Vaude 'Sketch' New Life in Palace Anni Bill

The "sketch," always a standard in the heyday of vaudeville, has not been part of the hybrid vaudfilm shows for more than a generation, but Dan Friendly is testing it in N. Y. this week (25) for seventh anniversary show at the RKO Palace with Horace McMahon. Latter, basically a legit actor, will offer a playlet, "Three-Time Loser," with (Miss) Geene Courtney and Charles Reynolds in support, staged by Vaughn Deering, written by James Davis of the N.Y. Daily News.

Apart from its obvious dry-run as a tv potential, it may set a pattern for other legit players to essay sketches at the Palace, with a similar objective.

Traditionally, when vaude was in high, legits like Bert Lytell, Theodore Roberts, Elsie Ferguson, William Faversham, et al., offered a dramatic playlet, usually by a high-powered author—or an author who made himself heard on the Broadway boards later.

Pat Rooney, Mae Barnes and Smith & Dale (latter in a new act tagged "The Tax Consultant") will coheadline on this anniversary show.

Lubbock's Muny Dates

The Municipal Auditorium at Lubbock, Tex., is lining up a series of events. Already booked are Jeanette MacDonald, going in June 2; Liberace, June 9, and the ABC Rodeo, June 20 for four days.

The Home Show started an eight-day run Sunday (20). Bookings are by David T. Blackburn, building manager.

Old Oaken Ballots

Apparently the voters in the American Guild of Variety Artists are accustomed to teamwork. In the balloting for delegates to the union convention two longtime duos were selected. The Duncan Sisters (Vivian & Rosita) were named, as were Joe Smith & Charlie Dale.

Smith & Dale got almost the same number of votes. Smith drew 995 and Dale 988. There was a greater difference in the Duncan girls' nods. Rosita got 673 and her sister 704.

Bar Ed Rio As AGVA Delegate On Vegas Rap

Eddie Rio, for many years Coast regional director of the American Guild of Variety Artists, will be barred from being seated as a delegate from Los Angeles to the forthcoming union convention slated for Disneyland, Cal., starting June 18. Action was taken this week by the union because of Rio's connection as entertainment director for the now defunct Royal Nevada Hotel, Las Vegas. AGVA says that the hotel closed owing talent in the neighborhood of $500,000, most of which represented sums due acts who had been signed to three-year terms. Notification of Rio stated, however, that he could be seated provided the inn pays off its indebtedness to the talent.

Rio resigned from AGVA about a year ago to take over the Royal Nevada job. Vincent Mazzei moved in from San Francisco to take over the top post, while a brother of Rio —Larry—was hired as assistant to Mazzei.

Others elected from the Los Angeles area as convention delegates include Rosita Duncan,

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Guatemala Show Biz on Upbeat; Americans Flock in by Plane & Boat

By JACK LEVY

Guatemala City, May 22.

Guatemala, in the throes of revitalization under a government which is going all-out to promote the tourist industry and aid private enterprise, is enjoying something of a boom. In contrast with the situation which prevailed three years ago when the hotels were practically empty, the Americans are coming in (by plane and boat) and the entertainment business is beginning to show signs of life.

In anticipation of completion of the last link of the Pan American highway between the Mexican border and Guatemala City, which President Castillo Armas has promised by the end of the year, new hotels are springing up (one to contain 300 rooms) and the first motel is in the works. The new democratic government is giving support to these projects, financially and otherwise, and the outlook is one of optimism.

All of this means that the entertainment industry which was virtually nonexistent, if not frustrated, under the previous Communist regime, is due for a reawakening. Certainly, there is plenty of good native talent around which is just waiting for the chance to perform. The start of commercial television here last week was the first big break in that direction.

Mile-high Guatemala City (pop. 300,000), where the air tourist lands from the States, has a modicum of night life although late hours aren't the usual thing here—yet. There are a half-dozen night clubs, (Club Pigalle, El Gallito, Casablanca, etc.) which have good marimbas for dancing and floor shows. Some of the first-class hotels like the San Carlos, Pan American, Palace and Colonial (which charge $6 to $10 per day for single rooms with bath and meals) also provide occasional entertainment with dinner.

A floor show caught recently at the San Carlos consisted of a five-man marimba, a four-member

(Continued on page 78)

Cohen Suit Vs. Insurance Co., Ex-AGVAns Settled For 5½G After 7 Years

The suit brought by insurance broker David Cohen against the Insurance Co. of North America and several individual defendants on the question of broker's commissions in the risk plan instituted by the American Guild of Variety Artists, was settled for $5,500 during trial in the N. Y. Supreme Court last week. Settlement was made under the supervision of Justice Aron Steuer. Cohen had originally sued for $150,000. The case had been pending in the courts for about seven years.

Other defendants in the suit included the late Vic Connors, who at one time was chief organizer for AGVA; the late Mathew M. Adler, an insurance broker who came in from San Francisco to handle the account; Henry Dunn, former national administrative secretary of AGVA, and Fred J. Kothe, a broker licensed in New York, who represeted Adler in the deal.

Cohen claimed that he originated the plan that was initially underwritten by the Insurance Co. of North America, but that switch had been made so that Adler, an unlicensed broker in New York, got the credit and commissions. Lloyds of London later became the insurance carrier and still retains the business.

Det. Fox Dates Presley

Detroit, May 22.

Elvis Presley has been booked for a one-day (three-performance) appearance Friday (25) at 5,000-seat Fox.

Eight other acts will be on the bill, with these already booked: The Jordonaires, The Flaims, Jackie Little and Frankie Connors.

CHANNING POLLOCK'S
LONDON TRIUMPH

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LONDON PALLADIUM
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TWICE ! !
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TWICE ! !
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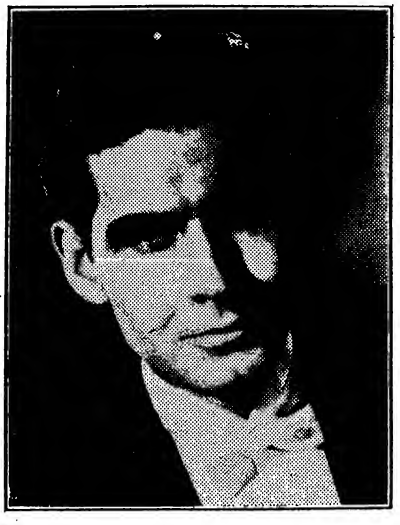

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GRACE KELLY'S WEDDING

"HEY PRESTO—HE STEALS SHOW"
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"An Outstanding Smash."
VARIETY

"The Most Magical Magician I Have Ever Seen."
Hollywood Reporter.

"The Best Manipulated Magician Yet Imported."
Daily Mirror.

MANAGEMENT
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Ralph Slater's Piggy-Back Assault On Mt. Bridey Murphy in N.Y. Vaude

By ROBERT J. LANDRY

Ralph Slater's lifetime specialization in hypnotism for amusement purpose has undoubtedly had its ups and downs. Currently he's reconnoitering for another peak to climb, namely Mount Bridey Murphy. He's billed outside Loew's State in Times Square this week as "the man who *may* solve the Bridey mystery." The italicized may centres on his challenge, unanswered, to the Colorado housewife (he never names her) to meet him anywhere at anytime so that under his spell her recall may be evaluated.

Slater via publicity defy is attempting to grab the skirts of a celebrated case created by a national bestselling book. Whether he'll get a tumble remains to be seen. Meanwhile the "Bridey Murphy" saga is being made into a feature film from which the aforesaid Colorado housewife, Mrs. Ruth Simmons (see separate news story Page 2), is reported the one person not deriving any moola.

Oldtimers will recall Harry Houdini in his latter years going after the fake spiritualists. The latter fired plenty of volleys but invariably had left the local, battlements prior to Houdini's arrival. All this at the time was a bonanza of free newspaper ballyhoo for the Houdini dates. But any further resemblance between the master-showmanship of Houdini, both publicity-wise and performance-wise, and Slater's contemporary wistfulness cannot be supported. Slater can ride the Bridey Murphy thing only a short journey unless or until there is public response to his challenge. His best chance might well be via a tieup with the film producers, but it's a nice question whether the latter are on speaking terms with Bridey Murphy.

Meantime Slater is at the same Loew's State where he was caught by our *Jose* as a "New Act" in 1946. Before that he'd been around for years, once as star of a radio series, where the hypnotism had to be described, and variously at Carnegie Hall, where it could be seen.

Actually there is very little to "see." Just what Slater is doing that throws his subjects into a controlled sleep is never clear to the spectator. Although he opens

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Acts Leave Icer

San Francisco, May 22.

Three acts in the Shipstads-Johnson "Ice Follies," scheduled to open here next month, will leave the show after the Frisco run at Winterland.

Dick Norris and his wife will head east and he'll go into his father's tool-and-dye business; Franz Loichinger and wife Sonja will return to Germany to open a sporting goods store; and the Pastor twins, Jean and Joan, have decided to leave the show for more home life.

AGVA Circus

Continued from page 74

and Frank McCloskey, former director of personnel for RB&BB, had a lien on the Beatty circus and were readying the 15-railroad car unit under a new name and new paint to play for AGVA. Bright said it was a question of timing as to whether the new circus could be brought to Baltimore in time, but all hands would try. He saw it as definite for the Philadelphia date of Ringling May 28-June 2.

$550 Performer Minimum

In Boston, the AGVA circus had several acts who left the Ringling show, Otto Griebling, Felix and Amelia Adler, the Fredonias, Lynn Williams, and on direct bookings, Flying Ballantines, Craig's Chimpanzes, Cole's Liberty Horses and Captain Midnight. Bright said that no act got under $550 for the week, with Captain Midnight nabbing $2,000.

Central Trade and Labor Council and the State Federation of Labor and the Teamsters backed up the picketing of the circus in Boston and other unions gave sympathy support. Heavily unionized Boston stayed from the picketed circus in droves. More paper was passed out this year by Ringling in Boston than in a decade, it was said.

Ringling statements contended that the competing AGVA circus had not effected them. Michael Burke, executive director for Ringling, said neither the picketing nor the competing circus had affected receipts.

No tv appearances for circus clowns, customary in the past, took place on the two tv stations, WNAC-TV and WBZ-TV, this year. Filene's department store, which customarily handles Ringling tickets, dropped the ticket selling on this one.

Ushers Halved

Some indication of the impact against the Ringling stand was noticeable in the hiring of 40 ushers at opening and the firing of 20 Wednesday night.

Situation was unparalleled around the newspapers in the Hub. It was a hard job to even give passes away. Printers and mechanical employees usually avid for circus paper weren't interested.

In the midst of all the hubbub, a "first" was scored by Harry Davies, pressagent for Ringling, with securing of first legit page reviews in circus history. Davies, a legit p.a., came in town ahead of the circus and did a bangup job in getting out the paper, ironing out several existing sore spots occasioned by the cutting down of paper by circus pressagents in past years.

The Boston Traveler assigned legit reviewer Alta Maloney to the circus. The Boston Globe had Bill Riley giving the circus the legit onceover. Davies scored more coverage on legit pages in Boston newspapers than has ever been seen here.

Yeggs' 3½G From Mass. Op

Somerville, Mass., May 22.

Night club operator Michael Downey was robbed of $3,500 in his Memory Lane parking lot here after returning from the bank Friday morning (18).

Two yeggs forced Downey to drive his car from the cafe to Charlestown where they forced him out of the car and fled with the loot.

Chi IBEW

Continued from page 76

drags its feet considerably. Although the audience obviously is well disposed toward her, their applause is more appreciation for pleasant moments she has given them on their home screens than for what she does in this show.

Introed by a two-man, one-girl supporting group, Miss Coca opens with a silent pic bit complete with flickering lighting, for fair returns. She follows with some of her trademark tramp stuff, a torchy chanteuse parody, a funny strip bit done in oversize raincoat and a maypole number. None has the impact necessary to top what has gone before; her material is not clever nor is it suited to the pixieish personality she has created. It almost seems she needs a strong partner to get herself across by contrast. In any event, this shuffling attempt at a climax robs the show of considerable punch.

Frank Libuse & Margo front a great deal of proppery and pratfall humor. It's corn but it sells well here. Margo plays the screeching diva and Libuse does the lecherous accompanist constantly seeking a peek behind the decollete. There are also a few geese in the act. It's earthy, noisy slapstick and gets good mitting.

Joe Novelle's Dogs, all French poodles, are an impressively well-trained set of canines who garner gasps, laughs and lusty palms. One opens the show by walking out onstage on his hind legs to the mike and introing the show (by off-stage voice.) The pooches play the harmonica, walk erect and climax by playing in a combo and dancing together; watching a hammy dog play the bass is the end for many and the house gives trainer Novelle and attractive spouse a big mitt for their canine troupe.

La Verne Pearson, a singer of generous dimensions, does a Charles Addamsish song parody and a belting comedy song with local meanings; femme also displays a rich set of pipes when singing straight semi-classics.

Rita Raines, a thrush who has already attracted attention in the pop field, gives an ample sample of why she has. Singing only two numbers, "Am I in Love" and "Love Is a Simple Thing," Miss Raines had the aud sit up and take notice. Gal has unusually rich and tuneful pipes and is a looker. With the disclicks she should get to the top of the heap.

Muggsy Spanier orch gives out with the "happy music" in a closing New Orleans production number, rich in eye appeal and choreography. Spanier plays the dixieland standards with the competence of one who helped midwife the birth of the blues.

Joe Chester does an unusually good job as a singing emcee; a melodious crooning of narrative material and excellent stage presence help create a strong favorable impression.

The rich production numbers owe their quality to the skillful staging and choreography of Johnny Bachemin, the costumes of Frank Sennes, and the eye-filling scenery. Not to neglect the tall, leggy beauties who make up the Darling Dancers. A Ziegfield-like intro sets a high standard for what is to follow with amazons languorously walking down a staircase to a medley of songs titled with girl's names ("Mary," "Rosemarie," "Laura," etc.). The Darling Singers and Len Dresslar do a musicianly job of providing vocal backing. The Granada tableau and the closing New Orleans scene do not disappoint after a spectacular opening. A "Harbor Lights" dancing scene gets gasps with an extremely realistic, wild sinking and drowning sea scene, a tribute to the stager.

Producer Frank Darling gets a solid ovation from his union members at show's end, both for the quality of his production and in support of his urging "Tell your friends to buy a color television set.

Guatemala Show Biz

Continued from page 77

mixed dance group (Conjunto Quetzal), and a male string trio (Chelaju). The unobstrusive manner in which the dancers and string trio moved in and out of the dining room (no stage, no spotlight, no emcee) was in itself a novelty. But what stood out were the authentic barefoot Indian folk dances (symbolizing marriage ceremonies, market day, etc.) which were performed with great charm and simplicity. It was surprising to learn from the group's spokesman, Solomon Tala, one of the dancers, that these artists entertain as a sideline to other employment.

Aside from an occasional performance by a visiting Latin American celebrity, the theatre in Guatemala City is confined to the cinema. American pictures (with subtitles in Spanish) are most popular. British, French, Mexican and Argentine films are also shown.

The better houses (Cine Reforma, Capitol, Lux and Palace) have two or three performances a day, beginning at 4:15 p. m. or 4:30 p. m., with the last show at 9 p. m., 9:35 p. m. or 9:45 p. m. Among the pictures recently shown at these theatres were "The Swan," "Strategic Air Command" (Vistavision) and "I'll Cry Tomorrow." Admissions range from 50 cents to 75 cents but the price is the same for the early or late show.

At some of the cheaper houses, like the Maya, where older pictures are shown, admissions are as low as 10 cents in the balcony. Among the films shown at this theatre recently was "Little Women" (Mujercitas). A double feature is shown on Saturdays at the same price. The Cervantes offers such pictures as "Peter Pan" and "Hans Christian Anderson" at a 30-cent tab. Incidentally, none of the theatres has air conditioning. They don't need it.

No Cover Charge for Scenery

As the gateway to the most interesting Mayan country of Central America Guatemala City is becoming more and more a focal point for tourists taking the swing through the old colonial city of Antigua and such Indian towns as Chichicastenango, Solola, Chimaltenango, Huehuetenango (way-way-tenango) and Quezaltenango which are noted, among other things, for their extensive markets.

There is a rare spot in these Highlands called Panajachel (panahah-chell) where the exhausted actor, performers, producer, writer or Madison avenue executive can really relax and let his jangled nerves unravel. There are no night clubs here but the scenery is out of this world and there's no cover charge.

Panajachel is on the shore of Lake Atitlan (ah-teet-lahn) (whose colorings are said to surpass those of Lake Como) which is framed by four volcanoes and surrounded, along its 70 miles of shoreline, by a dozen Indian villages, all accessible by boat, car or horseback.

Panajachel is a place where the most celebrated personages of stage, screen or television may walk, minus dark glasses, without attracting any more attention than the average "Yanqui" tourist. The hotels, small and comfortable, have large patios, and the conveniences (even a transformer for the electric shaver) the American traveller is accustomed to. The good is delightful and the tab is low.

But it wont' be that way very long. When the highway is finished, the tourists will come in droves, every nook and cranny will be discovered, the facilities will be taxed. But for a while, perhaps a few years, Panajachel will be one of those few places off the beaten track.

Bal Masque

Continued from page 74

played, and there seemed some reason for the paucity of apparel.

Although the nudes got their share of mittings, as did the gay set, the crowd apparently went for costumes that showed skill in conception and execution. The sympathies of the customers were made known when a group of five silhouettes, in costumes comprising dead black garb from the neck down with white areas around the head in sharp relief, were adjudged to come out eighth in the parade. The howl of the crowd was such that the judges withdrew that decision and they ultimately got the first palm.

But the important facet in the success of this year's ball is the freedom of choice in selection of costumes. Nudes weren't discouraged from entering the parade. The governing body apparently figured that if this ball depicts an annual spring madness, then let it be mad—and the madder the better. The b.o. reflected this choice by the SRO crowd. Even the lines outside the Astor were longer than usual. At $10 per skull, plus higher tariffs for boxes and tableholders, the take was considerable for the Bohemians' relief fund.

The decor committee was particularly effective this year with the construction of the sets and mobiles, and Amsterdam livened up the event with his airy emceeing.

Jose.

Burke Refutes

Continued from page 74

to hire legit pressagents "as such," but that the press department needed "revitalization." "We tried to find vital, alive pressagents with new ideas. Zac Freedman, general pressagent, joined last year and did a fine job—better than had ever been done before—and we asked him to find others of similar style."

Outlining the current situation, Burke said it started in St. Louis with the teamster's union last year. He said that the teamsters admitted that they do not represent the circus employees, but that AGVA claims to represent 51% of the performers.

"AGVA and the teamsters are jabbing us with a two-pronged fork," he said.

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House Reviews

Palace, N. Y.

Russ & Joy Sobey, Stan Harper, The Agostinos (2), Woodside Sisters (3), Tim Herbert, Olivette Miller & Bert Gibson, Leo De Lyon, The Jeffreys (2), Myron Roman House Orch; "Great Day In The Morning" (RKO), reviewed in VARIETY *May 16, '56.*

Current vaude stanza at the Palace runs to a neat 75-minute package. Headed by Leo De Lyon, bill is a well-balanced layout mostly comprising turns that have been at this house before.

De Lyon's act is socko throughout. His blend of solid comedy lines with his trick pipes pays off with a continuous ripple of chuckles. His trumpet mimicry is still highly effective in its realism while his simultaneous delivery of two different songs makes for a potent windup. And with it all, De Lyon impresses with an ingratiating personality.

Olivette Miller & Bert Gibson, in the No. 6 slot, also score with their harp-and-hoofing act. Miss Miller is an excellent swing harpist who projects strongly with this somewhat delicately sounding instrument. Gibson supplies some softshoe accomping and clowning around. Her "Me and My Shadow" vocal, in which the duo do a precision hoofing routine, gets them off big.

Tim Herbert, preceding, fails to make the most of his potential. A personable performer with obvious talent, Herbert is hamstrung by a secondrate script. He'd do best to throw it completely away and find a new routine more suitable to his ability to mimic, sing and hoof. Stale gags, unclever special material songs, too many swish and toilet gags are now snowing him under.

Russ & Joy Sobey open the bill with a smart display of hoofing while Stan Harper, in the deuce, scores with his harmonica virtuosity on an interesting repertory. The Agostinos, in the trey spot, and the Jeffreys, the closers, are both good acro turns reviewed under New Acts. In the No. 4 position, the Woodside Sisters deliver some tunes energetically. Best is their dixieland opener while their Spike Jones' version of "The Trolley Song" is slightly too noisy.

Myron Roman batons the house orch with a firm hand. *Herm.*

Empire, Glasgow

Glasgow, May 15.

Bill Kenny & Ink Spots Trio, Paul & Peta Page, Joyce Golding & Tony Stuart, Evie & Joe Slack, Joe Rankin, Johnny & Suma Lamonte, McAndrews & Mills, Bobby Dowds Orch.

Bill Kenny's fine vocalism is the draw in this average layout. Singer clicks strongly, especially with femmes in audience, to whom he largely aims his songalog. Also goes back in reminiscent mood, backed by instrumental trio.

At show caught, audience was disappointingly small for group making their 1956 British stage bow. Act, while not a standout, merited a better draw, Kenny being particularly good. His repertoire ranges from oldies like "Best Things in Life Are Free," "Whispering Grass" and "To Each His Own" to the more recent "The Best Way You Know How." Also scores with "I'd Climb the Highest Mountain" and "Maybe," and earns top mitting for "Bless You." Later he has the customers beating time to "The Rose of Roses."

Main faulting for Kenny is that he's too profuse in his thanks and description of people and things as "wonderful," a criticism often levelled here — and justly — at American performers. Too often repeated, it fails to ring true with shrewd outfronters.

Singer's playing to the femmes is a clever touch, and he shows personally in gabbing. Also registers with "Girl of My Dreams," "It's a Sin to Tell a Lie," "Into Each Life Some Rain Must Fall" and "September Song."

On support layout, Evie & Joe Slack are standout with acro-humor. Act opens originally with distaffer in shape and costuming of a chicken underneath a steaming casserole lid. Contortionist talent of femme is high. Paul & Peta Page also merit solid palming for clever puppet act which closes first segment, their best being jivecats' closer. Peta Page shows mimicry talent in voice manipulation behind her dowager-duchess puppet.

McAndrews & Mills, mixed twosome, are lithe terpers who tee off both halves with grace and ease. Johnny & Suma Lamonte, brother-sister pair, juggle and balance with skill, their props being colorful and distaffer shapely with s.o. which she could exploit ever further.

Joyce Golding, assisted by stooge Tony Stuart, is a comedienne with obvious talent, but wastes this on shapeless fun routines that, at show caught, garnered limited response. Her travesty of Johnnie Ray, complete with hearing-aid cord to her ear, is in bad taste. She's best as a ventriloquist's dummy and in multi-voiced operatic item, but otherwise her comedy is n.s.g.

Joe Rankin, making his British bow, scored fairly strongly with xylophone playing, though act has room for improvements. He exited to solid reaction (see New Acts). Showbacking in satisfactory style from Bobby Dowds house orch. *Gord.*

Apollo, N. Y.

Cab Calloway, Cal Green Orch (11) & Midnighters (4), Berk & Hallow, Ethel Ennis, Jenkins & Seales, Johnny Torres; "Dragnet" (WB).

With or without a band, Cab Calloway is a standout performer. In this trip at the Harlem flagship, he's working solo in a 25-minute songbag that's socko throughout.

Although he's taken on new stature in recent years via the role of Sportin' Life in overseas touring production of "Porgy and Bess" and even an Ed Murrow "Person to Person" workover, Calloway is still the hi-de-ho man to the crowd here and it reacts best when he's swinging through "Minnie the Moocher," "Chugga-Chugga-Wa-Wa" and "That Old Black Magic." In front of this repertoire come a special material opener, "I Feel Tip Top," "It Ain't Necessarily So" and the inspirational "The Voice." Throughout he displays a distinctive vocal technique and a stage savvy that's tops.

In the closing niche, the rock 'n' rolling Midnighters take over with the mumbo-jumbo beat that goes over here. The four boys work with Cal Green's combo through some frantic items that are difficult to separate melodically or lyricly.

Some low key comedics are supplied by Jenkins & Seales and Johnny Torres emcees with several tasteless items about reefer smokers.

Berk & Hallow, ofay terp duo, are an appealing opening turn. Thrush Ethel Ennis is reviewed in New Acts. *Gros.*

Circus Review

Circus Knie, Zurich

Zurich, May 15.

Fredy & Rolf Knie production of circus in two acts (18 displays). Musical director, V. O. Ursmar; stage manager, E. Zimmermann; features animal acts presented by Sacha Houcke; Pahlow Sisters (2); The Rastellis (5), also billed as Les Chocolats & Co.; Tipsy & Brow; Knie's Chimpanzees, presented by A. L. Smith; Eddy Seifert & Co. (4); "Louis XV," featuring Eliane & Fredy Knie, Erna Hack, Sacha Houcke, Pierrette Knie-Dubois; Cavallinis (3); Knie's African Elephants, presented by Rolf Knie; Borra (Thief of Bagdad) & Partner; Knie's Lions & Tigers, presented by V. Trubka; Trio Stoll (Pirates of the Air); Linon; Nino Rubio; Knie's Horses, presented by Sacha Houcke, Eliane & Fredy Knie. At Sechselaeutenplatz, Zurich, May 10, '56; $2.05 top.

The 1956 bill of Swiss National Circus Knie shapes as a beautifully mounted, solid program which, although lacking any novelties of world-shaking dimensions, offers most of the classical types of circus acts in top quality and contains practically no weak spots. Three-hour program, with one intermission, has style and tempo and is a cinch to please almost any fan of the sawdust trail.

A high spot is the first finale act, Borra, billed as "Thief of Bagdad." Preceded by a lavish Orientally-garbed parade of animals and extras, including a girl on a hippopotamus, this "honest pickpocket" recruits his victims from the audience (no stooges) by snatching not only wristwatches, fountain pens and wallets unnoticed by them, but also, for big laugh returns, suspenders and ties. A clever, skillful act with definite possibilities for the U.S.

Italian juggler Nino Rubio, 18, comes close to stealing the show. Standing on unsupported ladder which he holds with his hands, he throws a total of six coffee cups and saucers up on his head, one atop the other, with his right foot. Climax comes when he adds to this sugar and a spoon plus a coffee pot from which coffee is poured into the upper cup by way of a gadget. This is a sock bit, done with impeccable skill, and a heavy clap-getter. Personable lad rates attention.

Animal acts are always among Knie's main assets. This time, he offers several fine horse presentations including palominos, Wales and Shetland ponies, Yugoslavian, Dutch and the famous Lipizzan stallions, trained by Fredy Knie. His brother Rolf's specialty are pachyderms, and he has a noteworthy "first" this year by showing seven African elephants, much harder to train than their Indian brothers. They are the property of the Basle Zoo.

Voitech Trubka, one of Europe's foremost wild animal trainers, presents another of his widely acclaimed lions & tigers acts which is not so much in the showoff, "circusy" vein, but tends rather to display the beauty and grace of the animals' bodies and movements. Trubka works in a remarkably sure and quiet way which enhances his effectiveness.

Aerial acts are well represented by the Trio Stoll, from Germany, billed as "Pirates of the Air," and the Pahlow Sisters, from Berlin. The Stolls work on a ship-shaped contraption high under the big top and offer a series of high-voltage contortions in topnotch fashion, done in pirate costumes, whereas the Pahlows' begoff stunt is one girl holding on to the flying trapeze with bare feet, head down. An excellent bit.

Rapid-fire trampolinists, the Rastellis (four Italians and a Brazilian Negro), are big laugh-getters, but even more so when billed as a clown outfit (Les Chocolats & Co.) at the show's finale. Their act, never overdone, is genuinely funny, especially in the familiar musical routine by which one clown seeks to prevent his partner from playing an instrument, but which is done with a new twist here: instruments and "destruction" weapons get larger every time, ending up with a cannon blasting a piano to pieces.

Second clown team on the same bill, Three Cavallinis, are not quite up to the Chocolats in new ideas, but still manage to live up to their reputation in some routines. Show's third funnyman, Linon, coming from the U.S., is more in the tragicomical vein. Dressed in rags, he tries in vain to walk on a tightrope, being prevented by innumerable obstacles plus his own cowardice. There is real humor in this act, but with a slightly pathetic overtone.

Contortionists Eddy Seifert & Co., with rubberlike bodies, have several sock acro tricks, done in adagio style, of which the spinning-around routine on a mouthpiece, with the bodies almost completely twisted, is surefire.

Comic eccentrics Tipsy & Brow (they are the parents of young Nino Rubio) are an amusing pair, especially suited for visual media. Distaffer is the act's main asset, reminding of Cass Daley at times. Not all of their stunts are quite new, but cleverly presented as if they were. *Mezo.*

Bar Eddie Rio

Continued from page 77

Vivian Duncan, Tony Di Milo, Bobby Faye, Sid Marion, Harry Mendoza and Senator Murphy. Gloria Dea, who received the next highest amount of votes from that city, may be seated in place of Rio.

Elected from New York are Dewey Barto, Peter Chan, and Joe Smith, Charlie Dale, Irving Grossman, Georgie Price, Cy Reeves, Archie Robbins, Russell Swann, Paul Valentine, Sally Winthrop, Johnny Woods.

The Chicago Branch voted Ray Conlin Sr., Danny Egan, Jack Gwynne, Anne O'Connor and Robert Sharpe. Miami Beach selected Rajah Raboid, Buddy Walker and Rex Weber; Philadelphia, Joe Campo and Tony West; Baltimore, Jerry Green; Boston, Charlie Brett and Johnny Miles; Buffalo, Lenny Paige; Cincinnati, Irv Dorenfield; Cleveland, Linda Compton; Dallas, Charles Hoffman; Denver, Jay Lester; Detroit, Al Tucker; Kansas City, Lester Harding; Montreal, Armand Marion; New Orleans, Jack Stanley; Pittsburgh, Ted Blake; Providence, Frank Carpenter; St. Louis, Pat Patton; San Francisco, Eddie Bartell and Vince Silk; Sarasota, Johnny Gibson; Seattle, Don George, and Toronto, Violet Murray.

New Acts

SUZY GODAY

Songs
15 Mins.
Blue Angel, N.Y.

Suzy Goday is a pert, diminutive blonde who overcomes a small voice with a nice personality and generally provocative arrangements and movements. Demurely gowned in a high-necked white dress, she presents her offbeat material in a competent manner which drew satisfactory if not socko returns from the opening night audience.

Chirper's contributions are not standard in terms of popular exposure via disks, but they have a definite appeal for intimery outings. Her opening special material intro carries the prosaic "Hello" tag, but it is "different" although slightly overlong. She scores best with her specials on "Too Darn Hot," "Come Rain Come Shine," and "Between Devil and Deep Blue Sea."

Miss Goday shows a nice stage presence and rates as an okay act for the eastside type of nitery. *Holl.*

TONIA BERN

Songs
22 Mins.
Colony Restaurant, London

Belgian-born Tonia Bern has collared publicity as a gal with a fancy for millionaires and that helps to give her name value. She's also acquired British nationality and that helps nitery operators who are faced with a British quota problem. These two facets add to her booking appeal and combine in making her an attractive proposition for West End night spots.

Miss Bern has a sophisticated appearance and dresses accordingly. A high-necked, skin-tight gown emphasizes her shapely figure and sets the pattern for her act. There's a distinct sex angle to her song selection and this aspect is enhanced by her delivery. Apart from a medley, sung in three languages, her songalog, however, is somewhat commonplace. And she would be advised to drop "Darling, Je Vous Aime Beaucoup" from her routine (Hildegarde has done this in London and elsewhere with considerably more finesse and polish). For the rest, her songs develop a single theme and among her opening night entries were "Is There a Man in the House," "I Want a Man," "Definition of a Husband" and "The Simple Life is Good Enough for Me." All of which indicate there is not enough variation in the programming.

With adjustments to the act, which would insure a happier balance, Miss Bern could develop as a more positive and entertaining cabaret chirp. *Myro.*

ETHEL ENNIS

Songs
8 Mins.
Apollo, N.Y.

Ethel Ennis is a Negro thrush up from Baltimore cafe work and a Jubilee Records album. Although her bow at the Apollo was a shortie, only three songs, she gave a solid indication that she's a comer in the warbling field.

Songstress has a comfortable piping style suited best for intimery work. The pipes are warm and her phrasing highlights all of the lyric values. She can handle a light and breezy motif such as "I'll Take Romance" as effectively as the moody ballad groove of an "Off Shore." Her wrapper-upper is the dramatic "Got You Under My Skin," and it's in her stride, too.

Other plusses are looks, stage ease and tasteful gowning. *Gros.*

NORMAND HUDON

Caricaturist
15 Mins.
Blue Angel, N.Y.

French-accented lad chirps "cute" lyrics as he limns caricatures of famous personalities on his drawing board. He displays an artistic touch in his recognizable, but distorted, pictures of such famous personalities as Churchill, Bankhead and others. His accompanying musical chatter is good for slight titters but can't be termed socko.

He goes in for audience participation by inviting the minimum-payers to make a mark on his drawing board. From the line or curve, Hudon sketches a completed picture, taking less than 10 seconds to think of his subject. Gimmick goes over well. He closes with a sketch of the French prime minister, a faceless figure in a cutaway. *Holl.*

WILTON CLARY & JAN NELSON

Songs
25 Mins.
Le Cupidon, N.Y.

Teamup of baritone Wilton Clary and soprano Jan Nelson, who've been singling along the nitery belt, gives 'em a good potential for the chic circuit. They've patterned the act along musicomedy styles and although it runs overlong, it's varied and colorful enough in the song offerings to hold interest.

Both have pipes that are strong and true and they're not afraid to use them. Sometimes the sound gets a little too big for a room such as Le Cupidon, but they do get their point across. He's a good looking belter and she's a tall, attractive thrush and they complement each other nicely. Repertoire has been attractively fashioned and only drawbacks are his tendency to get overly dramatic and her occasionally injected coy mannerisms.

However, it remains a likeable musical turn for those who like stickout songs expertly handled. For the most part they work together, but he gets a chance to display his lung power solo with a vibrant "Lady of Spain" and she solos with a cute item titled "Shoppin' Around." The rest is a slick melodic mixture. *Gros.*

JOE RANKIN

Xylophone
14 Mins.
Empire, Glasgow

Xylophonist scores via fast style and accomplished musicianship, but could use a little more showmanship between numbers. Opens with fast-tempo "Sabre Dance," then into commendable impression of a church pipe-organ playing Gounod's "Ave Maria." This achieves realistic effect and deserves the strong palming it receives. Segues with "Poet and Peasant" overture.

Act's highspot is gimmick item of showing just how rapidly a xylophonist can wield his mallets, this being done with a luminous pair and aid of two special sidelights on the xylo. Thus equipped, Rankin plays "Tiger Rag" and, in darkened stage, his arms and mallets seem to fly like bullets over the instrument.

Performer should avoid looking downwards at stage while gabbing, and could also sharpen his humor plus cut out pauses between tunes. He has easy happy style and establishes friendly link with outfronters. Okay for vaude and video in most locations. *Gord.*

THE JEFFREYS (2)

Trapeze
8 Mins.
Palace, N.Y.

The Jeffreys have an attractive circus-type acro routine adapted for vaude houses. Rigging involves a high bar from which they do a variety of eye-appealing aerial tricks.

Boy-girl duo work a fast turn including several trapeze catches and the use of a neck band for body-twirling effects. Excellent closing stunt has both of them spinning at top speed over a suspended bar. *Herm.*

THE AGOSTINOS (2)

Acrobatics
10 Mins.
Palace, N.Y.

The Agostinos have a neat turn for the acro genre. A nice-looking boy-girl duo, team blends okay pantomime comedy with several fine stunts into a payoff vaude turn.

Opening drunk bit, both as tramps, segues into an effective pyramid-balancing trick in which she strips to her regular acro garb and reveals herself to be a highly attractive blonde. Closing routine, involving some difficult-looking, body-lifting by the male while jackknifed over a chair, gets them off strongly. *Herm.*

Scot Troupers Appear On Troubled Cyprus

Glasgow, May 15.

Alec Finlay, Scot comedian, and a party of performers planed in from the troubled Mediterranean island of Cyprus after a three weeks' stint of entertaining troops. They visited army bases in the mountains within fireshot of terrorists. At one base Finlay declared open a tin-roofed theatre, naming it the Panopticon after a famous Glasgow music hall.

Singers Carol Eric and Babs McKinnon, Alastair McHarg, and accordionist Ronnie McCulloch accompanied Finlay to the trouble spot.

Copacabana, N. Y.

Jimmy Durante with Eddie Jackson, Jack Roth and Jules Buffano; Jana Mason, Murio & Sheila, Gary Mann, Sandra Devlin; Michael Durso and Frank Marti bands; staged by Douglas Coudy; songs, Mike Durso, Mel Mitchell & Marvin Kahn; costumes, Billy Livingston (Mme. Berthe); orchestrations, Deac Eberhard; $5 *minimum.*

It looked like a fire sale at the Copa opening night—the Schnoz was back in town and the well-heeled clientele which is attracted to Jules Podell's East 60th St. boite took Durante to their collective arms and hearts.

Durante, in the tradition, in turn comes up with something new each time out, and while it ultimately segues back to the pianistic mayhem and Eddie Jackson's strutting with the Schnoz inka-dinka-doing it at the ivories, there are enough new fillips throughout the frenzied 50 or 60 minutes that comprises his repertoire.

For one thing a "surprise" guest sees Hollywood's Peter Lawford in exaggerated zoot making with "Digging the Rock & Roll Blues." Lawford plays it straight and, what's more, does a competent in-person saloon stint. If he isn't grooming for the cafes he should because he can make it come off.

Taking it from the top the gals are a considerably better double-quintet of lookers than last gandered, and six of them are socko personality kids who have a lil more performance stature than the average as they work with the Schnoz in his exaggerated Great Lover nonsense. What's more they act as if they enjoy it.

As another departure the line also behaves a shade better than normal when the femme terp specialist is up front; most often a chorus acts as if they resent this standout by one of their sex or, as self-ordained critics, telegraph the attitude that the upfronter ain't such much. Anyway this isn't true with this group of gals, in the main a better line of pulchritude and performance femmes.

It's the same Doug Coudy production fundamentally. Opens with "Zing in Spring," then "Who Chased Who?" two line numbers with Murio & Sheila in an energetic toreador routine, followed by still another production number, "Don't Be Afraid of Love" (green feathers couture, etc.) preceding Jana Mason.

Miss Mason is a song belter who has yet to get that disclick opportunity that was prophesied for her when first cased at New York's Basin Street. Nee Jana Jones, Miss Mason runs the gamut from "Then I'll Be Happy" to a rhythmic spiritual, with "Come Rain, Come Shine," "Can't Help Lovin' Dat Man" and a special, "If It Weren't for the Girls." She might excise one number to sum total advantage. Songstress is a looker with the "built" to match, excepting that that white gown might be suspect of an unflattering angle which a more decorous haut couture number would not.

Schnoz's riot follows. His quick-change "Clothes Make the Man" is in the better Durante tradition of broad hokum. Then there's a screen silhouet with one of those Mae Westian muscle men simulating the Schnoz in muscular profile; "Ragtime Jimmy" next with Jackson struttin' "Sweetie Mine"; Schnoz again with "So I Show My Cuffs, I Show My Handkerchief", as he heckles the busboys; the six lookers from the Copa line for the first "Umbriago" number, with a pair of heavyweight femmes (dressed in the pizza manner) contributing to the tempest; his clowning with pianist Jules Buffano, equally as good a musical foil as the gymnastic Jack Roth on the traps who qualifies for the big leagues the way he fields the piano tops, the phone and other props hurled in his direction (over the shoulder yet!). This pyramids into "Inka Dinka" by which time, of course, the Schnoz has been home—but with plenty to spare.

In between Murio & Sheila do another eyecatching acro - dance specialty. On one occasion he whirls her aloft in a somewhat sensational manner, and on another she's balanced on a thin scarf for an arresting close-to-the-floor whirl that's best appreciated in closeup. Continental pair are obviously highly rehearsed and routined in their aim for an off-beat repertoire.

Schnoz's return to the Copa is always a Gotham event and Durante bids certain to make it more so this semester. Incidentally, as long as he's been around, in the varieties, saloons and pix, there's no gainsaying that extra fillip that comes via television—he's endowed with a new aura and a new value. Particularly if, unlike not a few of his video confreres, he delivers handily; too often some of the others, removed from the context of script and environment, are embarrassingly out of their element before a live audience.

Abel.

Sands, Las Vegas

Las Vegas, May 21.

Howard Keel, Billy Gray, Beachcombers (3) *with Natalie, Copa Girls* (10), *Antonio Morelli Orch* (14); $2 *minimum.*

With the robust warbling of Howard Keel and the racy comedics of Billy Gray, the domain of Jack Entratter will have uppish biz for a fortnight.

Kell's hearty quality, his commading looks are additives to a session that comprises musicomedy repertoire in the main. There is a definite upbeat felt in latter half of his segment when he changes from tux jacket to western coat glittering with gold buckskin tassles and gold-embroidered Stetson. Such fancy accoutrements embellish "Surrey With the Fringe on Top." For kicks, he tosses in a spate of rock 'n' roll tunes, "Heartbreak Hotel," "See You Later Alligator," for big mitting.

Tingle comes from the Keel closer, a great singing job on the "Bess" sequence from "Porgy and Bess." Offstage obligato of Bess is nicely trilled by Teresa Waters, a soprano brought over to the U.S. from England for this date by Keel.

Billy Gray bounces his quips fast for a good getaway and never lets the pace drop. An accomplished hand at whipping up yocks from ringside jibes, he displays top timing with the one-liners. Although ribaldries are rife, Gray gets away with the blue stuff via puckish delivery in specials "Medic," "It's Magic," a Texan collection, and "Heartbreak Hotel," latter a reprise of the numerous Vegas "busts" of last year.

Copa Girls continue their holdovers featuring Beachcombers with Natalie, and the Antonio Morelli augmented crew gives solid backing with Keel's conductor, Johnny Williams, doing well on the podium.

Will.

Eddys', K. C.

Kansas City, May 18.

The Continentals (4), *Tony Di Pardo Orch* (8); $1-$1.50 *cover.*

The Continentals are six-timers in Eddy's Restaurant, making them the most played act at the spot. It's been two years since their last date here, however, and it's a welcome return. They make it a well paced 45 minutes, building to a solid hand at close.

With current emphasis on male vocal groups, Continentals are right in their element and put over a show here that rates as fine entertainment all the way. They start with their own opener, parodying "The Continental," and build through a series of songs, including an Irish medley, "Gambler's Guitar," "Standing on the Corner" a mixture of "Rain" songs, and a Spanish group. Along the way there are specialties by tenor Ben Cruz, impressions by Harry Nofal, newest member of the group, special bits by Jay Moffet and Dahl Gleave, old hands. Their finesse and polish are aided by Ivan McIntyre, at the piano for the group these many years. Musical blending phrasing, choreography all are distinctive, making an act especially geared for night spots and other live audiences. This is one to be seen as well as heard.

Quin.

Le Cupidon, N. Y.

Olga James, Wilton Clary & Jan Nelson, Ernie Warren Trio, Louis Ortiz Band; $5 *minimum.*

When Olga James was New Acted last year, she just had the Cindy Lou role in the pic version of "Carmen Jones" to her credit. Since then she's added a legituner slotting in "Mr. Wonderful," opposite Sammy Davis Jr., from which she's currently doubling into this eastside cellar.

She's also added assurance and a song-selling savvy that'll help keep her busy in legit and saloons. A diminutive Negro lass, Miss James' big piping style belies her size. She's got a sharp soprano which is used effectively on spirituals, ballads and rhythm numbers.

Repertoire is neatly paced with several high spots—a medley from "Carmen Jones," a spiritual "Joy to My Soul" and Mr. Wonderful." She has a bangup begoff in "Look Who's Dancing Now" which includes the line, "Look who's coming out for that extra bow." She rates it.

Preceding Miss James' stint is the singing duo, Wilton Clary & Jan Nelson. Team is reviewed in New Acts.

Ernie Warren's trio backs neatly and dishes out the gringo beat for the terpsters. Louis Ortiz supplies the Latino rhythm.

Gros.

Palmer House, Chi

Chicago, May 17.

Patachou, Trio Capricho Espanol, Tony Lovello, Dancing Dolls (2), *Charlie Fisk Orch (with Lee Charmel);* $2 *cover.*

Current four-weeker that opened Thursday (17) should keep the ropes up at the Empire Room in the weeks to come.

Patachou headlines here for the second time in the last several years and provides the thrill that generally goes hand in hand with top quality entertainment. Chanteuse with the simple garb wins the aud from the outset, completely captivates it, and has a hard time getting off. The answer is her superb confidence and a rich, sexy voice, handled like the fine instrument it is.

Another thing: she at least speaks English and has a few Anglo selections in her rep. This gesture to a U.S. audience is a refreshing change from the past deluge of completely monolingual foreign thrushes. Though not apparent to the crowd, it seems, however, that Patachou is not giving it everything she has, at least at the outset. It's the old problem of the legit actress at the 795th performance of a hit; although she is not aware of it, her role tends to become mechanically executed. Tribute though this is to the universal success Patachou has enjoyed, it calls for a little freshening.

The vibrant voice is matched with vibrant gestures and the full use of panto to intro and sell a song. Patachou opens with a medley of Gallic faves, "La Seine," "Pigalle," etc., and segues with such as "Brave Margot," "Pauvre Jean" (Poor People of Paris), "A Woman in Love," and "A Wonderful Guy." The house is wild toward the end, clapping rhythmically; thrush begs off gracefully.

Trio Capricho Espanol, two youthful femmes and a guy, support on this bill with Spanish terping. Accenting again producer Merriel Abbot's predilection for Iberian hoofers, group impresses with fire and enery rather than smooth, disciplined purity. One of the girls, Pepita Fernandez, backs ably with vocalistics in the piercing flamenco style. Group gets a plus from the customers as it goes from classic to folk dances and bows off to good mitting.

Tony Lovello puts on a display of accordion gymnastics, with much emphasis on loudness and keyboard tricks. The loudness and the trickery distract from musical value of this effort. He gets fair returns.

Layout is introed and spaced by the Dancing Dolls, two distaffers who, in varied costume and with the aid of batoner Charlie Fisk and vocalist Lee Charmel, provide pleasant, eye-filling hoofing interludes, and a few cue lines.

Fisk and band have tightened up consideraby since last time caught; they back expertly and do the dansaption with skill. Lee Charmel's vocals are ear-pleasing.

Gabe.

Fontainebleau, M. B'ch

Miami Beach, May 20.

Carlos Ramirez, Eagle & Man, Ortiz & Vargas, Murray Schlamm, Sacasas Orch; $2.50-$3.50 *minimum.*

Carlos Ramirez hasn't been around local cafes for quite a spell, concentrating on dates in Havana situations, both live and on tv. He's still the genial senor with the fractured English intros who knows how to apply his baritonings to a sound book of Latino and American compos.

Almost too deliberate in his intro talk and demeanor, Ramirez in his song sequences brings in enough of the zesty to zoom up the palm pulsings of the auditors. He concentrates on tunes he was associated with in pix made some years ago, notably "Begin the Beguine" and "Granada"—claiming a first-to-use on the latter via records. Both items are standouts and serve to keep interest sustained in the balance of his songalog, to earn him okay payoff.

Eagle & Man are a couple of young zanies who, at the moment, show plenty possibilities for the tumult-duo ranks. Forte is work on trumpets, the pair expertly taking off on a series of impreshes of the biggies in that musical form, notably Armstrong and Busse. On the comedy side they do best with screwy lampoons of Liberace and Ed Sullivan. The initial stages of their act needs refurbishing, the comedy gab being of the worn variety that has been taken to the laugh-well too often. With stronger material and insert of fresh lineage, they could work themselves up into hot prospects. It's a matter of time and elimination of that always present problem: something new to buttress their big aud-winning segment, the duo trumpeting.

Ortiz & Vargas played their first date in the States at the Seville several months ago. They impressed then as one of the better Spanish flamenco-native dance imports to be seen hereabouts in a long time. On the larger stage of the La Ronde in this plushery, their work takes on deeper dimension. The male is an authentic heel stomper, his solo work bearing a stamp of virtuosity. Femme is attractive and highly expert on toe delineations to accompanying castanet work. Both team on native handclap, heel-rhythmics and story-patterns to emerge as an authentic and colorful stint. Costuming also is authentic and eye-appealing.

Sacasas and his orch play a difficult show in highly adept manner.

Lary.

Beverly Hills, Newport

Newport, Ky., May 15.

Ted Lewis Revue, featuring Caribbeans (3), *Elroy Peace, Benita D'Andrea, Lynn Lyons, Barbara Esko, Ted Lewis Orch* (9); *Sol Klein, conductor; Donn Arden Dancers* (10), *Dean Campbell, Jimmy Wilber Trio, Larry Vincent;* $3 *minimum,* $4 *Sat.*

A four-frame fixture at Greater Cincy's class cafe in recent years, Ted Lewis and his revue initiate a change this trip—a two-week engagement every six months.

Outside of Elroy Peace, his shadow, and his famed trade tools — battered high hat and walking and licorice sticks—Lewis is supported with new and young talent in his latest edition. This reference excludes his old batoneer, Sol Klein, and some of band crew.

Ever agile, the vet jet of show biz and original king of jazz (Rector's, 1917), adds to his record of clean entertainment. In one of his several specialties in the current offering, Lewis adds a socko rock 'n' roll flair to his trademark Dixieland treatment of "When Saints Come Marching In." The old pro's talk-songs and dramatic recitations continue as nostalgic bellringers via super showmanship.

The Caribbeans, two youths and a shapely blonde, score in Oriental and sophisticated Apache dance routines. Barbara Esko, brunet cutie, clicks in a pair of ballet numbers. Lynn Lyons, fair-haired chirper, does okay vocals and a foil for Lewis. Benita D'Andrea, sweet in crinoline, peels to display a slick chassis in a switch to lowdown blues "St. Louis Woman."

Stageshow receives effective opening and finale dress from the line of Arden dancers and Dean Campbell, singing emcee, of the house staff.

Koll.

Sans Souci, Miami B'ch

Miami Beach, May 16.

Danny Rogers, Rita Constance, Sammy Walsh, Freddy Calo Orch; $2.50 *minimum.*

Summer policy installed—for the earlier portion of the season—is designed to go easy on the house budget, with aim obviously for the bus-tour groups who make up good portion of the twice-nightly show patrons. The tour-types are, at this time of year, comprised mostly of femmes of varying ages who don't dig too-hep material. Bookings thus call for pleasant acts who won't task their thought-processes too much; current layout is illustrative.

Danny Rogers has been around a long time and some of his material shows the years. Withal, his sometimes familiar gab raises laughs, with the act well received when he takes to a sawed-off table from which he works out the major portion of his canto. Rogers' sharply-defined tapwork is a strong palm raiser, as are the panto bits he injects. Addition of easygoing heckling forays with likely ringsiders adds to the mirth-making portions, buttressed overall by a basic warmth that weaves a receptive aud mood throughout his stint.

Rita Constance is an orb-appealing young thrush, well endowed vocally as well as physically. A recent Godfrey program appearer ("Talent Scouts" and "Friends"), she sets up an intelligently balanced catalog that mixes the ballads and rhythm-tunes adroitly to feature her throaty tones. Delivery is assured, to add plus impact. Needed is a "big" arrangement to round out what, as is, makes for a bright and appealing stint that can be fitted into video spots as well as intime cafes.

Sammy Walsh, vet comic, is house emcee and host. An affable performer, he warms the auditors in fine style and keeps the enthusiasm level high for the acts on hand. On occasion, he sets up a comedy-lyric to add to the goings-on, but in the main, concentrates on the conferencier chore. Freddy Calo and his crew back up musical matters capably.

Lary.

Blue Angel, N. Y.

Normand Hudon, Suzy Goday, Roy Benson, Enid Mosier & Steel Band, Jimmy Lyons Trio, Bart Howard; $5 *minimum.*

The description "eastside entertainment" has come to stand for a unique brand of offbeat offerings, either chichi or clever, depending on one's point of view. It appeals mostly to eggheads and is generally the stock in trade of the intime boites. The four turns currently at the Blue Angel have that eastsidey quality all the way and the designation as such is not meant in a derogatory sense.

It's appealing fare for the most part, although some may quarrel with the avant-garde flavor of the lyrics in Enid Mosier's song repertoire. Negro lass and her company, three Trinidad lads beating on novelty musical instruments (truncated gas storage drums) display a fine sense of rhythm in their Calypso and Gertrude Steinish offerings. Miss Mosier's deadpan style is occasionally wearing, but she comes out of it in time for sock results. She scores neatly with "Shopping Around" and the entire troupe contributes equally to the success of "Banana Tree" from last season's shortlived legituner, "House of Flowers."

The all-instrumental Calypso number on the steel drums by the three lads is also on the plus side. The explanation by one of the lads on how the drums are made is presented simply and cogently. Act is ideally suited for the intime circuit.

Roy Benson, comedy magician, has geared his act for the eastside trade. His magico bits are secondary to his patter, but he impresses greatly in both departments. The sophisticates appreciate his palming feats and self-kidding and he has no difficulty arousing some real yocks. Lying prone on the piano propped up on his elbow, Benson delivers a line of nonsense that is both clever and witty.

Normand Hudon, caricaturist who sketches while he chants, and Suzy Goday, a pert, stylized songstress, are also in the eastside groove. Both are covered under New Acts.

Holl.

Flamingo, Las Vegas

Las Vegas, May 15.

Duke Ellington & Orch (18), *Hazel Scott, Archie Robbins, Flamingo Starlets* (12); $2 *minimum.*

Components of Duke Ellington, Hazel Scott, and Archie Robbins make for good contrast in this Flamingo month, yet the production falters along the way. Name values on the marquee are okay to lure certain clientele, although the top gambling frat will not be expected to make a run for tables.

Ellington hasn't been on the Strip in five years. In this trip, with one of his best bands in a long time, he is allowed only a fair accounting of the splendid musical organization at his disposal. All of his innings are at the beginning, with only showbacks remaining until finale. As emcee, the Duke is in a class by himself—smooth, urbane and witty. He leads off with a showcase of his many fine instrumental soloists, Harry Carney, Johnny Hodges, Jimmy Hamilton, Paul Gonsalves, Britt Woodman, Russell Procope, Willie "Cat" Anderson, Quenton Jackson, and Clark Terry, in "VIP Boogie" and "Jam With Sam." Hodges blows a melting "I've Got It Bad" on alto sax; Jimmy Grisson chants "Everything But You"; Ellington narrates a whimsical "Pretty and the Wolf" and Ray Nance does his penguin terping, puckish vocal to "Hey Mon Cherie." For the closing set, spotlighting the maestro at the keyboard, the popular side of Ellingtonia unfolds, with each tune receiving big mitts.

Miss Scott shows her sophisticated piano and song style in a florid "Ebony Rhapsody" on the 88, moving into the French version thrushing "Autumn Leaves." She could segue into English for better reception this room. A Neal Hefti arrangement of "St. Louis Blues" is a sock Steinway romp, with the followup bluesy "Come by Sunday" having her unzip the gown and go into a terp and gamshow.

Robbins is bogged down with new material that fails to bring in yocks of any scope. Only his "Las Vegas" section receives peak attention, with a "McNamara's Band" parody on Phil Spitalny, "Bridey Murphy," "This Is Your Life" on the Gabor Sisters, and Continental tour having few solid laugh values. The Joe E. Lewis "Substitute for Love" impresh is okay, but cannot lift Robbins too far above preceding lull periods.

Will.

Moulin Rouge, Paris

Paris, May 14.

Lena Horne, George Reich "Ballets Ho!" Co. (8), Les Heirolls (4), Donald B. Stuart, Les Trompoonies (2), Renald & Rudy, Viril, Ballet du Moulin Rouge (12) with Jean-Louis Bert; Moulin Rouge Orch conducted by Jean de Smet and Sylvain David; $5 minimum.

Toulouse-Lautrec's old haunt, Moulin Rouge, is again jumping, packing them in as it probably hasn't since the nights back in the fabulous '90s. Occasion for excitement is new program's headliner, Lena Horne, who is rocking the historic nitery as she rocked the ballroom of London's swank Savoy last November. La Horne is one of America's most popular exports and dusky, throaty songbird looker has never been in better form or voice and Moulin is doing biz accordingly.

Miss Horne has played Paris before, but her current engagement (three weeks) is her longest here to date and could probably be extended through summer if other commitments didn't call her away. A speedy return may be expected for she has all its takes to start a rush on a Paris b.o.

Clad in sultry, form-fitting black evening gown, she goes into her first number, a rousing "It's Love," without customary preamble about how she is to be in Paris, and her audience is with her from the first note. Direct, blockbusting delivery smooths way for some of the less frantic material that follows as she interludes comedy and ballads with blues. On soft side she does "Mad About the Boy," "Honeysuckle Rose" and "Day in, Day Out." Comedy includes familiar saga of a U.S. girl who decides to stay in Paris even if it breaks her heart and her dad's pocketbook. "Papa Don't Preach at Me," and two numbers in French, translation of "Miss Otis Regrets" and "Toute Ma Vie," while "Baby Won't You Please Come Home" and "Stormy Weather" finale are among the blues.

Singer works in all departments with easy grace and a sexy sophistication which is nigh perfect. Everything she does registers—and immediately—and her 45-minuate stint leaves spectators hungry for more. Her two French numbers—sung in clipped Dixie accent—and blues interludes were favorites for firstnighters, but her comedy in "Papa Don't Preach" is so expert that it hurdles language barrier and her personal charm lights up the old Moulin as though it were a Turkish battleship.

On same bill is another American act (though it has been put together in Europe) of sound quality, the "Ballets Ho!" of George Reich, Reich, who came over here for Lido assignment three years ago and subsequently was in Roland Petit company and did choreography for present Folies Bergere revue, formed his own troupe of dance octet (all American) and played casino circuit last summer, warming up for Paris debut. Result is neat, fresh and pleasing 30 minutes of dance sketches in which some original material and music have been matched to U.S. musicomedy choreography. There is a bright introduction of ensemble marked by quick tempo which is sustained through entire act, which ranges from comic parkbench courtship to torrid mambo.

Balance of bill, though more routine, is of high grade, too. British illusionist Donald B. Stuart cuts up merrily in magic sequence, Les Heirolls (4) do some frantic acrobatic skating; Les Trampoloonies (2) some droll net-tumbling; Renald & Rudy display their muscle powers against background of bikini-clad chorus; and Viril, gilded bronze, poses as various classical statues. Moulin Rouge's Can-Can chorus (12) led by Jean-Louis Bert opens and closes show, as usual. *Curt.*

Monsignore, N. Y.

Creta Keller, Herman Koenigsberg, Paul Schlessinger; no cover or minimum.

Greta Keller, one of the stalwarts of the Alt Wien school of entertainers, makes periodic stands in New York. Long an attraction to the Continentals, both the imported and domestic varieties, Miss Keller sells a sophisticated brand of schmaltz that includes tunes that have been hit paraders on both sides of the Atlantic.

Miss Keller works with a smoothness that comes from know-how in performance as well as language departments. She sings in French, English and German in a manner that brings out the lyric cut of these tongues. Included are sentimental drinking songs and numbers that just make for pleasant relaxation. Included are "Don't Ask Me Why," "Lili Marlene," and a lot of those waltzy items that get the crowd swinging.

In this stand, Miss Keller is accomped by violinist Herman Koenigsberg and pianist Paul Schlessinger. The Monsignore, incidentally, is a well-decored spot with a lot of built-in charm. The air is tres boulevardish with antebellum Muscovy overtones that make for pleasant dining. *Jose.*

Riverside, Reno

Reno, May 15.

Lillian Roth, Shyrettos (3), Stanley Burns, Starlets, Bill Clifford Orch, with Elaine Evans; $2 minimum.

Lillian Roth's "second career" is getting its second wind with the impetus of biopic "I'll Cry Tomorrow." Her first two trips probably didnt mean much to the younger set, even though the book was doing well at the time. But the Susan Hayward starrer has now made the rounds and everybody knows the story.

Miss Roth looks back on her earlier career with just the right amount of nostaglia and humor. She enjoys burlesquing what was considered "hot stuff" in the early '30s and has no trouble in bridging to modern interpretations. While kidding her age, she has also made that 20-year shift retaining her vigor and looks.

In fact, she doesn't stop for a breather for the first 10 minutes—going full steam. Not until toward the end of her exuberant stint does she begin to retire to soft voice and soft lights. Her courageous dancing segment, with a variety of partners from the aud with a variety of techniques could be awkward and embarassing, but always succeeds in ch.rming. Exit at the diner's entrance to the room still wraps things up with finality and drama.

New ventriloquist, Stanley Burns, although not rich in material, has enough new gimmicks to put his act in an unusual class. His dummy, Willie, also has a dummy, and the chatter among the three of them is fascinating if only for its intricacy. Also, a remote controlled dummy stirs up some "ohs" and "ahs," too.

The hi-cycling trio, the Shyrettos, make an exciting opener, doing acro on wheels and rolling through some synchronized routines.

"That's Entertainment" is the Starlet intro of the show, putting the line through a delightful businessman's expectations—brief costumes and plenty of kicking. Elaine Evans strolls through the action for the lyrics. To set the mood for Lillian Roth they waltz through "I'll Cry Tomorrow."

The mood of Miss Roth's early days is well set in Bill Clifford's music while he shadows her nicely for the numbers where she is sans mike. Miss Roth's name on the big new marquee looks like big biz for the fortnight. *Mark.*

Thunderbird, Las Vegas

Las Vegas, May 15.

Sons of the Pioneers (6), Romo Vincent, Jimmy Ray, Barney Rawlings, Thunderbird Dancers (8), Al Jahns Orch (10); no cover or minimum.

The annual Helldorado celebration has called for annual booking of western headliners into the Thunderbird's Navajo Room, with Sons of the Pioneers taking over for a two frame warble-rodeo. Romo Vincent is added for comedic value, and little terper Jimmy Ray completes the offering. If no stampede occurs for tables, at least there will be the certainty of locals filling spaces during the town's gingham & blue jeans shindig.

Sons of the Pioneers moderated harmonies in the country & western idiom, humor in the corn fields, is cheered lustily by tablers. Front and centre for specialties are fiddler Hugh Farr warbling "Shine on Harvest Moon," his brother Carl in some guitar blues, Shug Fisher in a funny bucolic monolog, and the perennial Tommy Doss with "Cool Waters." Payoff is a humorous sesh with "Cigareets & Whuskey," for special kudosing.

Vincent takes his comedy forays into ditties such as "Blow, Gabriel Blow," a swing at taxes in "Tony the Barber," and some customer jesting with "Deacon Jones." His drunk bit is overlong, containing sparse laugh passages, but the Texan finish pulls the quotient up into a good windup.

Ray does some excellent samplings of soft shoe while elevated upon a table for better visioning. His Joe Frisco and Eddie Foy "Ida" bring in big mitts. Thunderbird Dancers hold over the opening waltz round, and insert a lively "Oklahoma!" curtain terp which brings back the cast for a hoedown exhibit. Barney Rawlings is smooth throughout as spieler-warbler. *Will.*

Desert Inn, Las Vegas

Las Vegas, May 15.

Jane Froman, Jack Durant, Donn Arden Dancers (14) with Art Johnson, Carlton Hayes Orch (12); $2 minimum.

Desert Inn pages Jane Froman from its lengthy caravan of regulars and, coupled to Jack Durant's maniacal mirth, her song sesh caps a good interim package during the four frames leading up to the summer season.

Miss Froman is still one of the smoothest sopranos in the biz, plying a keen show savvy to milk the most out of each tune she embraces. Her repertoire is based on ballads, paced neatly between the newer pops and the w.k. standards. She unveils a new piece of material which highlights the act, a superbly designed song tribute to Irving Berlin. Although 16 minutes long, the segment commands unwavering attention as Miss Froman takes the patron through five decades of music authored by the composer, wrapping it up with a rousing "No Business Like Show Business."

Durant is among the regulars to this circuit who never is given reason to alter his material in order to score a maximum rating in the yock department. Laffs are instantaneous from his opening pratfall to his begoff impresh of Clark Gable. His good-natured roast of "life at home with the old lady" is also welcomed back by sustained roars.

Donn Arden Dancers are up front in holdover chores, with Art Johnson stepping into finale role created during the last opus by Johnnie Ray. Latter number would be excellent showcase for Johnson's tremendous song knowhow had not the routine been so abreviated that it has lost its continuity to a point it makes hardly any sense at all now.

Carlton Hayes, who always waves an excellent baton, has his tooters on their toes, and they respond accurately throughout. Joseph Harnell nimbly keyboards Miss Froman's turn. *Alan.*

Village Vanguard, N. Y.

Maxine Sullivan, Johnny Mathis, Joey Carter, Clarence Williams Trio; $3 minimum.

Maxine Sullivan, who hit the limelight in the late '30s via her jazz treatment of Scottish classics, is headlining the current show at the Village Vanguard. It's her first date at a name Gotham club in several years. The Negro songstress is in good form, while the other acts on the card also register potently. The entertainment session adds up to an overall pleaser.

Johnny Mathis, a lad with an interesting voice, kicks off the presentation. His vocaling has vigor and incorporates some good songselling ideas for impressive results. He's particularly standout on "Lullaby of Birdland" and "Babalu." A bass accompaniment on the former number gives it added punch. Other tunes worked over by the singer include "You Do Something to Me," "Stampede of Love" and "Angel Eyes."

Joey Carter handles the comedy end of the show effectively. He impresses with a quiet, dry delivery and some clever material. The routine has plenty of deadwood, but there are enough compensating bright spots, such as a bit with a candle that doesn't blow out.

Miss Sullivan is personable and pipes palatably on a flock of songs including "Change in the Weather," "I Didn't Know About You," "Restless," "I'll Go Away By Myself," "Everything Happens to Me" and "St. Louis Blues." "Raggle, Taggle Gypsies-O" is a flavorsome entry, while she also scores on a French-English takeoff on "Sweet Mystery of Life."

The Clarence Williams Trio, Vanguard's regular outfit, is up to snuff on showbacking and terptune delivery. *Jess.*

Eden Roc, Miami Beach

Miami Beach, May 20.

Alan Dale, Joey Bishop, Mal Malkin Orch; $3.50-$4.50 minimum.

Need for an opening act in the terp or novelty idiom has been evidenced in recent weeks in swank Cafe Pompeii of this biggery. Under the current booking policy, two acts, usually a comic and a singer, are tossed into tablers' laps without any warmup to get them paying full attention to the topliners on hand; which poses a problem for boniface Harry Mufson, who has been taking the dough usually allotted to an entr' acte and dividing it between the talent to entice the better availabilities.

Thus, Joey Bishop, in the opening slot, has to fight his way before hitting full returns for his gagbag. Credit his hitting better results in risibility raising to continued pitching, and rapport on the gain in time to wind him into a winner. Utilization of barbs anent opening cold disposed of, he settles down to his underplayed parlay of topical, domestic and ad lib one-liners, yocks them up with his pre-dawn gravedigger's lament and tops matters with screwy impresh of Ted Lewis.

Alan Dale hasn't played these parts in some time. On this outing he comes back a smooth, much improved songster who handles himself with easy confidence that is reflected in his selection of tunes. Recent platter clicks aid in grabbing listener attention, but he doesn't rely on the disk rep to hold them. Mixture of currents and standards are handled with full appreciation of the lyric line, climaxer on that segment being his version of "Laugh, Clown, Laugh." On the special material side he utilizes "Marilyn Monroe Symphony" to wheel into series of impreshes of contemporaries, done tongue-in-cheek to add plus values. "Love Walked In" serves well as base for bit with femme ringsider, then offs to heavy plaudits via "Sorrento."

There's a good bit of gab injected between numbers by Dale, aimed for laughs. In some cases the results are okay on that score; he could eliminate some of it, however for tightening purposes Withal, he easily makes the encore plateau.

Mal Malkin and his crew bolster musical matters expertly, with Malkin handling the intro chores for the proceedings. *Lary.*

Sheraton-Palace, Frisco

San Francisco, May 15.

Red Nichols & Five Pennies; no cover or minimum.

Management of this plush, conservative old line hotel has turned its swank Palace Corner room over to jazz for the first time in its history. In fact, the last nonbusinessmen's bounce music heard regularly within the Palace's walls was Boyd Raeburn's progressive big band of a decade ago.

Nichols, who plays a sort of polite dixieland already dubbed by aficionados as "Sheraton-Dixieland," doubles between two dixie concerts nightly and dance music in between, with considerable success at both.

A suave m.c. with the only fault of too much gab, Nichols dishes out the dixie standards like "When the Saints Come Marching In" and "South Rampart Street Parade" during the concert session and at dance time holds the group under wraps with polite music in a slightly ragged beat. The crowd, predominantly gray-haired and mink-coated, gives Nichols a big mitt for everything and obviously enjoys the opportunity to cut a dixie rug in a class spot.

If the patrons don't mind not being able to carry on the normal supper room conversation over the band's efforts, this should be an unqualified success and should open up this spot for additional bookings. His opening, a Monday night and traditionally a cold one in Frisco, was considered better than good. *Rafe.*

Hotel Muehlebach, K. C.

Kansas City, May 16.

Nick Lucas, Bredice & Olson, Tommy Reed Orch (8); $1-$1.50 cover.

Rep built up over the years singing in vaude, cafes, films, radio and tv registers solidly for Nick Lucas, back in town after a five-year lapse, and this time at a different stand, the deluxe Terrace Grill of Hotel Muehlebach.

Tommy Reed takes care of the m.c. chores in his usual handy fashion, bringing on Tom Bredice and his accordion (electrical) to get things under way. He's adept at the squeezebox, pumping out a wide variety of tunes and rhythms from boogie to pop and back to standards, with partner Joan Olson throwing in some looks as her principal contribution.

As it has been for over 30 years, Lucas' contribution is good singing backed by his guitar plucking. His 30 minutes is pretty much a rundown of the numbers linked to him over the years—"Painting the Clouds with Sunshine," "Tiptoe Through the Tulips," "Four Leaf Clover," "I'll Get By," "My Blue Heaven" and half dozen more. To these are added a current pop or two, a newcomer, "Pasta Cheech," and "Come Back to Sorrento," especially well done. It's the nostalgic that the customers go for, being generous with respone to the old faves and begging Lucas for more. It's all on a chummy level and builds to a virtual begoff for the vet singer. *Quinn.*

Chez Paree, Montreal

Montreal, May 15.

Ricky Layne & Velvel, Libby Dean, The Padgets (2), Black & Dundee, Dino Vale, Nick Martin Orch (6), Michel Sauro's Quartet; no cover or minimum.

Ventro Ricky Layne brings his dummy Velvel back to the Fontaine Bleau Room of Chez Paree for the third time and between them offer one of the better acts of this type ever to play Montreal. Several guest appearances on the Ed Sullivan teleshow (carried in Montreal) have also helped boost this talented lads' popularity. And judging from the biz and reception he attracts he could repeat in this room every three months.

Layne's quiet, almost withdrawn manner contracts neatly with the brassy gabbing of his wooden friend and the dialect Layne his injected slays 'em at this spot. Act throughout is reasonably casual, with most of the material directed to people and situations in the room. Layne has the good taste not to go overboard (via Velvel) as a wiseacre.

Songstress Libby Dean, another repeater, belies her demure appearance as she belts out a collection of torchants and rhythm tunes that pick up solid mitting. Lew Black & Pat Dundee restore the old vaude touches with patter that makes up in delivery what it lacks in originality. Duo have a tendency to milk to a fare-thee-well on some routines, but their reprise of the bit with Black playing a sentimental violin while statuesque Pat Dundee does a strip behind him scores handily with ringsiders.

Dancers in current layout are the Padgets, a small agile couple who mix the Latin tempos with their taps neatly and do well in the opening slot. Dino Vale, the house emcee, keeps show moving as well as taking a solo song stint. Orch under Nick Martin gives entire showcase good backing. Michel Sauro's combo spells Martin between productions. *Newt.*

Statler-Hilton, Dallas

Dallas, May 17.

The Sportsmen (4), Rima Rudina, Bob Cross Orch (12); $2-$2.50 cover.

The Sportsmen, touring on a hiatus from sponsor plugs on the Jack Benny tv show, hit paydirt all the way in an animated 40-minute songfest. Not riding a hit record, an innovation for male quartets here, guys get off strong with "Shadrach," follow with "Me and My Shadow," "Memories Are Made of This" and 'Love Is Many Splendored Thing." Inserts, Bob Garsen's whistle bit, "Flight of Bumblebee" and his teamwork with Marty Sperzel on a Gallagher & Shean takeoff, get tablers' mitting. "Tearbucket Jim" and "No, No, Roulette" by the four—latter with taped voicing inserts by Sheldon Leonard—are solid sellers.

Foursome mime "Three Rhythm Boys" (Bing Crosby, Al Rinker, Harry Barris) with "Mississippi Mud." Begoff medley winds with "Adobe Hacienda" and "Cielito Lindo."

Rima Rudina, opener, has fun with her fiddle—from pops to hillbilly—but registers big with a Gershwin tune sesh, starting and ending with "Rhapsody in Blue" for a fine score. Johnny Rarig, pianist-accomp for the Sportsmen, does a neat job with the Bob Cross orch. Latter, per usual, keeps the floor filled for terp sessions. *Bark.*

Black Orchid, Chi

(FOLLOWUP)

Chicago, May 17.

Current layout at the Orchid intimery has three weeks to run; replacement of thrush Jean Stanley with chirper Meg Myles has the vocal spot moving up to headline. Addition of Miss Myles makes for a powerful card. Jimmy Ames continues to elicit yocks with his comedy in the second spot and Day, Dawn & Dusk round it out with their well-choreographed harmonies.

A new addition to the Capitol diskery's roster, Miss Myles was recently seen in "Phenix City Story" (AA). Here she puts up a good front, and handles the torchy tunes with a velvety, gravel-voiced sultriness. Miss Myles sells a song with lots of spice, but sometimes the diet gets a little rich. She concntrates on the oldtime faves; they lend themselves well to her kind of treatment. Such as "St. Louis Blues." "You Made Me Love You" and "Melancholy Baby" are the backbone of her rep.

Miss Myles needs a little more variety in programming and should occasionally essay a light tune to avoid the monotony of a performance without a climax, or a contrast. For the rest, she is well equipped to please patrons of the cafe circuit. *Gabe.*

VARIETY BILLS

WEEK OF MAY 23

Numerals in connection with bills below, indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 24
Kathryn Lee
Swen Swenson
Rockettes
Earl Lippy
Pat Henning
3 Houcs

AUSTRALIA

MELBOURNE
Tivoli (T) 28
Katherine Dunham & Co.

MELBOURNE
Town Hall (T) 28
Don Cossack Co.

BRITAIN

BIRMINGHAM
Hippodrome (M) 21
Billy Daniels
Shane & Lamar
Billy Dainty
Walthon & Dorraine
Digby Wolfe
Skylons
John Burnard
Robertis

BLACKPOOL
Palace (I) 21
Albert Modley
Edna Savage
4 Najarros
M & B Winters
Hollander & Hart
Paulette & Renee
Francis Langford Co

BRADFORD
Alhambra (M) 21
Smith Bros.
Jimmy Paige
Buster Fiddess
Brazilianos
Crotchet
Dunn & Grant
Arthur Tolcher

BRIGHTON
Hippodrome (M) 21
Max Miller
Averil & Laurel
Nat Gonella
Bela & Mary
Penny Nicholls
Margerite & Charles
Carlson & Tosca

BRIXTON
Empress (I) 21
Jimmy Gay
Iris Polakova
Prince Sis
Le White & Simone
Phyllis Gladwin
Eve Williams
Ron Dileon
Calvin Huggins
Slim Ingram
Honey Dupre
Whitely Girls

CARDIFF
New (M) 21
Nitwits
Fredye Marshall
Winters & Fielding
Scotts Seallons
Armand Andrieu Co
Billington
L & J Dell
E & A Gerard

CHELSEA
Palace (I) 21
Rosaire's Co.
Manz & Chico
Arnold & Warren
Syd Jackson
Rusty
D Collins
Zelda Lamone
Ben Dudley
Phyl Edmond
Saballa

CHISWICK
Empire (M) 21
G H Elliott
Randolph Sutton
Hetty King
Billy Danvers
Elliotts
Benitas
Susie & Coy
Hollywood Marionettes
Kidd & June

EAST HAM
Granada (M) 21
Rexanos
S & M Harrison
Don Rennie
Jean Mann
P & P Page

EAST HAM
Palace (I) 21
Dick Montague
Penny Lee
Marie Joy
Rickie Johnson
LeVacq & Juanita
Angelina
Margarita
Larry Gordon Co.

EDINBURGH
Empire (M) 21
Ruby Murray
Francois & Zandra
Johnny Stewart
Les Marthys
Tommy Fields
Audrey Jeans
Bobby Collins
Ravic & Babs
Tommy Locky

FINSBURY PARK
Empire (M) 21
Johnson & Carr
Hamilton 2
Earle & Vaughan
Kelroys
Billie Anthony
Dennis Lotis
Thunderclap Jones
Joan & Ernest
3 Kaye Sis
Desmond Lane

GLASGOW
Empire (M) 21
Billy Eckstine
Ballet Montparnasse
Clifford Stanton
Dermos
Andy Stewart
J & M Stuthard
Allen Bros & June
De Vel & Partner

HANLEY
Royal (M) 21
Norman Evans
Betty Jumel
Victor Seaforth
Bil & Bil
1 & S Lamonte
Jackie Trevor
Tumbling Tomboys

LEEDS
Empire (M) 21
Eddie Calvert
Cavalettes
Jeffrey Lenner
Gerry Bereton
Don Lang
Londonairs
El Granadas
Vadios Bros.

LIVERPOOL
Empire (M) 21
Ink Spots
Dennis Bros. & June
E & J Slack
Scott Sanders
Joe Rankin
P & P Page
Golding & Stuart

MANCHESTER
Hippodrome (M) 21
Ken Platt
Kordites
Tanner Sis
Daisy May
Saveen
R & J Jover
Pan Yue Jen
Frank Cook
Les Traversos

NEWCASTLE
Empire (M) 21
Joan Regan
Granger Bros.
Murray & Maidie
Alan Rowe
Jack Watson
King Bros.
Peter Dulay
Kenways
Roger Carne

NOTTINGHAM
Empire (M) 21
Jimmy Wheeler
Rey & Dolores
James & Cornell
Pat Rosa
Harry Worth
Silver & Day
Ron Scott
Bobby Limb
Keefe Bros. & A.

PORTSMOUTH
Royal (M) 21
Anne Shelton
2 Mayfairs
Arthur Worsley
Wareham & Barbara
Hackford & Doyle
5 Skyliners
Tex McLeod

SHEFFIELD
Empire (M) 21
Billy Maxam
Felixio
Buckmaster's Puppets
Skating Meteors

SWANSEA
Empire (M) 21
Richiardi Junior
Lane 2
Harry Bailey
Anita
M & B West
Les Hermane
Richman & Jackson

VICTORIA
Palace (M) 21
Nervo & Knox
Bud Flanagan
Naughton & Gold

Ted Straeter Orc
Mark Monte Orc

Hotel Pierre
Robert Clary
Rey & Gomez
Alan Logan Orc
Stanley Melba Orc

Hotel Roosevelt
Guy Lombardo Orc

Hotel Statler
T & J Dorsey Orc

Hotel Taft
Vincent Lopez Orc

Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc

Latin Quarter
Johnnie Ray
Jo Lombardi Orc
B Harlowe Orc

Le Cupidon
Olga James

Le Ruban Bleu
Jimmy Savo
Dorothy Louden
3 Rifts
Norman Paris 3

Living Room
Johnny Barracuda
Stephanie Stewart

Old Roumanian
Sadie Banks
Jackie Philips
Rita Williams
Sharon & Fleming
Joe Laporte Orc
D'Aquila Orc

Park Sheraton
Irving Fields
Eddie Layton

Town & Country
Johnny Morris Orc

Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc

Versailles
Betty Benee
Pat Turner
Carmen Alvarez
Lou Nelson
Cook & Corey
Nelle Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc

Viennese Lantern
Vicky Autier
Sirat
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann

Village Barn
Frank Keenan
Leonardo & Anita
Dorothy Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc

Waldorf-Astoria
Harry Belafonte
Nat Brandwynne Orc
Mischa Borr Orc

Village Vanguard
C Williams Trio
Maxine Sullivan
Joey Carter
Johnny Mathes

CHICAGO

Black Orchid
Meg Myles
Jimmy Ames
Day, Dawn & Dusk

Blue Angel
"Calypso Caravan"
Luis Torrens
J. McCleverty
Calypso Band
Carl McCleverty
Marianne

Blue Note
Count Basie

Cher Paree
Nat (King) Cole
Jean Carroll
Cher Paree Ad'bls
Brian Farnon Orc

Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx

Johnny Frigo

Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Peters
The Torianis
D Arnold & Marii
Virginia Sellers
John Keston

Bourbon-Deuces & Boulevar-Dons
F. Masters Orc

London House
M. McPartland 3

Palmer House
Patachou
Tony Lovello
Trio Capricho Espanol
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Patti Page
Conine & White
Russ Morgan Orc

Bar of Music
Arthur Blake
Marge Rayburn
Zulch & Noble

Biltmore Hotel
Dolores Hawkins
Davis & Reese
Ashton & Allan
Hal Derwin Orc

Ciro's
DeCastro Sisters
Meers & LaReine
Mischa Novy Orc
Bobby Ramos Orc

Crescendo
Herb Jeffries
Dick Hazard Orch

Macayo
Lill St. Cyr
Isabella Campo
Frankie D'Amore
Dante Varela Trio

Mocambo
Sue Carson
Reno Reno Trio
Paul Hebert Orc

Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Ffollott Charlton
Eddie O'Neal Orc

Statler Hotel
Billy Vine
Bob Douglas
Helmut Gunther
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jane Froman
Jack Durant
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc

El Cortez
Stuart Allen
Diane Letti
Betty Gorham
Sherman Hayes Orc

El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Ted Fio Rito Orc

Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc

Golden Nugget
Eddie Bush
Jig Adams Band
Sons of Golden West

New Frontier
Janis Paige
Johnny Puleo
Harmonica Rascals
Darvas & Julia
Dorben Dncrs
Garwood Van Orc

Riviera
Phil Silvers Show
Dorben Dncrs
Ray Sinatra Orc

Sahara
Ray Bolger
Tina Louise
Ashtons
Marvellos
Saharem Dancers
Cee Davidson Orc

Sands
Vic Damone
Kean Sisters
Beachcombers
Jack Bunch
Copa Girls
A. Morelli Orc

Showboat
Joaquin Garay
Gia Mo
Carr Nelson
Showboat Girls
Mike Werner Orc

Silver Slipper
Sally Rand
Lee & Princess
Barbara McNair
Hank Henry
Sparky Kaye
3 Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc

Thunderbird
China Doll Rev
Thunderbird Dncrs
Al Jahns Orc

MIAMI-MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc

Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson

Casablanca
Louise Brown
Mickey Manners
Bob Regent Orc

Eden Roc
Alan Dale
Joey Bishop
Mal Malkin Orc
Chuey Reyes Orc

Fontainebleau
Sacasas Orc
Kenilworth
The Toppers
Carroll & Gorman
The Cromptons
Michael Marvin Orc

Lucerne
Jack Wakefield
Nancy Ford
Jacques Donnet Orc

Leon & Eddie's
Can-Can Girls
Flash O'Farrell
Marlan Wilkens
Denise
Atoma

Nautilus
Connie Anderson
Charlie Carlisle
Antone & Ina
Syd Stanley Orc

Murray Franklin's
Roberta Sherwood
Dolly Dawn
Bobby Sherwood
Don Rickles
Murray Franklin
Van Smith

Place Pigalle
Mary Mack
Pat Halladay
WickWacks (4)
Joe Cash
Kaye Gayle

San Souci Hotel
Marion Powers
Frank Scott
Sammy Walsh
Freddy Calo Orc

Saxony Hotel
Jose Cortes Orc

Seville
Dean Murphy
Tommy Ryan
Johnny Silvers Orc

Sea Isle Hotel
Harry Harden Orc
Pasty Abbott

Vanity Fair
Palmer & Page
Othella Dallas
Frank Capri
Bastidos Orc

8 O'Clock
Hilton Sisters
Al Golden
Eddie Rio
Parisian Rev

Vagabonds Club
Frank Fontaine
Constance Ford
The Hilltoppers
Frank Linale Orc
Woody Woodbury

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mera
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Velaz
Celina & Reutilo

Montmartre
Jacqueline Francois
Casino Playa Orq
Fajardo Orq

Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lopez
Victor Alvarez
Ramon Iglesias
Rivero Orc

Ballet
R Ortega Orc

Nacional
Constance Towers
Stan Fisher
Martica Rams
Parisien Orc
Cuban Orc

RENO

Mapes Skyroom
Lancers
S & S Warner
Skylets
Kay Martin
Body Guards

Eddie Fitzpatrick

Riverside
Paul Gilbert
Weire Bros.
Starlets (8)
Bill Clifford Orc

Cabaret Bills

NEW YORK CITY

Arcier's
Don Darrell
Pablo
Barbara & Mensell
H Roth Orc

Beverly
Bobby Short

Blue Angel
Enid Mosier
Steel Band
Roy Benson
Suzy Goday
Norman Hudon
Bart Howard
Jimmy Lyons
Otis Clements

Bon Soir
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels

Cameo
Sylvia Syms
Roger Steele

Chardas
Tibor Rakosy
Beca Babai
Anny Kapitanny

Chateau Madrid
Marguerite Sierra
Dolores Perry
Lolo & Lita
Pancho Orc
Ralph Font

Copacabana
Jimmy Durante
Jana Mason
Murio & Sheila
Michael Durso Orc
Frank Marti Orc

Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Embers
Carmen Cavallaro

No. 1 Fifth Ave
Bob Downey
Harold Forrvillle

Hot'l H'nry Hudson
Three Suns
Joan Bishop

Hotel New Yorker
Lenny Herman Orc

Hotel Plaza
Paul Hartman
Betty Luster
Ondine Forrest

Lecture Loop

Continued from page 1

Leigh Bureau is currently attempting to enlarge the list of the entertaining personalities.

Fresh Names

This year the Leigh outfit has added Rudy Vallee, Ruth Chatterton, Edith Atwater & Albert Dekker, Jarmila Novotna. In addition, its catalog includes Henry Hull, Arthur Treacher, Mr. and Mrs. Meredith Willson, songwriter J. Fred Coots, monologists Mary Leader, Cornelia Stabler, Margaret Ruth Adams, Dorothy Crawford, puppeteer Hans Schmidt. Staples in the spiel centres include Emily Kimbrough, magico Fred Keating, Ogden Nash, Will Rogers Jr., Virgilia Peterson, Guthrie McClintic, David Ross, Marion Mill Preminger, Bill Leonard, Ivan T. Sanderson and George V. Denny Jr.

The Leigh organization feels that it could utilize a lot of vacant time of many performers in all fields by slotting them behind a lectern. Show bizites are a spieling staple in many ways inasmuch as many are presold by appearances in other media, command fairly good fees, and frequently create a good impression on audiences.

The major trouble in this respect is the necessity of bookings up to 18 months in advance in some situations, and not too many care to make commitments that far ahead. However, spokesmen for Leigh feel that steadiness of the loot and comparable earnings make it sufficiently safe to count on a fairly sizable batch of entertainers. Other lecture bureaus similarly count on a fair amount of entertainers to fill the gaps on the lecture platforms.

An indication of that direction is seen by the fact that even some of the indie percenters are looking in on the oratory outlets, Herman Tialkoff, for example, recently started a lecture bureau.

The greater frequency of showmen on the lecture platforms may not be an indication of the rising IQ of entertainers, but it does accent that a lot of performers have a wider horizon than the circuits handled by the orthodox talent agencies.

Hersholt Salute

Continued from page 2

try 44 years ago I had $20 in my pocket. The good heart of the picture industry was immediately manifested to a virtual stranger when I hadn't the money to pay for hospitalization. This was the basis for my interest in people who needed help. You have made for me the most memorable evening of my life." Pale and wan, he was helped off the dais by John K. West, NBC Coast v.p., and Y. Frank Freeman, head of the Paramount studio, who served as co-chairmen.

Tone of the dinner was serious because of Hersholt's health but occasional wisps of humor floated over the Crystal Room. Jerry Lewis, as toastmaster, maintained a dignified mien.

Louis B. Mayer, chatting betimes with Mary Pickford at his side perhaps of the early days of pictures, said he was in favor of doubling the quota "so we can get more Danes into this country like Jean."

Red Skelton cracked "The new wing at Mt. Sinai is really for Oscar Levant." Introducing Walt Disney, Lewis jerried, "you can have a wonderful time at Disneyland for $600 if you leave your mother at home." Art Linkletter stood by to relieve Lewis as emcee but despite the late hour of break-up he was still going strong, by declaring he deals in science and not magic, the hypnotic consummation is magical in its immediacy and lack of apparent means. The sense of magic is furthered by the house being plunged into absolute pitch blackness for a couple of moments before he begins. Why? To put out six chairs?

As an act in the act-less State, Slater works in front of drapes pulled over the screen. Carpeted steps lead up to the stage and Slater's first task, which means a slow start, is to recruit six subjects. There is the usual "on your word of honor, you never saw me before?" routine. This is probably a necessity but is not altogether a convincer since radio and television stooges must have made the public pretty wise these days to the ethics of stooging. What price "word of honor" in audience participation 1956?

Slater was doing 40 minutes in 1946. This week he's down for 55 minutes each time, four performances daily. At the Sunday matinee when caught he invited the audience to move down front, the better to watch. It was bright and sunny outside and Loew's had the $1.80 sign up on the pay window. Maybe there were 350 people on the main floor. "30 Paces to Baker Street" (20th-Fox) with Van Johnson was on the screen.

Although the performance seems slow it holds interest fairly well. Indeed, Slater's ability to proceed with apparent nonchalance (he comes on stage smoking a cigaret, wearing sports garb, the very picture of hypnotic informality) says much as to his "authority." It is this rather than personality that gets him over.

Slater had trouble in 1946 with hecklers and did not shine brightly when then undertaking a Lambs Club-like "squelch." He does not command comedy, although he has an effective if non-colorful gift of gab. This time he was having difficulties with candid camera bugs down front and at one point a guy with a bag of photography gear in a shoulder sack raced up the aisle with one of Loew's ushers on his tail. He returned later—whether with or without the negatives, not clear.

Slater's worries about unauthorized photography were vaguely interesting and considerably distractive. A professional critic necessarily speculated: is it some legal angle, raising a nice question of "consent" in subjects under hypnosis, or does it simply relate to author's royalties, since Slater puts on a heavy sell from the stage for his own illustrated ($1) book in the lobby? Incidentaly, that buy-my-book spiel does not mesh too well, other points apart, with Slater's claim for "scientific" standing.

Of the six who went up from the audience, Slater put three into a trance. Two he dismissed fairly soon and another proved not under the spell when he should have been. In one of the many explanatory pauses which pad out the running time, Slater acknowledged that some people cannot be hypnotized rapidly enough for vaudeville and others cannot be mesmerized at all. His own average, he said (who can prove or disprove his claims?), is seven out of 10. He also asserts—again it's his unsupported word—that he's hypnotized over 1,000,000 people.

Most amusing aspect of the "demonstration" is when the subjects act out post-hypnotic suggestions—behavior responses to given stimuli planted while in a trance.

Slater's contact with Ruth Simmons of Colorado being telegraphic at this point rather than mesmeratic, the showman is not able to make much capital in performance, of the supposed former existence in Ireland of that now nationally-discussed "subject." He is doing his standard act. Only the publicity has been updated. The parlay of hypnotism and reincarnation may contain the makings of a big once-around for Slater if, as and when he perfects a gimmick.

In the end he leaves the impression of being an experienced worker in a remote vineyard of entertainment. His ability to hold interest despite a certain molasses-slow tempo cannot be discounted. He is a showman whose showmanship may be greater than realized because there is no way a critic can "control" Slater while Slater is controlling his subjects.

Slater's Bridey Murphy

Continued from page 78

Unit Review

Rocking the Town

(PALLADIUM, LONDON)

London, May 18.

Val Parnell and Bernard Delfont presentation of a revue in two acts. Staged by Robert Nesbitt; comedy directed by Charles Henry; choreography, George Carden; costumes, R. St. John Roper; decor, Tod Kingman, Edward Delany; sketches, Phil Park, Danny & Neil Simon, David Croft & Cyril Ornadel. With Harry Secombe, Winifred Atwell, Alma Cogan, Beryl Reid, Marquis & Family, Les Cinq Peres, Holger & Dolores, Rudy Horn, Frediani Trio, Diane Holland, Gwen Harriss, Jeanne Deal, Colin Stowe, Max Russell, Osborne Whittaker, Joe Cornelius, Angela Bracewell, David Howard, Antonia Palmer, George Mitchell Singers (9), George Carden Dancers (30). At London Palladium May 17, '56; $2.10 top.

The well tried Palladium formula for revue works again, and the opulent staging, for which Robert Nesbitt is noted on either side of the Atlantic, insures that nothing is left to chance. "Rocking the Town," which features top local talent, together with a handpicked selection of specialty acts, is a safe bet for unqualified b.o. results.

This is a typical no-expense-spared presentation. Extravagant costuming, lavish decor and an overall sparkling impression are coupled with slick staging, attractive routines and a nonstop flow of humor, rhythmic pianistics, comedy sketches and vivacious vocalizing.

In the starring slot, Harry Secombe makes his West End bow, although he has behind him a record of achievement on radio, tv and vaudeville. A natural comedian whose facial contortions add to the impact, he's also quite an accomplished tenor and devotes the main part of his final solo spot to classy renditions of operatic arias. He rarely misses an opportunity in his comedy sketches and effectively laughs off a recent accident which resulted in a broken arm. As he makes his bow he points to the plaster casing and comments, "I have always wanted to work with a big supporting cast."

Winifred Atwell, who headlined in a recent Palladium vaudeville show, is in top form with her accomplished pianistics. After a quartet of numbers played straight on the Steinway, she sets a new pace with "Black and White Rag" on her honkytonk upright before seguing into a production number of "Poor People of Paris." Alma Cogan, top local pop singer, who was prominently billed in the recent Palladium disk-star show, sets a lively and vigorous pace with a strong rock 'n' roll emphasis. She has a bright entry with "Hey Willie" but there's a slight sense of audience embarrassment in her special Palladium tribute number. The gal knows how to deliver her songs forcefully without obvious belting and has a firstclass dress sense which emphasizes a naturally lush appearance. Beryl Reid, on hand for the comedy sketches, excels in a monolog and makes a smash hit in a pairing with Secombe which has a "Marty" flavor.

In the very nature of this type of show, specialty acts have a major role to fill and for this presentation they've been chosen with obvious care. The comedy antics of Marquis & Family, as presented by Gene Detroy, are surefire; the Cinq Peres, holdovers from the last Palladium bill, again make a smash impact with their vocal orchestral impressions; Holger & Dolores have a spectacular specialty dance routine, featuring unusual spins and throws; Rudy Horn again gets top reaction, particularly for the climax of his juggling act in which he propels six cups and saucers from toe to head while balancing on a unicycle; and the Frediani Trio never miss with their lively and agile tumbling.

In addition to the principals and the acts, there is a reliable supporting cast used in sketches and production numbers and a well drilled line of male and female dancers.

Myro.

Legit Down Under Hitting a Peak; Costs Up One-Third Since 1945

By JESSE GROSS

Legit in Australia and New Zealand is having its biggest boom since World War II.

That's reported by Frank S. Tait, managing director of J. C. Williamson Theatres, Ltd., top theatrical production-theatre operating firm Down Under. Tait, who had been in New York for three weeks eyeing the Broadway product, left yesterday (Tues.) for a three-week looksee at London legit. He's then scheduled to return to the U. S. for a one-week Coast visit.

Production costs, according to Tait, are up about a third in Australia since 1945. The tab on mounting a musical is around $75,000, while the nut on a straight play is about $22,000. (The comparative Broadway production costs are $250,000-$350,000 for a tuner and $75,000-$100,000 for a straight play.

The Williamson operation usually tours three musicals and four or five plays each year. The former are permanently Broadway originals, while the straight offerings are principally a mixture of British and U.S. imports. Current productions include "Can-Can" and "Boy Friend" in the musical vein and "Teahouse of the August Moon," "Sailor Beware" and the Googie Withers company parlay of "Simon and Laura" and "Deep Blue Sea" in the straight play category.

Of those presentations, "Can-Can" and "Teahouse" were initially presented on Broadway, while the others are British originals. "Boy," though, had a successful Broadway reproduction and has been mopping up on a U.S. tour. Another British import, "Reluctant Debutant," is preeming this week, with Roger Livesey and his wife, Ursula Jeans, co-starred. The current Broadway musical, "Pajama Game," and "Chalk Garden," which recently closed in New York and is now running in London, are

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Anne Marie Alberghetti Set to Repeat TV Role In Legit Tuner 'Adano'

Anna Maria Alberghetti is slated to make her Broadway debut next fall in a musical version of "A Bell for Adano," a legit edition of the tv show being produced by Arthur Schwartz for presentation June 2 as the season finale of "Ford Star Jubilee" on CBS. She's starring in the video edition.

Schwartz and Howard Dietz, who have written four songs for the tele stanza, plan to add six more for the stage treatment, which Schwartz will produce. Barry Sullivan will costar with Miss Alberghetti on the telecast, but will not do the legit edition. He's set to star in another Broadway entry, Mary K. Frank's scheduled production of "Too Late the Phalarope," Robert Yale Libott's dramatization of Alan Paton's novel.

The musical "Adano" is being adapted from Paul Osborn's dramatization of the John Hersey novel, which Leland Hayward produced on Broadway successfully in 1944-45, with Fredric March as star. It was subsequently filmed by 20th-Fox, with the late John Hodiak, Gene Tierney and William Bendix costarred.

SET 'WHAT'S THE RUSH' FOR CITRONELLA TOUR

"What's the Rush," new revue current at the Pittsburgh (Pa.) Playhouse, will be sent on the strawhat circuit this summer as a package production. It'll be dispatched by Hillard Elkins, who manages the show's writers, Lee Adams, Mike Stewart and Charles Strouse. The production will star Robert Q. Lewis, while Judy Johnson and Don Liberto, who appear with him on his tv show, will be featured.

Elkins is also teaming with Oscar Olesen to send out two packages of "Bus Stop." Olesen was company manager on the Broadway production of the William Inge play.

Rebecca Brownstein Denies Role in Equity

New York.

Editor, VARIETY:

In the May 16 issue of VARIETY there was an article linking my name with the Equity elections. Except for the fact that I have served Equity for many years and now receive a pension, I unequivocally deny all statements, suggestions, implications and innuendoes contained in the article in so far as they refer to me.

I want you to know that I am not involved in the Equity elections one way or the other; that no one has consulted me as to who should or should not run on either ticket; that no one has consulted me on how to take over control of Equity or any other branch of the entertainment industry; and that, furthermore, I have no interest in these matters.

Rebecca Brownstein.

Drama Festival So (Hic) Sorry

Toronto, May 22.

The Domjnion Drama Festival, annual little theatre contest of Canada, has a bad hangover. The outfit was in the middle of a dispute over a proposal that its supporters should boost the sale of Calvert whiskey (and presumably consume some of same) in appreciation of the distiller's financial backing of the yearly stage sweepstakes.

The uproar, sparked when a DDF official wrote a letter urging playgoer-members to help boost Calvert sales, has aroused the United Churches of Canada, which headquarters here. It even involved Vincent Massey, Governor-General of the Dominion. However, a "disavowal" was offered, so the furore is apparently over, if not forgotten.

The controversial letter, on DDF stationery and written by the organization's attorney-president David Ongley, is "definitely illegal," according to Charles Woodrow, legal adviser of the Ontario Liquor Control Board here. The appeal was sent to 3,000 members of the DDF, and pointed out that Calvert had paid off the organization's past deficit and is contributing $25,000 a year to support the outfit.

The letter, citing the whiskey firm's assistance to the DDF, added, "I have asked Calverts if they are happy in our joint association. They tell me they are; but frankly I am not. So much has been and is being done by Calverts for us—but what are we doing or what can we do for Calverts in a tangible and practical way?

"Each and every friend of the DDF—and their friends—when the occasion arises can remember and support Calverts. Increased Calverts sales mean increased Calverts budgets for DDF, to be used in our plans for the development and growth of theatres across Canada. I hope you will agree with me that this bears thinking about — and simple action."

In a letter of protest to Angley, the United Churches spokesmen wrote; "It is not good that such a worthy cause as the Dominion Drama Festival should be put in the position of dependence upon such means for securing the neces-

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Estelle Loring Opening Tune Tent Season, Det.

Detroit, May 22.

Estelle Loring has been signed for the role of Sally Adams in Irving Berlin's "Call Me Madam," opening June 11 for two weeks, as the season-launcher at the Melody Circus Theatre here. It will be staged by Robert C. Jarvis.

The 1,713-seat tent will play a 12 week summer season including "High Button Shoes," "Gentlemen Prefer Blondes," "Annie Get Your Gun," "Guys and Dolls," "Paint Your Wagon," and "Kismet."

Vaude Will Open Season At L'ville Amphitheatre

Louisville, May 22.

Iroquois Amphitheatre has signed Vaughn Monroe and Lu Ann Sims for its "International Revue," opening the six-week season July 2. It will be the first time a variety show has ever been presented at the alfresco theatre. Supporting acts for the opening bill names are Lois Hunt, Earl Wrightson and the Step Brothers.

Balance of the season schedule includes "Plain and Fancy," July 9; "Kismet," July 16; "Can Can," July 23; "Touch of Venus," July 30, and "King and I," Aug. 6.

Musical Flops, Critics Blamed, Even in London

London, May 22.

John Waller's new British musical "Wild Grows the Heather," adapted from Sir James Barrie's "Little Minister," which opened May 3 at the London Hippodrome, is being withdrawn next Saturday (26). It is already set for two nabe stands in London, but its future beyond that remains uncertain.

The tuner involved an investment of close on $80,000, most of which will have to be written off unless the production can successfully be kept on the road for a considerable period. Costuming alone for the show involved an outlay of some $28,000.

On its tryout tour, "Heather" collared rave press notices and did healthy biz, but tepid London reviews have had an adverse effect on the boxoffice. Waller, who has a major straight play hit at the Strand Theatre with "Sailor Beware," described the London critical reaction to "Heather" as "downright brutal." The show music has been published by Chappell, who acquired the rights prior to production and one of the numbers, "Walking to the Kirk," is climbing to hit status.

"Heather" will be followed at the Hippodrome by "The Vanishing Island," a musical originally staged in America by Moral Rearmament. It's slated for a two-week run, after which "Caine Mutiny Court Martial," with Lloyd Nolan as star and stager is expected to move in.

GORLINSKY IN TO GAB LONDON'S 'FANNY' CAST

London, May 22.

S. A. Gorlinsky planed to New York yesterday (Mon.) on a quickie trip for confabs with Joshua Logan and David Merrick on the casting of "Fanny," which he's due to present in the West End next October. An announcement in regard to theatre is expected shortly. Logan and Merrick co-produced the Broadway original of "Fanny."

From New York, the British impresario heads for Australia to catch Katherine Dunham's opening May 30 in Melbourne. He subsequently goes on to Singapore and Bombay to watch rehearsals of Ram Gopal's show for the Edinburgh Festival and subsequent British tour.

Gorlinsky is due back here June 12.

Meyer Davis to London For In on B'way 'Plume'

Meyer Davis, bandleader, orchestra contractor and legit investor, sails for London next Friday (25) on the United States. While abroad, he expects to approach London producer Jack Hylton on participating in the proposed Broadway presentation of the latter's West End revue hit, "La Plume de Ma Tante." It was recently reported that Joseph Kipness was in line to do the show on Broadway in partnership with Hylton.

While aboard the United States, Davis will inspect the three bands he has on the ship. He's also contracted the orch for "New Faces of 1956," skedded to open June 14 at the Ethel Barrymore Theatre, N. Y.

Wholesale Star Shuffle on B'way With Seasonal Contracts Ending

Broadway is in for a big turnover in starring assignments this summer. At least eight of the current crop of topliners are scheduled to withdraw in June.

Definitely set to bowout next month are Barbara Bel Geddes ("Cat on a Hot Tin Roof"), Walter Slezak and Ezio Pinza ("Fanny"), Shirley Booth ("Desk Set"), Shelley Winters and Ben Gazarra ("Hatful of Rain"), Claudette Colbert ("Janus"), and Helen Gallagher ("Pajama Game").

Miss Gallagher, who's costarred with John Raitt and Eddie Foy Jr., will be the first to vacate, with Nelle Adams replacing her June 4. Miss Adams is currently appearing in the George White nitery show at the Versailles, N. Y. Miss Colbert, leaves June 9, to be succeeded by Imogene Coca.

Miss Booth will vacate her "Desk" assignment June 23, prior to repeating the role in a Coast edition of the play. Miss Bel Geddes' contract with "Cat" expires June 30, but the actress may leave earlier if a replacement is set. Her costar, Thomas Gomez, joined the show recently and is skedded to remain through next season.

Miss Winters and Gazzara wind up their stand June 30, with Vivian Blaine moving in as femme lead. Gazzara's successor hasn't been set. Pinza and Slezak also call it quits June 30, with Lawrence Tibbett and Billy Gilbert taking over their respective roles. Other stars, whose contracts end June 30, include Raitt and Foy, of "Pajama Game," but it's understood they'll continue with the show.

Helen Traubel's contract with "Pipe Dream" expires May 31.

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Plan New Tuner House; Bid for St. James, N.Y.

A syndicate, headed by Harry Fromkes, owner of the Playhouse, N.Y., has announced plans to erect a new 1,600-seat musical theatre in the Broadway area. The estimated cost is $2,000,000.

Another group, headed by Jerome S. Jennings and represented by the law firm of Roth & Reisman, has offered the Shuberts $2,100,000 for the 1,615-seat St. James Theatre, one of the several New York houses the theatre clan has to dispose of under the terms of a Government consent decree signed last February. According to Fromkes, the Shuberts have been asking $2,500,000 for the St. James.

Incidentally, New York hasn't had a new legit showcase since the Center Theatre was built in Rockefeller Center in 1932. It was torn down in 1954.

Paris Int'l Fest Offers Big List

Paris, May 22.

The third Paris drama festival opened last week at Sarah Bernhardt Theatre, where during next two months 17 nations will be offering plays. Opener is Belgium National Theatre's production of "Barabbas," by Michael Ghelderode, which will play three performances and then be replaced by Sweden's Kungliga Dramatiska theatre troupe in Strindberg's "Father" and Chekov's "Uncle Vanya."

Other entries scheduled include the following:

Maroc's Theatre Populaire in Moliere's "Les Fourberies de Scapin" and Beaumarchais' "Barber of Seville."

Netherland's De Haagsche Comedie in Terence Rattigan's "Harlequinade" and Anouilh's "Cecile ou L'Ecole des Peres."

Prague's National theatre in Karel Capek's "Le Brigand" and Vitezslav Nezval's "Le Soleil se couche encore sur L'Atlantide."

West Berlin's Schiller theatre in Piscator's production of "War and Peace."

West Germany's Schauspielhaus from Bochum in Goethe's "Faust" and in Sartre's "Le Diable et le Bon Dieu."

East Germany's Deutsches Theatre of Berlin in Schiller's "Love and Intrigue."

Vienna's Theatre in der Josefstadt in von Hofmannsthal's "Der Schwierige."

Rome's Compagnie Morelli Stoppa in Goldoni's "La Locandiera."

Warsaw's National Theatre in Jules Slowacki's "Kordian."

Oslo's National Theatre in Ibsen's "Wild Duck."

The Dublin Players in Shaw's "Candida."

The Theatre Workshop of London in Hasek's "Good Soldier Schweik."

The Birmingham Repertory Theatre in Shaw's "Caesar and Cleopatra."

Cameri Theatre from Tel-Aviv in Brecht's "La Bonne Ame de Se-Tchouan" and Mosche Shamir's "Il Traversait les Champs."

Roumania, Spain and Jugoslavia will also be represented but these programs have not yet been announced. A. M. Julien, director of the Sarah Bernhardt and generalissimo of the festival, hoped that the U.S. would contribute this year, and there was a project to fly "Diary of Anne Frank" here for a few performances, but the plan fell through.

New College Theatre

Middlebury, Vt., May 22.

A new drama and speech center to be known as the Charles Baker Wright Memorial Theatre will be constructed at Middlebury College, according to president Dr. Samuel S. Stratton.

The building, which will replace the College Playhouse, destroyed by fire in 1953, will include a 400-seat auditorium, drama workshop, faculty offices and rehearsal rooms.

Andre Charlot's Death Ends Remarkable Career; Launched Intime Revues

By ROBERT J. LANDRY

Andre Charlot's death last Sunday (20) on the Coast following surgery, closed out a career remarkable for its run of great fortune in earlier decades and the ill-fortune which dogged it for the final 20 years.

At 74, the Paris-born Charlot was planning another comeback try (they had been many) via "Four Dolls on a Dime," for which Rowland Leigh, an old associate, was in Manhattan in connection with the financing. Beatrice Lillie only last week recorded one of the tunes from the prospective score as an auld lange syne gesture to the veteran.

A spotter of talent, he leaves behind an unpublished book, "Tips to Budding Actors." Ironically, because of the time lapse since the heyday of his renown, Charlot in death rated only a bare two sticks of type in the N. Y. Times. Actually, his niche in show business should be a considerable one.

To start with, he was an enormously prolific producer in London before and well after World War I. He may have produced 50 or more musicals. Among them was "London Calling" in which Noel Coward, then a youngster, launched the musical writing-performing side of his career.

Charlot learned show business in France, but from 1912 to 1915 as managing director of London's Alhambra, he began developing a

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'ROMANOFF & JULIET' A NEW WEST END SMASH

London, May 22.

Peter Ustinov's new comedy, "Romanoff & Juliet," is a new smash hit in the West End. Opening last Thursday night (17) at the Piccadilly Theatre, it is witty political satire superbly acted and directed.

The author costars with Frederick Valk in the Linnit & Dunfee production, staged by Denis Carey. The supporting cast includes Michael David and Katy Vail in the title roles, with John Phillips, David Hurst and Delphi Lawrence.

Among the actor-author's previous plays are "The Indifferent Shepherd" and "The Love of Four Colonels," the latter also a politi-cal satire.

Shows Out of Town

Thieves' Paradise

Washington, May 20.

Bruce Fagan presentation of melodrama in three acts (four scenes), by Myron C. Fagan. Staged by the author; sets and lighting, Louis Kennel. At National Theatre, Washington, D. C., May 20, 1956; $3.30 top.

Marya Mazek ..... Zolya Talma
Jan Bulov ..... Carleton Young
Toni Mazek ..... Kay Kendall
Paul ..... Peter Dawson
Stefan Bulov ..... Frederic Tozere
Rita Bulov ..... Ethel Britton
Capt. Barsky ..... Noel Cravat
Gorkl ..... John O'Brien
Mme. Savoroff ..... Maida Reade

"Thieves' Paradise" is a combination of old-fashioned 10-20-30 melodrama and a propaganda tract designed to convince Americans that the United Nations is a secret Russian weapon, to turn the U. S. Communist.

The propaganda is laid on in steam shovel scoop portions, with such dialogue as, "Then all those American boys who were killed in Korea were really murdered by the UN," and long dissertations on the danger of treaties making this country subservient to international Communism.

Highlight of the action, in act three, has (1) a Commy stooge murdering his wife offstage with a butcher knife; (2) two Russian soldiers hacked to death offstage by a female Bulgarian patriot, (3) the stooge having a fingernail torn bleeding from his finger onstage; (4) the Russian officer who did the fingernail job being shot in the belly and slain onstage; (5) a woman agreeing to betray her brother-in-law to the Russians for $100,000 in American money.

Scene of all this is a town in Bulgaria, with Bulgarian patriots trying to smuggle strips of microfilm and sound tape to the U.S. to convince Americans that the "great betrayal" at Yalta included a deal to plant the UN in this country as a Communist Trojan horse.

"Thieves' Paradise," which has leased the Shubert Theatre for a fortnight on a four-wall deal, is another of Myron C. Fagan's exhortations about the dangers of internationalism and Communism, which he apparently regards as synonymous. The meller has all the subtlety of a kick in the pants, and if the Communists were such as those portrayed, even the stupidest Americans could hardly fail to be violently anti-Red.

Zolya Talma, Carleton Young, Ethel Britton and Frederic Tozere struggle manfully with the impossible roles, but fail to breathe anything approaching life into them.

Lowe.

The Third Best Sport

Dallas, May 14.

Ramsey Burch production of comedy in two acts (four scenes), by Eleanor and Leo Bayer. Staged by Burch; technical direction, James Pringle. Features Louise Latham, Ray MacDonnell. At Margo Jones Theatre '56, Dallas, May 14, '56; $3 top.

Arthur Underhill ..... Edward Cullen
Douglas Sayre ..... Ray MacDonnell
Chuck Robbins ..... Bob Mullen
Prof. Lockwood ..... Arthur Nations
Michael Tully ..... Joe Nash
Helen Sayre ..... Louise Latham
John Wagner ..... Edwin Whitner
Marge Robbins ..... Joan Delehaunty
Amy Underhill ..... Ruth Amos
Spencer McHenry ..... Ramsey Burch
Myra McHenry ..... Sadie French

Theatre '56, ending its 12th season, eschews the usual three weeks of repertory in favor of an eighth tryout, and comes up with a big winner. "Third Best Sport" (big biz) is a nifty script by wife-and-husband collaborators Eleanor and Leo Bayer.

Their contemporary piece deals with top executives who bring their wives to the annual sales convention in Palm Beach. Tightly written play gets running laughs and plenty yocks, as apple-polishing "corporation" wives help their spouses in lathering top echelon bosses and customers.

New bride of a general manager defies the femme hypocrites and verbally battles the best customer's wife to a draw in the top scene. Prexy's demand that the g.m. get rid of his wife is prefaced by her willingness to depart and secure her husband's future. Instead, he resigns, sets up his own biz and the weak closing scene has the rebellious wife promoting a big loan to launch the new firm.

Louise Latham scores as the adamant wife, with Ray MacDonnell playing his best role this season as the husband who scorns his boss to keep his wife. Edwin Whitner is properly haughty as the top brass, and Edward Cullen makes a humorous sales manager. Sadie French, Ruth Amos and Joan Delehaunty are capable "corporation" wives. Ramsey Burch, aside from his top staging, adds an expert acting stint as the "top customer."

Again, James Pringle's solo setting, a plush hotel suite, easily serves the four scenes. *Bark.*

The Indifferent Shepherd

Toronto, May 9.

Davis Bros. presentation of drama in three acts, by Peter Ustinov. Stars Murray Davis, Barbara Chilcott, Alan Nunn. Director, Brian Maller; setting, John Wilson; costumes, Margaret Smyth. At Crest Theatre, Toronto, May 9, '56; $3 top.

Nellie ..... Sylvia Gillespie
Melanie Aspen ..... Barbara Chilcott
Hugh Wigmore ..... Alan Nunn
Henry Aspen ..... Murray Davis
Walter Godwall ..... John Hardinge
Robert ..... Eric Donkin
Hilary ..... Janet Reid

The conflicting philosophies of two Church of England ministers, one a tolerant vicar in a small British town and the other an Army padre who relies on machine-assembly dogma, form the theme of "The Indifferent Shepherd," an obscure title for any b.o. lure except on future word-of-mouth. The play was originally done in London in February, 1948.

Much of the playwright's premise is sophomoric and far below his "Love of Four Colonels." His plot is also often clumsily inept in its dropping into place of past and present pieces that tip off approaching events. This is particularly glaring in the third-act denouement, when the up-to-now gentle minister's confession to his wife reveals that he may be the father of his armoral sister-in-law's daughter.

However, the chief conflict involves the somewhat Shavian arguments of the gentle vicar and his vicarious interests in the problems of the fallen, versus the theory of the hearty padre whose streamlined brand of religion has always worked in Army boot camps. The theological beliefs of both collide when the heroine—wife of the gentle vicar and sister of the rambunctious prelate—admit to an affair with a retired squadron-leader, this coming into the open when he is transferred to Kenya.

Donald Davis wins audience sympathy for his spiritual and marital problems, plus his understanding treatment of human foibles and lapses, and Alan Nunn is sufficiently professional as to be increasingly detested for a self-assessed holy attitude based on mass formula rather than individual cases.

Barbara Chilcott plays the shrewish, love-tormented wife who finds her husband's original viewpoints incomprehensible in either the pulpit or private life and builds to a compelling performance on passion for the "other man." Good work is also done by John Hardinge as the casual lover who flies away.

Other creditable performances are given by Eric Donkin as a frustrated son who gives up the Church to join the Army, Janet Reid in a free-and-easy heroine role and Sylvia Gillespie as the pregnant maid who causes much of the household trouble.

Brian Maller has commendably directed with underplayed skill, and John Wilson's interior set, overlooking a garden, adds authenticity. *McStay.*

The Magic Amulet

Hollywood, May 16.

Theatre Universal production of a new comedy in three acts (eight scenes), by Roy King. Directed by David Bond; setting, Jon Angelo. At Hollywood Repertory Theatre, May 16, '56; $2.20 top.

Delilah ..... Eunl Wright
Jessica Teal ..... Kathy Marlowe
Niel Raymond ..... Zachary Berger
Mona Raymond ..... Gere Craft
Jeffrey Carl ..... Jim Ellis
Jin Singh ..... Ronald Kadell
Ned Foley ..... Theodore Fox
Doorman ..... Jon Angelo

"The Magic Amulet" is in the "Blithe Spirit" vein with what author Roy King presumably hopes is a surprise twist that the audience is asked not to reveal. There's little likelihood that anyone would stay around long enough to find out what it is.

Under David Bond's bumbling direction, a cast of eight postures its way through eight interminable scenes. *Kap.*

The Spring Affair

Dallas, May 12.

Ramsey Burch production of comedy in three acts, by Violet Welles. Staged by Burch; technical direction, James Pringle. Features Edward Cullen, Freddie Packer. At Margo Jones Theatre '56, Dallas, April 23, '56; $3 top.

Stanley Edgar ..... Edwin Whitner
Louise ..... Joan Delehaunty
Mr. Trilling ..... Edward Cullen
David Peak ..... Ray MacDonnell
Mr. Marchman ..... William Smithart
Mrs. Valentine ..... Louise Latham
Asa Spring ..... Gilbert Milton
Curtis French ..... Bob Mullen
Daniel Valentine ..... Henry Holloway
Miss Ethel Harper ..... Ruth Amos
Plato Pappas ..... Freddie Packer
Susan Bennett ..... Harriet Slaughter
Stock ..... Charlie West

Violet Welles' lightweight comedy has appeal for the teenagers, but scant promise for larger boards or film fare. The weak plot has a 25-year veteran schoolteacher fired as a result of students' essays on great Americans, Plato Pappas' tome on Asa Spring, local goat herder, is the top essay, but conflicts with plans of the small town's bigwig to grab the goat herder's land for a new school site. There is an uprising of school students, headed by the local editor, and of course all ends salubriously.

The large cast is aided by Ramsey Burch's top direction. Edward Cullen makes more of the VIP than the script demands, while Ray MacDonnell turns a potential heel role into a hero windup. Freddie Packer scores as a teenage upriser, Ruth Amos does the aged teacher persuasively, and Edwin Whitner amply fills the prolog bits and makes the editor's role believable.

James Pringle's solo set suffices as both mayor's office and reception room. *Bark.*

(The production has since completed its scheduled run, and closed.)

GUARANTORS' BANQUET

St. Louis Players To Divert Those Who Pledge.

St. Louis, May 22.

President Albert M. Keller has revived, after a lapse of 13 years, the old annual Municipal Opera Guarantors' Banquet. It'll be at the Hotel Chase on June 4 with the cast from "Annie Get Your Gun," the opener at the Forest Park open-air playhouse, whipping up a special revue to beguile the 1,500 civic personages who sign up to pay the season's losses, if any.

The annual underwite is $150,000 but only twice have the guarantors failed to get their money back undrawn-upon.

Andre Charlot

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series of revues which gave him the reputation, still intact in Britain, of sire to the modern intime form, which continues there. The American equivalent to the Charlot revues of yesteryear was probably the Guy Bolton - P. G. Wodehouse string at the old LaSalle in Chicago. Charlot moved his revues from the Alhambra to the Vaudeville.

It was in 1924 that New York saw and loved "Andre Charlot's Revue," which made theatrical history beeause it introduced three stars, Beatrice Lillie, Gertrude Lawrence and Jack Buchanan, plus a lot of music destined to become "standard," including "Lime House Blues" and "March with Me." Coward and Ivor Novello were among the song writers.

At this period J. C. Potter was Charlot's company manager, the start of his long association as Gertrude Lawrence's favorite theatre administrator. Potter, who also produced (Potter & Haight), like Rowland Leigh, has also remained close to Beatrice Lillie. In the second Charlot Revue on this side Jessie Matthews understudied Miss Lawrence, later became a musical comedy star on her own.

Charlot continued to produce revues in London until 1936. "Wonder Bar," with Carl Brisson, was one of his biggest smashes. But the old magic was playing out. A gag of British show business at the time had much truth, "Charlot giveth, and Cochran stealeth away."

That had reference to Charlot's undoubted penchant for discovering talent and giving it a break and Charles Cochran's penchant for cashing in. Cochran ended knighted and a millionaire. Charlot ended under the auspices of the Actors' Fund.

Once he tranferred to Hollywood in 1937, the idiosyncrisies of film society defeated Charlot. His credits were numerous enough, but he had no hits. For a while he ran a school. He was much honored by old associates, but nothing materialized. Always popular with theatrical folk, and many tried to help him. They may not have tried hard enough, or perhaps the time of his tide was over.

Oddly enough, he turned film actor and played bishops and foreign diplomats with modest success. Meanwhile, back in London he was frequently reprised on the BBC radio programs, which go extensively for nostalgia.

Death followed a cancer operation at the Woodland Hills Hospital. His wife survives, as do Phillip Charlot and Joan Midwinter, neither child a pro.

British Vs. U.S. Operating Costs

Illustrating the relative operating costs of the British and Broadway theatre are the following excerpts from audits of the English and U. S. productions of "Tiger at the Gates." The Christopher Fry adaptation of Jean Giraudoux' original was presented in Britain by Robert L. Joseph and Stephen Mitchell, and imported for Broadway production by the Playwrights Co., in association with Henry M. Margolis:

	Tryout Week, Oxford, Eng. (Week ended May 28, '55)	London (Week ended July 9, '55)	Broadway (Week ended Oct. 22, '55)
B. O. Receipts	$5,215	$6,172	$33,283
Company share	3,640	4,966	24,962
Expenses:			
Company salaries	2,481	2,488	6,618
Author royalty	261	322	1,514
Director royalty	104	123	666
Advertising-publicity	149	276	957
Stage expenses & staff salaries	398	623	3,242
Property rental	167	123	805
Management & front of house expenses	46	386	- 76
Travel & cartage	68	...	...
Office expense	224	224	250
Insurance	13	15	60
Payroll taxes	19	48	333
Auditing	18	18	50
Light & heat	...	150	...
Total expenses	3,948	4,796	16,719
Operating net	308*	170†	8,243†

* Loss. † Profit.

(Note: Items not listed in the Broadway breakdown but reflected in the total expenses include $104 for cooling, $19 for hospitalization, $66 for Equity dues for foreign cast, $191 for living expenses for foreign stars, $25 for League of N. Y. Theatres dues, $62 for N. Y. City gross receipts tax, $17 for miscellaneous expenses and $1,664 to London theatre owner Prince Littler.)

Shows Abroad

Albertine by Moonlight

London, May 17.

James P. Sherwood presentation of a comedy in two acts (four scenes), by D. G. Bellini. Features Marcia Ashton, Helen Christie, Desmond Walter-Ellis, Bill Fraser and Gordon Whiting. Staged by Joan Kamp-Welch; decor, Henry Graveney. At Westminster Theatre, London, May 16, '56; $2.20 top.

Mme. Urwig ..... Hattie Jacques
Dr. Gallery ..... Philip Holles
Antioche ..... Jon Rollason
Timoleon ..... Anthony Bateman
Gabrielle ..... Pat Sandys
Mac ..... Emrys Jones
Albertine ..... Marcia Ashton
Oriane ..... Helen Christie
Count Mogador ..... Desmond Walter-Ellis
Palamede ..... Bill Fraser
Alain of Montcornet ..... Gordon Whiting
Balthazar ..... Henry Longhurst
Chess Players ..... Michael Elton, Mackenzie Robertson
Chauffeur ..... Geoffrey Palmer
Court Clerk ..... Henry Butterworth

An odd and unsatisfying mixture of fantasy and broad French farce, "Albertine By Moonlight" is a dim commercial prospect. With the West End theatre in the throes of a summer slump, it has only remotest hopes of surviving.

Whimsy has always been a difficult commodity to sell in the theatre, but becomes almost impossible when it is wedded to a subsidiary conventional farce. The two just don't blend, despite the gallant efforts of the cast participating in both schools of the entertainment.

The title character is an airy-fairy dreamy girl who falls in love with a ghost who has haunted the ancestral mansion for five centuries. She is finally prosecuted for enticing him away because the chateau in which he normally appears relied on the spectre for a profitable tourist influx. Alongside the main plot there are the frivolous amours of a marquise and the outsize Hattie Jacques talking about her youthful love life.

Joan Kemp-Welch has tried to infuse some unity into the theme, but generally her staging is on the slack side. The cast has an uphill struggle all the way and seasoned performers like Desmond Walter-Ellis, Helen Christie, Emrys Jones, Bill Fraser, Gordon Whiting and Miss Jacques do their best in difficult circumstances. Marcia Ashton, a promising West End newcomer is clearly miscast in the title role. Henry Graveney's single set is a little fussy, but attractive enough. *Myro.*

(Closed last Saturday night (19) after five performances).

Don Juan and the Death of Satan

London, May 17.

English Stage Co. presentation of two sequential playlets in four acts (13 scenes), by Ronald Duncan. Staged by George Devine; settings, John Minton. Richard Negri. At Royal Court Theatre, London, May 16, '56; $1.75.

Don Juan Tenorlo ..... Keith Michell
Capt. Avellenena, Oscar Wilde ..... Christopher Fettes
Dona Ana ..... Rosalie Crutchley
Don Gonzalo, Bernard Shaw ..... John Welsh
Satan ..... Michael Gwynn
Catallon ..... Stephen Dartnell
Lionel ..... John Osborne
Evelyn ..... Rachel Kempson
Lord Byron ..... Robert Stephens
Anthony Lissenden ..... Nigel Davenport

If these two pieces could have been telescoped, much dullness would be obviated, and a more cohesive drama presented. As it is, the tedium almost outweighs the writer's skill as a satirist, and the result is limited audience appeal. It is included in the current English Stage Co. repertoire at the Royal Court Theatre, and may attract some longhair trade.

Don Juan's wager with a fellow libertine that within a year he will outcount the other in the number of his conquests is the theme of the opening verse play. Subsequently he finds himself in hell with a benign Satan, who allows him to return to earth. He is disgusted with mortals, however, and gladly returns to hell. A scene where an archbishop plays poker with Bernard Shaw, Lord Byron and Oscar Wilde in the nether regions provides one of the worthwhile scenes.

Australian actor Keith Michell makes a dashing, robust Don Juan and Rosalie Crutchley is appealing as his one true love. Michael Gwynn is impressive as Satan and the three pillars of the literary world are excellently played by John Welsh, Christopher Fettes and Robert Stephens. The production is superbly directed by George Devine. *Clem.*

New Manager Duo Gets Theatre at Raymond, N. H.

Raymond, N. H., May 22.

The Hutchinson Summer theatre, opening July 3 with "Tender Trap," will be under the new management of Mary Learson and Clark Wiswell this summer.

Miss Learson, who has recently been on New York television programs, has also been associated with the Ogunquit (Me.) Playhouse and the Chase Barn Playhouse, Whitefield, N.H.

Wiswell has been associated with various summer theatres in New England and Canada and wrote and directed "Phillip of Macedon," which was produced last season in New York, off Broadway.

Touring Shows

(May 21-June 3)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Geary, S. F. (21-26); Huntington Hartford, L. A. (29-2).

Bad Seed (Nancy Kelly)—Harris, Chi (21-2).

Boy Friend—Grand, Calgary, Alberta (2-26); Moore, Seattle (29-2).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Cincy (21-2).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (21-2).

New Faces of 1956 (tryout)—Shubert, Boston (21-2).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Det. (21-2).

Shangri-La (tryout) (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang)—Forrest, Philly (23-2) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Curran, S. F. (21-26); Philharmonic Aud., L. A. (28-2).

Sing, Man, Sing (Harry Belafonte)—Shubert, Chi (21-26) (Reviewed in VARIETY, April 4, '56).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)— National, Wash. (21-2).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Colonial, Boston (22-2).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Lyceum, Mpls. (21-23); Aud., St. Paul (24-26); Orpheum, Madison (29-30); Pabst, Milwaukee (21-2).

Chi Picks Up; Belafonte $44,600, 'Inherit' $30,000, 'Teahouse' $29,800

Chicago, May 22.

Windy City legit biz perked slightly last week, with only three shows in town. There was one departure.

"Joy Ride" opens June 4 at the Shubert for a scheduled run. Coming into the same house July 25 is "Silk Stockings," also for a run.

Estimates for Last Week

Bad Seed, Harris (3d wk) ($5; 1,000; $29,837) (Nancy Kelly). Topped $20,500 on final subscription stanza; previous week, $20,500.

Inherit the Wind, Blackstone (15th wk) ($5; 1,450; $37,038) (Melvyn Douglas). Almost $30,000; previous week, $29,000; exits June 2.

Sing, Man, Sing, Shubert (1st wk) ($4.95; 2,100; $54,800) (Harry Belafonte). Over $44,600 for first eight performances; lays off next Saturday (26) for the summer.

Teahouse of the August Moon, Erlanger (36th wk) ($5; 1,335; $35,495) (Eddie Bracken, Hugh Reilly). Nearly $29,800; previous week, $27,500; moved out Saturday night (19).

Off-B'way Show

The Man With the Golden Arm

Contemporary Theatre Inc. production of dramatization by Jack Kirkland of Nelson Algren's novel. Staged by Louis MacMillan; settings, lighting and costumes, Paul Morrison. At Cherry Lane, N.Y., May 21, '56; $3 top.

Cast: Frederick O'Neal, Harry Gresham, Sidney Kay, Robert J. Loggia, Virginia Downing, Peggy Feury, Dolores Sutton, Gene Miller, Vincent Gardenia, Robert Bernard, Louis Guss, Wayne Wilson, Metro Welles, Bob Wiensko, Al Spartic, Maggie Davis, Dick Campbell, Maurice Brenner, Terry Carter, Diana Sands.

In "The Man With the Golden Arm," author Nelson Algren is telling of Frankie Machine, small-time grifter, card sharp and dope addict. Via the prize-winning novel, Frankie's sordid tale has gotten around, and Hollywood's somewhat warped version is also presently available. Now Jack Kirkland's legit adaptation has arrived at Cherry Lane, and though hardly typical summer fare, it's punchy theatre of husky off-Broadway potential.

Kirkland's version of "Golden Arm" is said to have been drafted before the film mills started grinding, but Contemporary Theatre, Inc.'s production is its stage debut. It's apparently never too late for anything off-Broadway, which should be a boon to playgoers prepared to be diverted by Frankie's depressing saga. Abetted by the flexible staging provided by designer Paul Morrison, Kirkland gets at the guts of Algren's novel, being faithful almost to a fault in his unsparing depiction of the decline and fall of one particular American.

That so much has been physically accomplished with Cherry Lane's diminutive facilities is a mutual credit to adapter, director and designer. In freely episodic fashion, there is almost complete mobility as the action moves from jail to dingy walk-up flat, from back-room card game to hall bedroom, from police line-up to night club. Not even Frankie's remorselessly tragic end is spared.

In his staging, Louis Macmillan italicizes the painful exactitude of Kirkland's adaptation. From the beginning, there is such stridency, tension and drive that the play's second half rather suffers from inability to top the early strenuousness consistently. There is, however, the sardonic humor of the line-up, a vignette of much pungency, and the harrowing vision of Frankie's ultimate personal resolution of his problem. After the latter, the two short scenes that close the legend are anti-climactic, despite their acrid truths.

Robert J. Loggia has the tough role of Francis Machinek, alias Frankie Machine, and he manages a compulsively driven performance complete to the addict's twitch of a foot as his craving is satisfied. As the wife he has brutally disabled, Peggy Feury has a number of moments of revelation, while Sidney Kay is alternately amusing or affecting as his friend.

Frederick O'Neal vigorously plays the hard-driving police captain who implacably dogs Frankie to his doom (in manner reminiscent of "Les Miserables"), Vince Gardenia has coarse menace as a blind man, Gene Miller creates some tense moments as a dope pusher, while Dolores Sutton is lushly handsome as Frankie's faithful mistress.

From flashing colored light opening to sombre close, the pressure is unremitting. This is theatre for the robust. *Geor.*

'ROSALINDA' 61½G, 'RIDE' SLIM $12,100, L.A.

Los Angeles, May 22.

Local legit season picked up last night (Mon.) with the opening of "Will Sucess Spoil Rock Hunter" at the Carthay Circle Theatre as the first of a season of four plays under the auspices of Artists Embassy. Business was up slightly last week, despite an unseasonal heat wave.

Estimates for Last Week

Joy Ride, Huntington Hartford (R) (17th wk) ($4.95; 1,032; $32,000). Up to $12,100, still in the red; previous week, $11,800.

Rosalinda, Philharmonic Aud (OP) (3d wk) ($4.95; 2,670; $62,000). Almost at the peak with $61,500; previous week, $61,000.

Legit Down Under

Continued from page 83

scheduled for Williamson production later this year.

Long Runs

Musicals usually play the Williamson 10-theatre Australian-New Zealand circuit for about two years, while straight plays run for approximately a year to a year-and-a-half. Top longrun entries of recent years include "Annie Get Your Gun," "Oklahoma" and "South Pacific," all U.S. tuners. The Williamson operation not only functions as producer and theatre-owner, but also has its own workshops to take care of the physical requirements of a show.

Leads for the musical and straight play offering are usually recruited from the U. S. and Britain, with Australian performers padding out the balance of the cast. There's no definite stipulation or the number of alien performers who may be employed, but it's generally limited to not more than a third of the cast.

According to Tait, the minimum salary for principals is about $45 weekly, while chorusers get around $55. The tab for musicians, with about 25-30 tooters to a show, is approximately $45 per frame. Incidentally, directors and choreographers are also usually imported for the turners.

The weekly operating tab on a musical, Tait notes, is around $11,000, while a straight play usually runs at around $5,000 per frame. The musical houses, averaging 1,700-1,800 seats, can gross around $15,000 weekly at capacity. The straight play showcases, with about 1,250 seats, can take in around $8,000 weekly at capacity.

Traveling costs rate as one of the top expenses because of the lengthy hikes between cities. There are no short hauls similar to the road situation in the U.S. Musicals are usually scaled to a $3 b.o. top, while the general high on straight plays is $2.

Besides touring legit shows, the Williamson firm also sends out ballet and opera companies. In the former category, the Borevansky Ballet has been touring for the past two years. An opera company, with 30 Italian artists, just finished touring. Tait is working on the possibility of Australian-New Zealand trek for the international touring production of "Porgy and Bess."

He's also trying to get the Danny Kaye unit for a tour. However, a major stumbling block is that a performer is only permitted to take out $7,500 per year from Australia and New Zealand for a combined total of $15,000.

The Williamson operation is also moving into tv, which is expected to get rolling in Australia by the end of this year. The firm has an interest in two commercial stations, one in Melbourne and the other in Sydney. Both cities will also have national stations, which will operate non-commercially.

Williamson theatres in Australia, include the Comedy and His Majesty's, Melbourne; Empire and Theatre Royal, Sydney; His Majesty's, Brisbane; Theatre Royal, Adelaide, and His Majesty's, Perth. Houses in New Zealand include His Majesty's Auckland; Opera House, Wellington, and Theatre Royal, Christchurch.

Tait's daughter, Peggy Tait, is the firm's U.S. representative, headquartering in New York.

'Pajama' Sporty $40,200 For 4th Week, Detroit

Detroit, May 22.

The fourth stanza of the touring "Pajama Game" grossed almost $40,200 at the 2,050-seat Shubert last week. Potential capacity is $53,000 at the $4 top.

They drew $35,300 the first week, $43,200 the second and $44,100 the third. It continues here this week and next.

'Teahouse' $45,632; $181,726 Total 4 Weeks, Philly

Philadelphia, May 22.

"Teahouse of the August Moon" wound up its smash four-week stand at the Forrest, setting successive new house records the first three stanzas and easing only a trifle on the finale.

The theatre remains dark until tomorrow night (Wed.), when "Shangri-La," revamped after its Boston run and with new principals, begins a two-and-a-half week tryout run. Dennis King and Shirley Yamaguchi are added starters in the musical edition of the late James Hilton's best-seller "Lost Horizon."

Estimate for Last Week

Teahouse of August Moon, Forrest (4th wk) ($5.40; 1,760; $45,700) (Eli Wallach, Gene Blakeley). The John Patrick-Vern Sneider comedy proved one of the most successful straight play offerings ever presented here, and could have stayed several weeks longer. Final week grossed $45,632, bringing the four-week total to a fabulous $181,726.

'Anastasia' 19G, 'Silk' $46,900, S.F.

San Francisco, May 22.

"Anastasia," in its second Geary round, stepped up its take last week, while "Anniversary Waltz," in its 27th Alcazar week, slipped a bit.

"Silk Stockings" remained close to a sellout in its fourth week at the Curran.

Estimates for Last Week

Anastasia, Geary (2d wk) ($4.40; 1,550; $37,000) (Viveca Lindfors, Eugenie Leontovich). Neat $19,000; previous week, $16,500.

Silk Stockings, Curran (4th wk) ($5.40; 1,752; $52,000) (Don Ameche). Nifty $46,900, previous week, same. Allan Jones replaces Ameche July 9 in Dallas, Tex.

Anniversary Waltz, Alcazar (27th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Passable $11,200; previous week, $12,000.

Drama (Hic) Fest

Continued from page 83

sary financial support necessary for its continuance.

"It is shocking that such sales propaganda should be issued in the name of the Dominion Drama Festival. Such a letter as yours will serve rather to discredit the Festival and the purpose it is intended to serve. Support of the Dominion Drama Festival by such means will be self-defeating."

A spokesman for Calverts Distillers Corp. asked that he be not quoted by name but said that the company was anxious to promote the arts in Canada and the only thing asked in return was attachment of the firm's name to the Festival's various awards.

Ongley said, "We were in the hole and had tried all sorts of financial campaigns when Calverts stepped in. If we mention their name in press releases, the press cuts it out. We wanted to show our gratitude and we are not ashamed of our sponsor." He subsequently expressed regret over the incident.

The governor-general, the brother of Broadway and Hollywood actor Raymond Massey, was involved in the fuss as a patron of the DDF.

Gerald Hiken, who won Clarence Derwent Award for his performance in "Uncle Vanya" at the 4th Street Theatre, N. Y., returned to the cast yesterday (Tues.) after a brief run in "The Lovers."

B'way Uneven; 'Night' 35G, 'Wind' 27G, 'Game' 38½G, 'Pipe' $34,600, 'Kate' 33G, 'Diary' $28,700, 'Sebastians' $20,100

Business was spotty last week. Moderate to substantial hikes were scored by 11 shows, while similarly fluctuating drops were registered by 10 others. The capacity lineup included "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

There were no openings or closings. Sole preem this stanza is 'The Littlest Revue" at the Phoenix Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (61st wk; 484; $6.90; 946; $31,000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $27,200; last week, over $27,600.

Damn Yankees, 46th St. (MC) (55th wk; 436; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $50,700; last week, over $50,500.

Desk Set, Broadhurst (C) (30th wk; 240; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Previous week, $19,300; last week, nearly $21,200 on twofers.

Diary of Anne Frank, Cort (D) (33d wk; 261; $5.75; 1,036; $28.854) (Joseph Schildkraut, Susan Strasberg). Previous week, $28,500; last week, over $28,700.

Fallen Angels, Playhouse (C) (18th wk; 143; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $11,700; last week, nearly $12,400.

Fanny, Majestic (MD) (81st wk; 644; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak). Previous week, $36,100; last week, almost $36,400.

Great Sebastians, Coronet (C) (20th wk; 157; $6.90; 998; $34.500) (Alfred Lunt, Lynn Fontanne). Closes June 2 for summer layoff, to be followed by a tour starting next September. Previous week, $20,800; last week, almost $20,100.

Hatful of Rain, Lyceum (D) (28th wk; 221; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, $19,500; last week, around $18,000.

Inherit the Wind, National (D) (55th wk; 437; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Lays off from June 30-Sept. 14. Previous week, $28,400; last week, over $27,000.

Janus, Plymouth (C) (26th wk; 202; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $19,300; last week, almost $21,800.

Kiss Me Kate, City Center (MC) (2d wk; 16; $3.80; 3,090; $60,000). Previous week, $31,500 for first eight performances; last week, over $33,000.

Lark, Longacre (D) (27th wk; 212; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff). Closes June 2 for summer layoff, to be followed by a tour starting Aug. 4. Previous week, $16,500; last week, almost $18,300.

Matchmaker, Royale (C) (24th wk; 192; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $25,200; last week, nearly $23,000.

Middle of the Night, ANTA Theatre (D) (15th wk; 117; $5.75; 1,185; $39,116) (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, $34,000; last week, nearly $35,000.

Mr. Wonderful, Broadway (MC) (9th wk; 68; $7.50-$6.90; 1,900; $71,000). Previous week, $51,400; last week, over $51,000.

Most Happy Fella, Imperial (MD) (3d wk; 20; $7.50; 1,427, $57,875). Previous week, $58,500; last week, nearly $58,900.

My Fair Lady, Hellinger (MC) (10th wk; 76; $1.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, nearly $65,200; last week, same.

No Time for Sergeants, Alvin (C) (31st wk; 244; $5.75-$4.60; 1,331; $38,500). Previous week, $39,000; last week, almost $38,900.

Pajama Game, St. James (MC) (106th wk; 844; $6.90; 1,615; $52,118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Previous week, $39,200; last week over $38,500.

Pipe Dream, Shubert (MD) (25th wk; 197; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $32,200; last week, nearly $34,600.

Ponder Heart, Music Box (C) (14th wk; 108; $5.75; 1,010; $30,000) (David Wayne). Previous week, $20,600; last week, almost $17,800.

Waiting for Godot, Golden (CD) (5th wk; 36; $5.75-$4.60; 799; $22,623 (Bert Lahr). Closes June 9. Previous week, $18,200; last week, nearly $16,000.

Will Success Spoil Rock Hunter, Belasco (C) (32d wk; 252; $5.75; 1,037; $31,582). Previous week, $17.700; last week, over $17,000.

Witness for the Prosecution, Miller (D) (75th wk; 596; $5.75-$4.60; 946; $23,248). Closes June 30, to tour. Previous week, $15,200; last week, nearly $16,300.

Opening This Week

Littlest Revue, Phoenix (R) ($4.60-$3.45; 1,150; $24,067). T. Edward Hambleton and Norris Houghton presentation, by arrangement with Ben Bagley, of musical show; opened last night (Tues.) as the final offering of the Phoenix's third stock season.

OFF-BROADWAY

Absalom, Harlequin (5-10-56).

Doll's House, Greenwich Mews (5-7-56).

Iceman Cometh, Circle in Square (5-8-56).

Maids & Gallant Cassian, Tempo (5-18-56.)

Man of Destiny & Candida Downtown (4-25-56).

Man With Golden Arm, Cherry Lane (5-21-56).

Mary Stuart, Guild Hall (4-6-56).

Threepenny Opera, de Lys (9-20-56).

Uncle Vanya, 4th St. (1-31-56).

3D 'TEAHOUSE' $41,434 FOR FULL WEEK, MPLS.

Minneapolis, May 22.

The third company of "Teahouse of August Moon," starring Larry Parks, garnered hurrahs on every hand and grossed a smash $41,434 for six nights and two matinees last week at $4.40 top at the 1,850-seat Lyceum. Potential gross at the scale was about $49,000. The bulging trade was in the face of Metropolitan Opera opposition at the 4,550-seat Northrop Auditorium.

"Teahouse" went clean for the three performances Friday-Saturday (18-19). Show, the Theatre Guild-ATS fifth and final subscription season offering, continues here for four more performances this Sunday through Wednesday (20-23), then goes to the St. Paul Auditorium for three nights and a matinee Thursday-Saturday (24-26).

Legit season winds up at the Lyceum with a 10-day engagement of "Damn Yankees," June 4-12.

'Yankees' Rally to 39½G For Holdover in Pitt

Pittsburgh, May 22.

Second and final week of "Damn Yankees" jumped more than $7,000 over the opening stanza at the 1,700-seat Nixon, getting $39,500 to send the musical out of town with a profit on the fortnight. Top was $6.60 for Friday and Saturday nights, as against $5.40 weeknights, above normal for here. Potential capacity gross at the upped scale was around $50,000.

This winds up local legit season, but the Nixon relights June 14 with the film "Oklahoma."

'Boy Friend' Weak $16,500 In 7-Performance Split

Winnipeg, May 22.

"Boy Friend" grossed a meagre $16,500 in a seven-performance, three-way split last week. The musical picked up $1,400 in a performance Sunday (13) at the Lyceum Theatre, Minneapolis. Another $5,300 was added in two performances Monday-Tuesday (14-15) at the Auditorium, St. Paul. Tuner finished the frame with a $9,800 take for four performances Thursday-Saturday (17-19) at the Auditorium here.

The Cy Feuer-Ernest H. Martin production is current at the Grand Theatre, Calgary, Alberta.

Shows Out of Town

Thieves' Paradise

Washington, May 20.

Bruce Fagan presentation of melodrama in three acts (four scenes), by Myron C. Fagan. Staged by the author; sets and lighting, Louis Kennel. At National Theatre, Washington, D. C., May 20, 1956; $3.30 top.

Marya Mazek ..... Zolya Talma
Jan Bulov ..... Carleton Young
Toni Mazek ..... Kay Kendall
Paul ..... Peter Dawson
Stefan Bulov ..... Frederic Tozere
Rita Bulov ..... Ethel Britton
Capt. Barsky ..... Noel Cravat
Gorkl ..... John O'Brien
Mme. Savoroff ..... Maida Reade

"Thieves' Paradise" is a combination of old-fashioned 10-20-30 melodrama and a propaganda tract designed to convince Americans that the United Nations is a secret Russian weapon, to turn the U. S. Communist.

The propaganda is laid on in steam shovel scoop portions, with such dialogue as, "Then all those American boys who were killed in Korea were really murdered by the UN," and long dissertations on the danger of treaties making this country subservient to international Communism.

Highlight of the action, in act three, has (1) a Commy stooge murdering his wife offstage with a butcher knife; (2) two Russian soldiers hacked to death offstage by a female Bulgarian patriot, (3) the stooge having a fingernail torn bleeding from his finger onstage; (4) the Russian officer who did the fingernail job being shot in the belly and slain onstage; (5) a woman agreeing to betray her brother-in-law to the Russians for $100,000 in American money.

Scene of all this is a town in Bulgaria, with Bulgarian patriots trying to smuggle strips of microfilm and sound tape to the U.S. to convince Americans that the "great betrayal" at Yalta included a deal to plant the UN in this country as a Communist Trojan horse.

"Thieves' Paradise," which has leased the Shubert Theatre for a fortnight on a four-wall deal, is another of Myron C. Fagan's exhortations about the dangers of internationalism and Communism, which he apparently regards as synonymous. The meller has all the subtlety of a kick in the pants, and if the Communists were such as those portrayed, even the stupidest Americans could hardly fail to be violently anti-Red.

Zolya Talma, Carleton Young, Ethel Britton and Frederic Tozere struggle manfully with the impossible roles, but fail to breathe anything approaching life into them.

Lowe.

The Third Best Sport

Dallas, May 14.

Ramsey Burch production of comedy in two acts (four scenes), by Eleanor and Leo Bayer. Staged by Burch; technical direction, James Pringle. Features Louise Latham, Ray MacDonnell. At Margo Jones Theatre '56, Dallas, May 14, '56; $3 top.

Arthur Underhill ..... Edward Cullen
Douglas Sayre ..... Ray MacDonnell
Chuck Robbins ..... Bob Mullen
Prof. Lockwood ..... Arthur Nations
Michael Tully ..... Joe Nash
Helen Sayre ..... Louise Latham
John Wagner ..... Edwin Whitner
Marge Robbins ..... Joan Delehaunty
Amy Underhill ..... Ruth Amos
Spencer McHenry ..... Ramsey Burch
Myra McHenry ..... Sadie French

Theatre '56, ending its 12th season, eschews the usual three weeks of repertory in favor of an eighth tryout, and comes up with a big winner. "Third Best Sport" (big biz) is a nifty script by wife-and-husband collaborators Eleanor and Leo Bayer.

Their contemporary piece deals with top executives who bring their wives to the annual sales convention in Palm Beach. Tightly written play gets running laughs and plenty yocks, as apple-polishing "corporation" wives help their spouses in lathering top echelon bosses and customers.

New bride of a general manager defies the femme hypocrites and verbally battles the best customer's wife to a draw in the top scene. Prexy's demand that the g.m. get rid of his wife is prefaced by her willingness to depart and secure her husband's future. Instead, he resigns, sets up his own biz and the weak closing scene has the rebellious wife promoting a big loan to launch the new firm.

Louise Latham scores as the adamant wife, with Ray MacDonnell playing his best role this season as the husband who scorns his boss to keep his wife. Edwin Whitner is properly haughty as the top brass, and Edward Cullen makes a humorous sales manager. Sadie French, Ruth Amos and Joan Delehaunty are capable "corporation" wives. Ramsey Burch, aside from his top staging, adds an expert acting stint as the "top customer."

Again, James Pringle's solo setting, a plush hotel suite, easily serves the four scenes. *Bark.*

The Indifferent Shepherd

Toronto, May 9.

Davis Bros. presentation of drama in three acts, by Peter Ustinov. Stars Murray Davis, Barbara Chilcott. Alan Nunn. Director, Brias Maller; setting, John Wilson; costumes, Margaret Smyth. At Crest Theatre, Toronto, May 9, '56; $3 top.

Nellie ..... Sylvia Gillespie
Melanie Aspen ..... Barbara Chilcott
Hugh Wigmore ..... Alan Nunn
Henry Aspen ..... Murray Davis
Walter Godwall ..... John Hardinge
Robert ..... Eric Donkin
Hilary ..... Janet Reid

The conflicting philosophies of two Church of England ministers, one a tolerant vicar in a small British town and the other an Army padre who relies on machine-assembly dogma, form the theme of "The Indifferent Shepherd," an obscure title for any b.o. lure except on future word-of-mouth. The play was originally done in London in February, 1948.

Much of the playwright's premise is sophomoric and far below his "Love of Four Colonels." His plot is also often clumsily inept in its dropping into place of past and present pieces that tip off approaching events. This is particularly glaring in the third-act denouement, when the up-to-now gentle minister's confession to his wife reveals that he may be the father of his armoral sister-in-law's daughter.

However, the chief conflict involves the somewhat Shavian arguments of the gentle vicar and his vicarious interests in the problems of the fallen, versus the theory of the hearty padre whose streamlined brand of religion has always worked in Army boot camps. The theological beliefs of both collide when the heroine—wife of the gentle vicar and sister of the rambunctious prelate—admit to an affair with a retired squadron-leader, this coming into the open when he is transferred to Kenya.

Donald Davis wins audience sympathy for his spiritual and marital problems, plus his understanding treatment of human foibles and lapses, and Alan Nunn is sufficiently professional as to be increasingly detested for a self-assessed holy attitude based on mass formula rather than individual cases.

Barbara Chilcott plays the shrewish, love-tormented wife who finds her husband's original viewpoints incomprehensible in either the pulpit or private life and builds to a compelling performance on passion for the "other man." Good work is also done by John Hardinge as the casual lover who flies away.

Other creditable performances are given by Eric Donkin as a frustrated son who gives up the Church to join the Army, Janet Reid in a free-and-easy heroine role and Sylvia Gillespie as the pregnant maid who causes much of the household trouble.

Brian Maller has commendably directed with underplayed skill, and John Wilson's interior set, overlooking a garden, adds authenticity. *McStay.*

The Magic Amulet

Hollywood, May 16.

Theatre Universal production of a new comedy in three acts (eight scenes), by Roy King. Directed by David Bond; setting, Jon Angelo. At Hollywood Repertory Theatre, May 16, '55; $2.20 top.

Delilah ..... Euni Wright
Jessica Teal ..... Kathy Marlowe
Niel Raymond ..... Zachary Berger
Mona Raymond ..... Gere Craft
Jeffrey Carl ..... Jim Ellis
Jin Singh ..... Ronald Kadell
Ned Foley ..... Theodore Fox
Doorman ..... Jon Angelo

"The Magic Amulet" is in the "Blithe Spirit" vein with what author Roy King presumably hopes is a surprise twist that the audience is asked not to reveal. There's little likelihood that anyone would stay around long enough to find out what it is.

Under David Bond's bumbling direction, a cast of eight postures its way through eight interminable scenes. *Kap.*

The Spring Affair

Dallas, May 12.

Ramsey Burch production of comedy in three acts, by Violet Welles. Staged by Burch; technical direction, James Pringle. Features Edward Cullen, Freddie Packer. At Margo Jones Theatre '56, Dallas, April 23, '56; $3 top.

Stanley Edgar ..... Edwin Whitner
Louise ..... Joan Delehaunty
Mr. Trilling ..... Edward Cullen
David Peale ..... Ray MacDonnell
Mr. Marchman ..... William Smithart
Mrs. Valentine ..... Louise Latham
Asa Spring ..... Gilbert Milton
Curtis Fyench ..... Bob Mullen
Daniel Valentine ..... Henry Holloway
Miss Ethel Harper ..... Ruth Amos
Plato Pappas ..... Freddie Packer
Susan Bennett ..... Harriet Slaughter
Stock ..... Charlie West

Violet Welles' lightweight comedy has appeal for the teenagers, but scant promise for larger boards or film fare. The weak plot has a 25-year veteran schoolteacher fired as a result of students' essays on great Americans. Plato Pappas' tome on Asa Spring, local goat herder, is the top essay, but conflicts with plans of the small town's bigwig to grab the goat herder's land for a new school site. There is an uprising of school students, headed by the local editor, and of course all ends salubriously.

The large cast is aided by Ramsey Burch's top direction. Edward Cullen makes more of the VIP than the script demands, while Ray MacDonnell turns a potential heel role into a hero windup. Freddie Packer scores as a teenage upriser, Ruth Amos does the aged teacher persuasively, and Edwin Whitner amply fills the prolog bits and makes the editor's role believable.

James Pringle's solo set suffices as both mayor's office and reception room. *Bark.*

(The production has since completed its scheduled run, and closed.)

GUARANTORS' BANQUET

St. Louis Players To Divert Those Who Pledge.

St. Louis, May 22.

President Albert M. Keller has revived, after a lapse of 13 years, the old annual Municipal Opera Guarantors' Banquet. It'll be at the Hotel Chase on June 4 with the cast from "Annie Get Your Gun," the opener at the Forest Park open-air playhouse, whipping up a special revue to beguile the 1,500 civic personages who sign up to pay the season's losses, if any.

The annual underwite is $150,000 but only twice have the guarantors failed to get their money back undrawn-upon.

Andre Charlot

Continued from page 83

series of revues which gave him the reputation, still intact in Britain, of sire to the modern intime form, which continues there. The American equivalent to the Charlot revues of yesteryear was probably the Guy Bolton-P. G. Wodehouse string at the old LaSalle in Chicago. Charlot moved his revues from the Alhambra to the Vaudeville.

It was in 1924 that New York saw and loved "Andre Charlot's Revue," which made theatrical history beeause it introduced three stars, Beatrice Lillie, Gertrude Lawrence and Jack Buchanan, plus a lot of music destined to become "standard," including "Lime House Blues" and "March with Me." Coward and Ivor Novello were among the song writers.

At this period J. C. Potter was Charlot's company manager, the start of his long association as Gertrude Lawrence's favorite theatre administrator. Potter, who also produced (Potter & Haight), like Rowland Leigh, has also remained close to Beatrice Lillie. In the second Charlot Revue on this side Jessie Mathews understudied Miss Lawrence, later became a musical comedy star on her own.

Charlot continued to produce revues in London until 1936. "Wonder Bar," with Carl Brisson, was one of his biggest smashes. But the old magic was playing out. A gag of British show business at the time had much truth, "Charlot giveth, and Cochran stealeth away."

That had reference to Charlot's undoubted penchant for discovering talent and giving it a break and Charles Cochran's penchant for cashing in. Cochran ended knighted and a millionaire. Charlot ended under the auspices of the Actors' Fund.

Once he tranferred to Hollywood in 1937, the idiosyncrisies of film society defeated Charlot. His credits were numerous enough, but he had no hits. For a while he ran a school. He was much honored by old associates, but nothing materialized. Always popular with theatrical folk, and many tried to help him. They may not have tried hard enough, or perhaps the time of his tide was over.

Oddly enough, he turned film actor and played bishops and foreign diplomats with modest success. Meanwhile, back in London he was frequently reprised on the BBC radio programs, which go extensively for nostalgia.

Death followed a cancer operation at the Woodland Hills Hospital. His wife survives, as do Phillip Charlot and Joan Midwinter, neither child a pro.

British Vs. U.S. Operating Costs

Illustrating the relative operating costs of the British and Broadway theatre are the following excerpts from audits of the English and U. S. productions of "Tiger at the Gates." The Christopher Fry adaptation of Jean Giraudoux' original was presented in Britain by Robert L. Joseph and Stephen Mitchell, and imported for Broadway production by the Playwrights Co., in association with Henry M. Margolis.

	Tryout Week, Oxford, Eng. (Week ended May 28, '55)	London (Week ended July 9, '55)	Broadway (Week ended Oct. 22, '55)
B. O. Receipts	$5,215	$6,172	$33,283
Company share	3,640	4,966	24,962
Expenses:			
Company salaries	2,481	2,488	6,618
Author royalty	261	322	1,514
Director royalty	104	123	666
Advertising-publicity	149	276	957
Stage expenses & staff salaries	398	623	3,242
Property rental	167	123	805
Management & front of house expenses	46	386	76
Travel & cartage	68	...	...
Office expense	224	224	250
Insurance	13	15	60
Payroll taxes	19	48	333
Auditing	18	18	50
Light & heat	...	150	...
Total expenses	3,948	4,796	16,719
Operating net	308*	170†	8,243†

* Loss. † Profit.

(Note: Items not listed in the Broadway breakdown but reflected in the total expenses include $104 for cooling, $19 for hospitalization, $66 for Equity dues for foreign cast, $191 for living expenses for foreign stars, $25 for League of N. Y. Theatres dues, $62 for N. Y. City gross receipts tax, $17 for miscellaneous expenses and $1,664 to London theatre owner Prince Littler.)

Shows Abroad

Albertine by Moonlight

London, May 17.

James P. Sherwood presentation of a comedy in two acts (four scenes), by D. G. Bellini. Features Marcia Ashton, Helen Christie, Desmond Walter-Ellis, Bill Fraser and Gordon Whiting. Staged by Joan Kemp-Welch; decor, Henry Graveney. At Westminster Theatre, London, May 16, '56; $2.20 top.

Mme. Urwig ..... Hattie Jacques
Dr. Gallery ..... Philip Holles
Antioche ..... Jon Rollason
Timoleon ..... Anthony Bateman
Gabrielle ..... Pat Sandys
Mac ..... Emrys Jones
Albertine ..... Marcia Ashton
Oriane ..... Helen Christie
Count Mogador ..... Desmond Walter-Ellis
Palamede ..... Bill Fraser
Alain of Montcornet ..... Gordon Whiting
Balthazar ..... Henry Longhurst
Chess Players ..... Michael Bilton, Mackenzie Robertson
Chauffeur ..... Geoffrey Palmer
Court Clerk ..... Henry Butterworth

An odd and unsatisfying mixture of fantasy and broad French farce, "Albertine By Moonlight" is a dim commercial prospect. With the West End theatre in the throes of a summer slump, it has only remotest hopes of surviving.

Whimsy has always been a difficult commodity to sell in the theatre, but becomes almost impossible when it is wedded to a subsidiary conventional farce. The two just don't blend, despite the gallant efforts of the cast participating in both schools of the entertainment.

The title character is an airy-fairy dreamy girl who falls in love with a ghost who has haunted the ancestral mansion for five centuries. She is finally prosecuted for enticing him away because the chateau in which he normally appears relied on the spectre for a profitable tourist influx. Alongside the main plot there are the frivolous amours of a marquise and the outsize Hattie Jacques talking about her youthful love life.

Joan Kemp-Welch has tried to infuse some unity into the theme, but generally her staging is on the slack side. The cast has an uphill struggle all the way and seasoned performers like Desmond Walter-Ellis, Helen Christie, Emrys Jones, Bill Fraser, Gordon Whiting and Miss Jacques do their best in difficult circumstances. Marcia Ashton, a promising West End newcomer is clearly miscast in the title role. Henry Graveney's single set is a little fussy, but attractive enough. *Myro.*

(Closed last Saturday night (19) after five performances).

Don Juan and the Death of Satan

London, May 17.

English Stage Co. presentation of two sequential playlets in four acts (13 scenes), by Ronald Duncan. Staged by George Devine; settings, John Minton. Richard Negri. At Royal Court Theatre, London, May 16, '56; $1.75.

Don Juan Tenorio ..... Keith Michell
Capt. Avellenena, Oscar Wilde ..... Christopher Fettes
Dona Ana ..... Rosalie Crutchley
Don Gonzalo, Bernard Shaw ..... John Welsh
Satan ..... Michael Gwynn
Catalion ..... Stephen Dartnell
Lionel ..... John Osborne
Evelyn ..... Rachel Kempson
Lord Byron ..... Robert Stephens
Anthony Lissenden ..... Nigel Davenport

If these two pieces could have been telescoped, much dullness would be obviated, and a more cohesive drama presented. As it is, the tedium almost outweighs the writer's skill as a satirist, and the result is limited audience appeal. It is included in the current English Stage Co. repertoire at the Royal Court Theatre, and may attract some longhair trade.

Don Juan's wager with a fellow libertine that within a year he will outcount the other in the number of his conquests is the theme of the opening verse play. Subsequently he finds himself in hell with a benign Satan, who allows him to return to earth. He is disgusted with mortals, however, and gladly returns to hell. A scene where an archbishop plays poker with Bernard Shaw, Lord Byron and Oscar Wilde in the nether regions provides one of the worthwhile scenes.

Australian actor Keith Michell makes a dashing, robust Don Juan and Rosalie Crutchley is appealing as his one true love. Michael Gwynn is impressive as Satan and the three pillars of the literary world are excellently played by John Welsh, Christopher Fettes and Robert Stephens. The production is superbly directed by George Devine. *Clem.*

New Manager Duo Gets Theatre at Raymond, N. H.

Raymond, N. H., May 22.

The Hutchinson Summer theatre, opening July 3 with "Tender Trap," will be under the new management of Mary Learson and Clark Wiswell this summer.

Miss Learson, who has recently been on New York television programs, has also been associated with the Ogunquit (Me.) Playhouse and the Chase Barn Playhouse, Whitefield, N.H.

Wiswell has been associated with various summer theatres in New England and Canada and wrote and directed "Phillip of Macedon," which was produced last season in New York, off Broadway.

Touring Shows

(May 21-June 3)

Anastasia (Viveca Lindfors, Eugenie Leontovich)—Geary, S. F. (21-26); Huntington Hartford, L. A. (29-2).

Bad Seed (Nancy Kelly)—Harris, Chi (21-2).

Boy Friend—Grand, Calgary, Alberta (2-26); Moore, Seattle (29-2).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Cincy (21-2).

Inherit the Wind (2d. Co.) (Melvyn Douglas)—Blackstone, Chi (21-2).

New Faces of 1956 (tryout)—Shubert, Boston (21-2).

Pajama Game (2d Co.) (Fran Warren, Larry Douglas, Buster West)—Shubert, Det. (21-2).

Shangri-La (tryout) (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang)—Forrest, Philly (23-2) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Curran, S. F. (21-26); Philharmonic Aud., L. A. (28-2).

Sing, Man, Sing (Harry Belafonte)—Shubert, Chi (21-26) (Reviewed in VARIETY, April 4, '56).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)— National, Wash. (21-2).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)—Colonial, Boston (22-2).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Lyceum, Mpls. (21-23); Aud., St. Paul (24-26); Orpheum, Madison (28-30); Pabst, Milwaukee (21-2).

Chi Picks Up; Belafonte $44,600, 'Inherit' $30,000, 'Teahouse' $29,800

Chicago, May 22.

Windy City legit biz perked slightly last week, with only three shows in town. There was one departure.

"Joy Ride" opens June 4 at the Shubert for a scheduled run. Coming into the same house July 25 is "Silk Stockings," also for a run.

Estimates for Last Week

Bad Seed, Harris (3d wk) ($5; 1,000; $29,837) (Nancy Kelly). Topped $20,500 on final subscription stanza; previous week, $20,500.

Inherit the Wind, Blackstone (15th wk) ($5; 1,450; $37,038) (Melvyn Douglas). Almost $30,000; previous week, $29,000; exits June 2.

Sing, Man, Sing, Shubert (1st wk) ($4.95; 2,100; $54,800) (Harry Belafonte). Over $44,600 for first eight performances; lays off next Saturday (26) for the summer.

Teahouse of the August Moon, Erlanger (36th wk) ($5; 1,335; $35,495) (Eddie Bracken, Hugh Reilly). Nearly $29,800; previous week, $27,500; moved out Saturday night (19).

Off-B'way Show

The Man With the Golden Arm

Contemporary Theatre Inc. production of dramatization by Jack Kirkland of Nelson Algren's novel. Staged by Louis MacMillan; settings, lighting and costumes, Paul Morrison. At Cherry Lane, N.Y., May 21, '56; $3 top.

Cast: Frederick O'Neal, Harry Gresham, Sidney Kay, Robert J. Loggia, Virginia Downing, Peggy Feury, Dolores Sutton, Gene Miller, Vincent Gardenia, Robert Bernard, Louis Guss, Wayne Wilson, Metro Welles, Bob Wiensko, Al Spartic, Maggie Davis, Dick Campbell, Maurice Brenner, Terry Carter, Diana Sands.

In "The Man With the Golden Arm," author Nelson Algren is telling of Frankie Machine, small-time grifter, card sharp and dope addict. Via the prize-winning novel, Frankie's sordid tale has gotten around, and Hollywood's somewhat warped version is also presently available. Now Jack Kirkland's legit adaptation has arrived at Cherry Lane, and though hardly typical summer fare, it's punchy theatre of husky off-Broadway potential.

Kirkland's version of "Golden Arm" is said to have been drafted before the film mills started grinding, but Contemporary Theatre, Inc.'s production is its stage debut. It's apparently never too late for anything off-Broadway, which should be a boon to playgoers prepared to be diverted by Frankie's depressing saga. Abetted by the flexible staging provided by designer Paul Morrison, Kirkland gets at the guts of Algren's novel, being faithful almost to a fault in his unsparing depiction of the decline and fall of one particular American.

That so much has been physically accomplished with Cherry Lane's diminutive facilities is a mutual credit to adapter, director and designer. In freely episodic fashion, there is almost complete mobility as the action moves from jail to dingy walk-up flat, from back-room card game to hall bedroom, from police line-up to night club. Not even Frankie's remorselessly tragic end is spared.

In his staging, Louis Macmillan italicizes the painful exactitude of Kirkland's adaptation. From the beginning, there is such stridency, tension and drive that the play's second half rather suffers from inability to top the early strenuousness consistently. There is, however, the sardonic humor of the line-up, a vignette of much pungency, and the harrowing vision of Frankie's ultimate personal resolution of his problem. After the latter, the two short scenes that close the legend are anti-climactic, despite their acrid truths.

Robert J. Loggia has the tough role of Francis Machinek, alias Frankie Machine, and he manages a compulsively driven performance complete to the addict's twitch of a foot as his craving is satisfied. As the wife he has brutally disabled, Peggy Feury has a number of moments of revelation, while Sidney Kay is alternately amusing or affecting as his friend.

Frederick O'Neal vigorously plays the hard-driving police captain who implacably dogs Frankie to his doom (in manner reminiscent of "Les Miserables"), Vince Gardenia has coarse menace as a blind man, Gene Miller creates some tense moments as a dope pusher, while Dolores Sutton is lushly handsome as Frankie's faithful mistress.

From flashing colored light opening to sombre close, the pressure is unremitting. This is theatre for the robust. *Geor.*

'ROSALINDA' 61½G, 'RIDE' SLIM $12,100, L.A.

Los Angeles, May 22.

Local legit season picked up last night (Mon.) with the opening of "Will Sucess Spoil Rock Hunter" at the Carthay Circle Theatre as the first of a season of four plays under the auspices of Artists Embassy. Business was up slightly last week, despite an unseasonal heat wave.

Estimates for Last Week

Joy Ride, Huntington Hartford (R) (17th wk) ($4.95; 1,032; $32,000). Up to $12,100, still in the red; previous week, $11,800.

Rosalinda, Philharmonic Aud (OP) (3d wk) ($4.95; 2,670; $62,000). Almost at the peak with $61,500; previous week, $61,000.

Legit Down Under

Continued from page 83

scheduled for Williamson production later this year.

Long Runs

Musicals usually play the Williamson 10-theatre Australian-New Zealand circuit for about two years, while straight plays run for approximately a year to a year-and-a-half. Top longrun entries of recent years include "Annie Get Your Gun," "Oklahoma" and "South Pacific," all U.S. tuners. The Williamson operation not only functions as producer and theatre-owner, but also has its own workshops to take care of the physical requirements of a show.

Leads for the musical and straight play offering are usually recruited from the U. S. and Britain, with Australian performers padding out the balance of the cast. There's no definite stipulation on the number of alien performers who may be employed, but it's generally limited to not more than a third of the cast.

According to Tait, the minimum salary for principals is about $45 weekly, while chorusers get around $55. The tab for musicians, with about 25-30 tooters to a show, is approximately $45 per frame. Incidentally, directors and choreographers are also usually imported for the turners.

The weekly operating tab on a musical, Tait notes, is around $11,000, while a straight play usually runs at around $5,000 per frame. The musical houses, averaging 1,700-1,800 seats, can gross around $15,000 weekly at capacity. The straight play showcases, with about 1,250 seats, can take in around $8,000 weekly at capacity.

Traveling costs rate as one of the top expenses because of the lengthy hikes between cities. There are no short hauls similar to the road situation in the U.S. Musicals are usually scaled to a $3 b.o. top, while the general high on straight plays is $2.

Besides touring legit shows, the Williamson firm also sends out ballet and opera companies. In the former category, the Borevansky Ballet has been touring for the past two years. An opera company, with 30 Italian artists, just finished touring. Tait is working on the possibility of Australian-New Zealand trek for the international touring production of "Porgy and Bess."

He's also trying to get the Danny Kaye unit for a tour. However, a major stumbling block is that a performer is only permitted to take out $7,500 per year from Australia and New Zealand for a combined total of $15,000.

The Williamson operation is also moving into tv, which is expected to get rolling in Australia by the end of this year. The firm has an interest in two commercial stations, one in Melbourne and the other in Sydney. Both cities will also have national stations, which will operate non-commercially.

Williamson theatres in Australia, include the Comedy and His Majesty's, Melbourne; Empire and Theatre Royal, Sydney; His Majesty's, Brisbane; Theatre Royal, Adelaide, and His Majesty's, Perth. Houses in New Zealand include His Majesty's Auckland; Opera House, Wellington, and Theatre Royal, Christchurch.

Tait's daughter, Peggy Tait, is the firm's U.S. representative, headquartering in New York.

'Pajama' Sporty $40,200 For 4th Week, Detroit

Detroit, May 22.

The fourth stanza of the touring "Pajama Game" grossed almost $40,200 at the 2,050-seat Shubert last week. Potential capacity is $53,000 at the $4 top.

They drew $35,300 the first week, $43,200 the second and $44,100 the third. It continues here this week and next.

'Teahouse' $45,632; $181,726 Total 4 Weeks, Philly

Philadelphia, May 22.

"Teahouse of the August Moon" wound up its smash four-week stand at the Forrest, setting successive new house records the first three stanzas and easing only a trifle on the finale.

The theatre remains dark until tomorrow night (Wed.), when "Shangri-La," revamped after its Boston run and with new principals, begins a two-and-a-half week tryout run. Dennis King and Shirley Yamaguchi are added starters in the musical edition of the late James Hilton's best-seller "Lost Horizon."

Estimate for Last Week

Teahouse of August Moon, Forrest (4th wk) ($5.40; 1,760; $45,700) (Eli Wallach, Gene Blakeley). The John Patrick-Vern Sneider comedy proved one of the most successful straight play offerings ever presented here, and could have stayed several weeks longer. Final week grossed $45,632, bringing the four-week total to a fabulous $181,726.

'Anastasia' 19G, 'Silk' $46,900, S.F.

San Francisco, May 22.

"Anastasia," in its second Geary round, stepped up its take last week, while "Anniversary Waltz," in its 27th Alcazar week, slipped a bit.

"Silk Stockings" remained close to a sellout in its fourth week at the Curran.

Estimates for Last Week

Anastasia, Geary (2d wk) ($4.40; 1,550; $37,000) (Viveca Lindfors, Eugenie Leontovich). Neat $19,000; previous week, $16,500.

Silk Stockings, Curran (4th wk) ($5.40; 1,752; $52,000) (Don Ameche). Nifty $46,900, previous week, same. Allan Jones replaces Ameche July 9 in Dallas, Tex.

Anniversary Waltz, Alcazar (27th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Passable $11,200; previous week, $12,000.

Drama (Hic) Fest

Continued from page 83

sary financial support necessary for its continuance.

"It is shocking that such sales propaganda should be issued in the name of the Dominion Drama Festival. Such a letter as yours will serve rather to discredit the Festival and the purpose it is intended to serve. Support of the Dominion Drama Festival by such means will be self-defeating."

A spokesman for Calverts Distillers Corp. asked that he be not quoted by name but said that the company was anxious to promote the arts in Canada and the only thing asked in return was attachment of the firm's name to the Festival's various awards.

Ongley said, "We were in the hole and had tried all sorts of financial campaigns when Calverts stepped in. If we mention their name in press releases, the press cuts it out. We wanted to show our gratitude and we are not ashamed of our sponsor." He subsequently expressed regret over the incident.

The governor-general, the brother of Broadway and Hollywood actor Raymond Massey, was involved in the fuss as a patron of the DDF.

Gerald Hiken, who won Clarence Derwent Award for his performance in "Uncle Vanya" at the 4th Street Theatre, N. Y., returned to the cast yesterday (Tues.) after a brief run in "The Lovers."

B'way Uneven; 'Night' 35G, 'Wind' 27G, 'Game' 38½G, 'Pipe' $34,600, 'Kate' 33G, 'Diary' $28,700, 'Sebastians' $20,100

Business was spotty last week. Moderate to substantial hikes were scored by 11 shows, while similarly fluctuating drops were registered by 10 others. The capacity lineup included "Most Happy Fella," "My Fair Lady" and "No Time for Sergeants."

There were no openings or closings. Sole preem this stanza is "The Littlest Revue" at the Phoenix Theatre.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta),

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats capacity gross and stars. Price includes 10% Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (61st wk; 484; $6.90; 946; $31,000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $27,200; last week, over $27,600.

Damn Yankees, 46th St. (MC) (55th wk; 436; $8.05; 1,297; $50,573) (Gwen Verdon). Previous week, $50,700; last week, over $50,500.

Desk Set, Broadhurst (C) (30th wk; 240; $5.75-$4.60; 1,182; $31,500) (Shirley Booth). Previous week, $19,300; last week, nearly $21,200 on twofers.

Diary of Anne Frank, Cort (D) (33d wk; 261; $5.75; 1,036; $28.854) (Joseph Schildkraut, Susan Strasberg). Previous week, $28,500; last week, over $28,700.

Fallen Angels, Playhouse (C) (18th wk; 143; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $11,700; last week, nearly $12,400.

Fanny, Majestic (MD) (81st wk; 644; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak). Previous week, $36,100; last week, almost $36,400.

Great Sebastians, Coronet (C) (20th wk; 157; $6.90; 998; $34.500) (Alfred Lunt, Lynn Fontanne). Closes June 2 for summer layoff, to be followed by a tour starting next September. Previous week, $20.800; last week, almost $20,100.

Hatful of Rain, Lyceum (D) (28th wk; 221; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, $19,500; last week, around $18,000.

Inherit the Wind, National (D) (55th wk; 437; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Lays off from June 30-Sept. 14. Previous week, $28,400; last week, over $27,000.

Janus, Plymouth (C) (26th wk; 202; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $19,300; last week, almost $21,800.

Kiss Me Kate, City Center (MC) (2d wk; 16; $3.80; 3,090; $60,000). Previous week, $31,500 for first eight performances; last week, over $33,000.

Lark, Longacre (D) (27th wk; 212; $5.75; 1,101; $29,378) (Julie Harris, Boris Karloff). Closes June 2 for summer layoff, to be followed by a tour starting Aug. 4. Previous week, $16,500; last week, almost $18,300.

Matchmaker, Royale (C) (24th wk; 192; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $25,200; last week, nearly $23,000.

Middle of the Night, ANTA Theatre (D) (15th wk; 117; $5.75; 1,185; $39,116) (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, $34,000; last week, nearly $35,000.

Mr. Wonderful, Broadway (MC) (9th wk; 68; $7.50-$6.90; 1,900; $71,000). Previous week, $51,400; last week, over $51,000.

Most Happy Fella, Imperial (MD) (3d wk; 20; $7.50; 1,427, $57,875). Previous week, $58,500; last week, nearly $58,900.

My Fair Lady, Hellinger (MC) (10th wk; 76; $1.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, nearly $65,200; last week, same.

No Time for Sergeants, Alvin (C) (31st wk; 244; $5.75-$4.60; 1,331; $38,500). Previous week, $39,000; last week, almost $38,900.

Pajama Game, St. James (MC) (106th wk; 844; $6.90; 1,615; $52,-118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Previous week, $39,200; last week over $38,500.

Pipe Dream, Shubert (MD) (25th wk; 197; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $32,200; last week, nearly $34,600.

Ponder Heart, Music Box (C) (14th wk; 108; $5.75; 1,010; $30,000) (David Wayne). Previous week, $20.600; last week, almost $17,800.

Waiting for Godot, Golden (CD) (5th wk; 36; $5.75-$4.60; 799; $22,623 (Bert Lahr). Closes June 9. Previous week, $18,200; last week, nearly $16,000.

Will Success Spoil Rock Hunter, Belasco (C) (32d wk; 252; $5.75; 1,037; $31,582). Previous week, $17.700; last week, over $17,000.

Witness for the Prosecution, Miller (D) (75th wk; 596; $5.75-$4.60; 946; $23,248). Closes June 30, to tour. Previous week, $15,200; last week, nearly $16,300.

Opening This Week

Littlest Revue, Phoenix (R) ($4.60-$3.45; 1,150; $24,067). T. Edward Hambleton and Norris Houghton presentation, by arrangement with Ben Bagley, of musical show; opened last night (Tues.) as the final offering of the Phoenix's third stock season.

OFF-BROADWAY

Absalom, Harlequin (5-10-56).

Doll's House, Greenwich Mews (5-7-56).

Iceman Cometh, Circle in Square (5-8-56).

Maids & Gallant Cassian, Tempo (5-18-56.)

Man of Destiny & Candida Downtown (4-25-56).

Man With Golden Arm, Cherry Lane (5-21-56).

Mary Stuart, Guild Hall (4-6-56).

Threepenny Opera, de Lys (9-20-56).

Uncle Vanya, 4th St. (1-31-56).

3D 'TEAHOUSE' $41,434 FOR FULL WEEK, MPLS.

Minneapolis, May 22.

The third company of "Teahouse of August Moon," starring Larry Parks, garnered hurrahs on every hand and grossed a smash $41,434 for six nights and two matinees last week at $4.40 top at the 1,850-seat Lyceum. Potential gross at the scale was about $49,000. The bulging trade was in the face of Metropolitan Opera opposition at the 4,550-seat Northrop Auditorium.

"Teahouse" went clean for the three performances Friday-Saturday (18-19). Show, the Theatre Guild-ATS fifth and final subscription season offering, continues here for four more performances this Sunday through Wednesday (20-23), then goes to the St. Paul Auditorium for three nights and a matinee Thursday-Saturday (24-26).

Legit season winds up at the Lyceum with a 10-day engagement of "Damn Yankees," June 4-12.

'Yankees' Rally to 39½G For Holdover in Pitt

Pittsburgh, May 22.

Second and final week of "Damn Yankees" jumped more than $7,000 over the opening stanza at the 1,700-seat Nixon, getting $39,500 to send the musical out of town with a profit on the fortnight. Top was $6.60 for Friday and Saturday nights, as against $5.40 weeknights, above normal for here. Potential capacity gross at the upped scale was around $50,000.

This winds up local legit season, but the Nixon relights June 14 with the film "Oklahoma."

'Boy Friend' Weak $16,500 In 7-Performance Split

Winnipeg, May 22.

"Boy Friend" grossed a meagre $16.500 in a seven-performance, three-way split last week. The musical picked up $1,400 in a performance Sunday (13) at the Lyceum Theatre, Minneapolis. Another $5,300 was added in two performances Monday-Tuesday (14-15) at the Auditorium, St. Paul. Tuner finished the frame with a $9,800 take for four performances Thursday-Saturday (17-19) at the Auditorium here.

The Cy Feuer-Ernest H. Martin production is current at the Grand Theatre, Calgary, Alberta.

Candid Harrison & Gehring

Continued from page 5

to help remedy the present high production cost situation and to put fresh vitality into pictures. They asked the exhibitors to lend support to its endeavor.

Refusing to take Gehring's slap at him lying down, Berger arose at the conclusion of the executive's talk to make clear that he, too, on principle is opposed to government intervention in the industry, but he's now urging it as a last resort because it has become clear needed film rental relief for small and subsequent run exhibitors will not be forthcoming voluntarily from the film companies.

Berger also had his say regarding the Hollywood production costs. Addressing Gehring, he said he's sympathetic with the film companies because of what's happening in that regard in Hollywood.

"But," said Berger, "the companies have brought much of this grief on themselves by their extravagances, inefficiency, unreasonable salaries and bonuses paid to executives, nepotism and under-the-table deals."

Gehring and Harrison admitted the seriousness of tv competition, but declared the film industry always will live and be great, "although there may be fewer theatres." They urged exhibitors to give personalized attention to their theatres, keep their showhouses physically perfect and to demonstrate the utmost in showmanship.

"We must have peace in the industry and I fervently hope that a single unified exhibitor body will eventuate," said Gehring. "Let's quit washing our dirty linen in public and settle our differences ourselves."

Gehring expressed the belief that production and distribution should be more flexible and that different accounts should be sold differently.

"The decline in theatre attendance that has occurred doesn't mean by a long shot that the industry is washed up," declared Gehring. "It'll always live because it's too important a part of the American economy and way of life to be permitted to perish."

Gehring pointed out that if it hadn't been for Fox's income from sources other than theatre film rentals it would have lost money in 1955. He asserted it was silly to claim, as Berger and some other exhibitor leaders are claiming, that the film companies wish to put the small exhibitors out of business.

"Film companies derive from 6 to 7% of their theatre film rental income from these small exhibitors and deprived of that important revenue none could keep out of the red," he asserted.

High Admissions

Jack Kirsch, Illinois Allied president, another speaker, wondered if exhibition isn't putting itself out of business with its high admissions, necessitated largely because of increased film rental costs. He pointed out that drive-ins, with lower admissions and admitting children free, are doing relatively better than most four-wall houses.

He blamed "destructive film rentals" for keeping exhibitors from sharing in the high degree of prosperity and asked "when am I supposed to make important money on pictures and on what kind of pictures?"

Kirsch said he considers tv "our greatest enemy" and declared it was foolishly to show pictures in theatres which previously in part or in whole have been shown for free on video.

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"Making a strong impression as the frolicking maid is Lois Hunt, a lassie with a sparkling personality which comes full force across the footlights."

GEORGE H. JACKSON
Los Angeles Herald & Express

"Lois Hunt, likewise of the Met, is a pert Adele, with a musetta-type voice that does not flinch at the coloratura roulades of the Laughing Song, or the waltz of the last act, and with a soubrette's flair for making a maid in her mistress' borrowed dress seem plausible."

ALBERT GOLDBERG
Los Angeles Times

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Stock Items

Lee Falk opens his 11th summer stock season at New England Mutual Hall, July 2 with **Blanche Yurka** in a tryout of "Lentil," for a two-weeker. **Beatrice Lillie** will follow July 16 for one week in her capsule revue.

Peter Zeisler will be production manager for the American Shakespeare Festival Theatre, Stratford, Conn., this summer, with **Paul Leaf** and **Ben Janney** as stage managers.

Charles Bowden, Richard Barr and **H. Ridgely Bullock Jr.**, producers of the current Broadway revival of "Fallen Angels," will operate the Camden Hills Summer Theatre, Camden, Me. The trio will open the barn July 9 with their own strawhat package of "Chalk Garden," costarring **Lillian** and **Dorothy Gish.**

Gail Hillson, still convalescing from an automobile accident of several months ago, plans a June 25 reopening for her Triple Cities Playhouse, Binghampton, N.Y.

B'way Star Shuffle

Continued from page 83

Same goes for costar William Johnson. Of the current shows, four are scheduled to close in June for summer layoffs. Two will reopen on Broadway with the same stars. They're "Inherit the Wind," with Paul Muni, and "Middle of the Night," with Edward G. Robinson.

The other two entries, "Great Sebastians" and "Lark" are scheduled to reopen on the road. The former will retain its stars, Lynn Fontanne and Alfred Lunt, while Julie Harris will remain with the Joan of Arc drama. However, Miss Harris' costar, Boris Karloff, will not rejoin the show. Susan Strasberg and Joseph Schildkraut, costars of "Diary of Anne Frank," will stick with the show through next season, although the former is slated for a summer vacation.

Gwen Verdon's contract as star of "Damn Yankees" runs through the end of the year, while Robert Preston and Claude Dauphin, costars of "Janus," are pacted until next October. Contracts on Ruth Gordon, Eileen Herlie and Loring Smith, stars of "Matchmaker," run into next season.

British Shows

(Figures denote opening dates)

LONDON

Agna Enters, Arts (5-14-56).
Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Cranks, St. Martin's (3-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (5-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Off Mainland, Arts (5-30-56).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Power & Glory, Phoenix (4-5-56).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Saville (2-23-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54).
3 Penny Opera, Aldwych (2-9-56).
Waltz of Toreadors, Criterion (3-27-56).
Wild Grows Heather, Hipp. (5-3-56).

SCHEDULED OPENINGS

Romanoff & Juliet, Piccadilly (5-17-56).
Gigi, New (5-23-56).
Skin Around Us, New Lind. (5-24-56).

CLOSED LAST WEEK

Albertine by Moon, W'sm'nst'r (5-16-56).
Commemoration Ball, Piccadilly (4-24-56)
Mr. Pennypacker, New (5-18-55).
Silver Whistle, Duchess (5-1-56).

TOURING

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Call Girl
Can-Can
Daughter of Desire
Devil's Disciple
El Baile
For Amusement Only
Girl Called Sadie
King and I
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Love Affair
Man Alive
Morning's at Seven
Mr. Kettle and Mrs. Moon
Mrs. Willie
My Three Angels
Remarkable Mr. Pennypacker
Sight Unseen
Snow White and the Seven Dwarfs
Teahouse of the August Moon
Twinkle
Women of the Streets
Zip Goes a Million

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Carmen Jones, City Center (5-31).
Shangri-La, Wint. Gard. (6-13).
New Faces, Barrymore (6-14).

OFF-BROADWAY

Ivory Branch, Provincetown, (5-21).
Three X Three, Chanin (5-23).
Ivory Branch, Provincetown (5-24).
Call of Duty, Provincetown (6-11).

Legit Bits

In last week's issue **Charles Blackwell** was erroneously included among the supporters of candidate **Bill Ross** in the upcoming Actors Equity election. He was named on the regular ticket, but is not in the Ross faction and has been endorsed by those who nominated the independent ticket.

Jay Carmody, drama critic of The Washington Evening Star, will lecture at Stanford U. for three weeks this summer.

Enid Bagnold's "Chalk Garden" is due for production in Frisco next fall with **Gladys Cooper** in the role she originated on Broadway last winter, plus **Dorothy McGuire** in the **Siobhan McKenna** role and possibly **Gloria Vanderbilt** in the **Betsy von Furstenberg** part.

Leslie Stevens' "Bull Fight," which had an off-Broadway run two years ago, will have a Coast preem next month at the New Hampshire Playhouse, L. A., with **Vonne Godfrey** in the femme lead. **James Logan** and **Gabriel de Caesar** will produce, **Lou Krugman** direct.

Sam Stratton, pressagent of the touring "Damn Yankees," is switching posts with **Maurice Touret,** who has been serving in same capacity for the touring "Pajama Game." Both musicals are **Frederick Brisson, Robert Griffith** & **Harold S. Prince** productions.

Jo Hurt has left the touring company of "Damn Yankees," being replaced as the enterprising lady sports writer by **Joyce Parker,** who moved up from singing chorus.

The 15th annual revival of **Denman Thompson's** play, "The Old Homestead," will be presented July 20-22 in Potash Bowl, the outdoor theatre near the Thompson home at Swanzey, N. H.

Kathleen Monahan, 23-year-old producer of the off-Broadway legit revival of "The Snob," turn-of-century spoof on German nobility, is a Carnegie Tech grad and daughter of the Pittsburgh Press drama editor, **Casper Monahan.**

Siobhan McKenna, who came to the U. S. last fall to costar in "Chalk Garden" and remained to appear in the Hallmark telecast of "Cradle Song," sailed on the Mauretania last week to vacation in Dublin with her husband, Abbey Theatre actor **Dennis O'Dea,** and their moppet son. She's due back in August for rehearsals of "Saint Joan," to be revived at Cambridge, Mass., and the Phoenix Theatre, N. Y.

Company manager **Chandos Sweet** sails Friday (25) on the Medea for a vacation visit to London, Paris, Brussels, Amsterdam and the Scandanavian countries. He's due back Aug. 1.

Lou Schonceit and **Renee Carroll (Mrs. Schonceit),** of the Mackey theatre ticket agency, leave June 11 for their annual Coast vacation. They're due back Aug. 5.

Agnes de Mille will do the choreography for "In the Pink," the **Moss Hart-Harold Rome** musical due next fall.

Pressagent **Michel Mok** sails June 9 for a week of playgoing in London and four weeks' vacation in his native Holland. **Marian Byram** may sub for him as p.a. for "Pipe Dream."

Producer **Richard Myers** sailed last week for his usual summer stay in Paris.

Claire S. Degener, formerly a vice president of Ronald A. Wilford Associates, has joined the New York play department of Music Corp. of America.

Maurice Evans took off for a two-week London stay last Saturday (19) to work out arrangements for a West End edition of his Broadway production of "No Time for Sergeants," presented in association with **Emmett Rogers.**

Joanna Albus, founder of the Houston (Tex.) Playhouse, planed to Europe last Saturday (19) for a Paris-Madrid o.o.

Open Stage, which recently ended a 13-week run of "Private Life of the Master Race," planning a repertory of short plays for a summer run.

The Phoenix Theatre, N. Y., will hold its second annual Sunday Night Theatre Gala, May 27.

Frances Adler will produce and star in "Mrs. Warren's Profession," which opens May 29 at the off-Broadway Davenport Theatre.

Barry Sullivan has been signed for **Robert Yale Libott's** "Too Late the Phalarope," skedded for Broadway production next season by **Mary K. Frank,** with scenery by **George Jenkins.**

"By Hex," musical with book by **John Rengier** and score and lyrics by **Howard Blankman,** will be presented at the off-Broadway Tempo Playhouse beginning June 9. The tuner, which was originally produced in 1953 in Lancaster, Pa., will be presented on a Tuesday-Sunday sked at 8:40 p.m., with the theatre also offering its current production, "The Maids," on a Friday-Sunday basis at 6:40 p.m. and 12 midnight, thus, giving the house a 12-performance weekly slate.

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for Town Hall—Wed. night—June 13

A concert for Artists' Right to Travel has been scheduled, and we had expected that Paul Robeson would be the principal attraction. Due to his illness, we would now like to engage top talent for this concert, the proceeds of which will go toward the legal expenses of Mr. Robeson's suit for his passport. (Town Hall does not permit dancers).

There will be a reception after the concert at the Hotel Diplomat to which all are invited. Cover $1.25.

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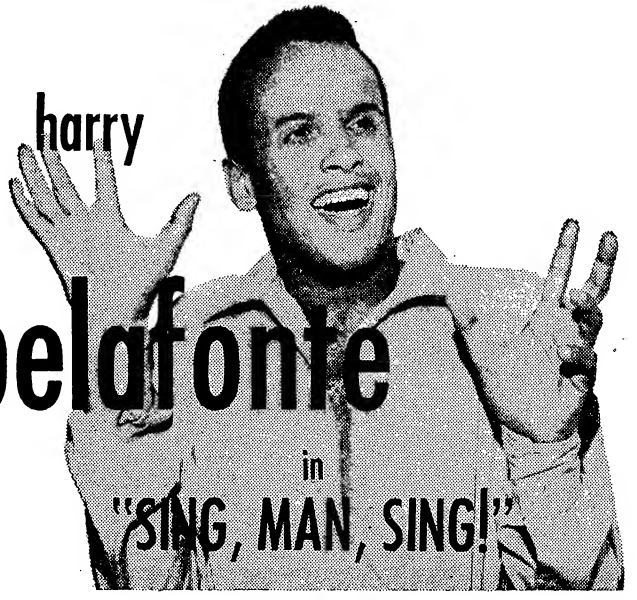

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THE SHOW EVERYBODY IS TALKING ABOUT!

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OPENS STARLIGHT ROOF, WALDORF-ASTORIA, 5 WEEKS
STARTING MONDAY, MAY 28—THIRD ENGAGEMENT IN ONE YEAR

Bliss Will Personally Address Demands-Making Metopera Troupe

President Anthony A. Bliss, of the Metropolitan Opera, has asked for and received an invitation to address the company and presumably will do so next Saturday (26) in Chicago, where the Met is playing. This is the one "break" in the situation of the demands of the American Guild of Musical Artists for higher hourly rehearsal rates for choristers and fewer unpaid hours of rehearsal, plus job security.

A dispute has developed between the Met claim that these demands amount to $125,000 added annual operating costs and the Guild's own estimates of $25,000. As to that, nobody seems to have the facts and the present situation has become to a considerable extent an emotional one.

Principle singers are apparently embarrassed either (a) to press the issue against the management due to considerable "social" pressure from friends on the Board or (b) alternately to let down the little people with whom they must get along backstage.

Just what Bliss will say to the company in Chicago is not known, of course, but a renewed plea to consider the Met's bad financial situation is anticipated. This was the burden of Bliss' (and Chairman Lauder Greenway's) joint press statement over the past weekend, which cited that deficits were mounting and the new Lincoln Square opera house made the outlook even worse.

AGMA president John Brownlee and attorney-executive secretary Mortimer Becker will be on hand when Bliss speaks. He will have carte blanche, but AGMA spokesmen may make immediate rebuttal. Brownlee's point is expected to be that the Metropolitan has never been free of deficit as far as memory runneth and that this is not an argument against wage increases but against the over-all fiscal situation.

Artur Rubinstein, currently touring Europe, upped from Officer to Commander in Legion of Honor after his concert at Bordeaux Festival.

MET BOFFS MINNEAPOLIS

Takes $99,857 In Four Performances—Big Mail Order

Minneapolis, May 22.

Grossing $99,857 for four (17-20) performances at $7.50 top at the 4,850-seat Northrop Auditorium, Metropolitan Opera enjoyed its best local engagement upon occasion of its 11 visits here.

Three of four operas, "Rigoletto," "Aida," and "Boris Goudinov," were sold out by mail orders well in advance. "Die Meistersinger" Sunday matinee (20) drew 4,260 customers.

Guarantors had subscribed $86,000, or $13,000 more than last season and the company's guarantee was substantially exceeded. Number of guarantors increased 27% over last year.

Des Moines Tops '55

Des Moines, May 22.

Attendance at the Metropolitan Opera "Tales of Hoffmann" performance at KRNT Theatre last night was 3,813—450 more than attended last year's Met performance of "Madame Butterfly." This is the seventh year the Met has come to Des Moines in May.

Richard Tucker and Roberta Peters, were top-billed but because of illness Miss Peters did not appear. Laurel Hurley did the Olympia role.

IS FUJIWARA OPERA AN AMERICAN 'FIRST'?

Tokyo's Fujiwara Opera Co. will inaugurate a four-month U. S.-Canadian tour Aug. 28 with a one-week stand at the windup summer entry at the Carter Barron Amphitheatre, Washington. The group, now in its 23d season, was founded by Yosie Fujiwara, who's also leading tenor. (Is this the first-ever U. S. hop for a foreign opera company?)

The tour is being sponsored by Fine Arts Enterprizes, with Julian Olney booking.

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3- 6 BOSTON, Boston Opera House
9-10 EAST LANSING, Michigan State University
11-13 DETROIT, Masonic Temple
15-16 TORONTO, Maple Leaf Gardens
17 ROCHESTER, Memorial Auditorium
18-20 PHILADELPHIA, Academy of Music
23-24 WASHINGTON, D. C., Capitol Theatre
25-26 BALTIMORE, Lyric Theatre
27 NEWARK, Mosque Theatre

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Bing's Biff-Bang Press; No Wreckage Picker, Says He, Rapping Guild

Rudolph Bing told Paul Flowers of the Memphis Commercial Appeal during the recent spring tour of the Metropolitan Opera that if the 1956-57 plans were upset he "will not pick up the wreckage." This followed newspaper reports anent the choristers demands for more pay (or, say some choristers, less rehearsing).

Bing insisted that he had abandoned all preparations for the upcoming season—to which the unionists countered with the question: "Why then, all the auditioning for new singers?" General manager contended that it was the American Guild of Musical Artists, not himself, which was author of the "threat" to close.

"This is not a management affair but a Board decision," said Bing, emphasizing, "The opera management is acting on board instructions; that is to cancel the season if there is no agreement by June 1."

The g.m. told the Memphis paper further:

"Personally I will urgently advise the board, once the season has been canceled, not to consider reopening for the 1956-57 season, as no doubt important artists will enter into other commitments and I will not be responsible for a 'pick-up' season.

"The preparation of a season is an immensely complex and complicated work which has been going on for months. If all this work is irresponsibly broken up, I will not pick up the wreckage."

And here was the snapper from the Met chieftain:

I do not like to conduct labor negotiations in the newspapers, but since one-sided and ill-informed stories have appeared in VARIETY, *I must answer."*

Another arresting commentary on the Metropolitan was printed in the Toledo Blade under Julian Seaman's byline. The writer declared that during the opera troupe date in Cleveland he found "an alarming state of dissension and discontent among the rank and file. . . . I spent three days talking with everybody—chorus and principals, musicians, conductors, young aspirants new to the company, seasoned veterans, even ushers (sic) and a stagehand or two. No one seemed reluctant to talk."

Continued the Toledo music editor: He found it charged that "excessive sums are spent in visual experiments, such as decor and costumes." at a time when economy is preached incessantly.

Met Man Judges Warblers

Dallas, May 22.

Max Rudolf, artistic director of the Metropolitan Opera, was at Station WFAA here to hear the finalists in the regional auditions for the Metropolitan.

Some 10 were reduced to five.

Judge Takes Battlers Into Chambers

Seeks Solution to Ego Clash Which Endangers Chicago's Lyric Opera

Chicago, May-22.

Thanks to Superior Court Judge Abraham Lincoln Marovitz, hopes for a fall Chicago opera season took on a somewhat more optimistic hue last week.

Jurist yesterday (Mon.) appointed a temporary receiver for the Lyric Theatre in an attempt to get the opera company off deadcenter.

More importantly, Judge Marovitz delivered to the contestants in the month-old Lyric frontoffice battle a lecture in his courtroom last week that was the best authoritative public statement to date on the hassle that has degenerated into comic proportions. Essence of the judge's remarks, directed collectively to Lyric prexy Carol Fox, secretary-treasurer Lawrence V. Kelly and artistic director Nicola Rescigno whose tiff has paralyzed the outfit's managerial setup, was that the Lyric in two seasons has become a civic institution whose importance far transcends the personal prestige and ambitions of the individuals involved.

He expressed the belief the tangled affairs of the debt-ridden company can be unsnarled in time for a '56 season if some "sound business judgment" were injected. Also it would require the "earnest, sincere and unselfish efforts" of the trio who got the Lyric going originally.

However, the judge laid it out cold that the three Lyric founders "don't have a monopoly" claim on the initial success of the company and reminded them of the public's support both at the boxoffice and by donations. (During the first '54 season the ticket sales totaled $216,438, plus contributions of $56,382, leaving a deficit of $13,958. Last season's boxoffice was $428,426, with contributions of $139,205 cutting the deficit to $58,503).

The request for the appointment of a received filed by Miss Fox was vigorously contested by lawyers repping Kelly. Judge Marovitz had spent several hours with the three in his chambers seeking a solution before he acted on the receivership petition. During the courtroom arguments he adroitly sidestepped efforts by the opposing attorneys to get him to pin the blame for the impasse on the other camp.

CHILE'S SYMPHONY GALA

Five Conductors From Europe Plus Array of Soloists

Santiago, May 22.

Galaxy of European conductors will highlight 10-performance gala season of Philharmonic Orchestra of Chile, under titular direction of Juan Matteucci. Guest batonists include Theodor Fuchs, Germany; Eduard van Remoortel, director of National Symphony Orchestra of Belgium; Georg Ludwig Jochum, director of Rias Symphony of Berlin; Michael Gielem, director of Vienna Symphony, and Hector Carvajal of Chile.

Soloists to appear are Alfredo Campoli, Italian violinst; Jean Casadesus, French pianist; Leon Fleisher, American pianist; Berl Senofsky, American violinist, and Carmen Barros, Alberto Dourthe, Oscar Gacitua, Gaetano Girardello and Eduard Sienkewicz of Chile.

JAZZ BENEFIT FOR CONN. SYMPHONY

Bridgeport, May 22.

Duke Ellington and band will headline a special benefit date for Connecticut Symphony Society July 28 at Fairfield U. field. Chico Hamilton quintet is also set as is Sid Gross, the ABC jazzcologist who is emceeing, writing and staging.

Other events of this summer's Pops season of the Connecticut symph are: July 6, Kay Armen, Felix Knight, John Tyers, Gustav Haenschen conducting orchestra, in program of Grieg and compositions by Forrest and Wright; July 20, Marian Anderson; Aug. 3, Dorothy Sarnoff and Ray Middleton, with John Pennington conducting; Aug. 17, Morton Gould pianist-conductor and Danny Daniels, tap dancer.

Walter Kiernan, NBC conferencier who lives in Fairfield, will emcee all dates of series.

Robbins' Danish Reprise An All-Evening Ballet

Jerome Robbins has returned to N.Y. from three weeks spent in Copenhagen staging his new "Ballet Fanfare" for the Royal Danish Ballet. He may return next year to stage an all-original full-evening ballet of his own devising.

Robbins is now at work with the authors of the new Theatre Guild musical, "The Bells Are Ringing," which will star Judy Holliday and which he will fully direct as well as choreograph, starting in August.

IZLER SOLOMON SET

Direct Aspen—Goes To Indianapolis Symphony

Aspen, Col., May 22.

American conductor Izler Solomon, who'll serve as Concerts Director of the 1956 Aspen Music Festival, has signed a three-year pact as permanent batoner of the Indianapolis Symphony orchestra.

Festival here, running June 27-Sept. 2, will present three programs each week on Wednesday, Saturday and Sunday. The Festival will include a heavy concentration of Mozart compositions in celebration of the 200th anni of his birth.

Catskills Culture Kick On Again

$75,000 Loss Last Season—But Hopes Run High—Line Up Novel Come-Ons

New York State's Catskill Mountain area, heretofore borscht circuit varieties country, will go in big for culture again this summer. Last season ended $75,000 in the red because of 1955's disastrous floods, plus mocking weekend rains. At one point all travel into the festival grounds at Ellenville, N. Y. was washed out.

Against the weather there were performances which drew over 4,000 people. Musical events are held in a big tent seating 2,000. Overflow sits on slope facing the canvas shrine.

Auspices had troubles this spring getting financed. Hotel men in Sullivan County led by Jerome Hershon and Harry Resnick are convinced that culture will expand the borscht area in a big way. Official tag is the Empire State Music Festival.

Frank Forest as general manager (Nat & Irving Dorfman handle the publicity) came up last week with the 1956 dope on a four-week season starting July 4. Top attraction (repeating) will be the ex-NBC Symphony. Leopold Stokowski will conduct when Carl Orff's scoring of "Midsummer Night's Dream" is rendered July 19. Basil Langton will stage the singing performance.

Catskill vacationists will also get a world premiere, Eugene O'Neill's "Emperor Jones" rendered into a ballet by Brazil's Heitor Villa-Lobos and danced by the Jose Limon troupe.

Igor Markevitch will also be one of the Festival conductors.

Rochester Podium Line-Up

Rochester, N. Y., May 22.

Erich Leinsdorf, former musical director and conductor of the Rochester Philharmonic Orchestra, now general manager of the New York City Opera Co., will return to conduct six concerts next season.

Set for the podium for the remaining nine concerts are Jose Iturbi, Victor Alessandro, Thomas Schippers, Max Rudolf, Fernando Previtali, Pierre Monteux, Guy Fraser Harrison and Josef Krips, who will bring along his own orchestra, the Buffalo Philharmonic.

Indiana U. Unveils Opera

"The Land Between the Rivers," a new opera by Carl Van Buskirk, will be given a two-performance preem next Friday-Saturday (18-19) at Indiana U., Bloomington. The university will present the offering, based on Robert Penn Warrens' poem, "The Ballad of Billie Potts," at its East Hall auditorium.

Van Buskirk, who's a member of the School of Music faculty, wrote both the music and libretto.

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Literati

Ray Walker's Book

Ray Walker, vet songwriter, pianist and piano-accordionist, who alternates between Brooklyn and Miami Beach, has buckled down to work on a book intended to tell the colorful story of his more than 50 years as cleffer and performer. Tentative title is "Don't Shoot the Piano Player," taken from famous sign that supposedly adorned bistros in ancient Far West. Walker, now in early 70s, probably has the longest continuous record of any tunesmith, although an even older lyricist, Al Bryan, equals or exceeds his song biz span.

One feature of book will be account of surprising number of times Walker's life has been in jeopardy by violence on part of employers, gangsters and other assorted sinister characters.

Gore Vidal's Threesome

Gore Vidal, just back from London where he completed the screenplay of "Capt. Dreyfus," his second for Metro (first was "A Catered Affair"), has three books in the hopper.

He's editing "Anthology of TV Plays" (Ballantine) for August issuance; compiling a volume of his short stories under title of "A Thirsty Evil" (Zero Press), with two yarns not hitherto published (Signet has the paperback rights); and "Vidal's TV Plays," on the Little Brown lists for October.

Criticism Between Covers

"Sights and Spectacles: Theatre Chronicles, 1937-56" by Mary McCarthy (Farrar, Straus & Cudahy; $3.50), is a collection of stage criticisms written principally for The Partisan Review. Author is sister of thesp Kevin McCarthy, but appears to disapprove the type of plays in which her brother has sometimes appeared: "The typical character of the so-called American realist school . . . is a member of some indeterminate lower order of primates."

Miss McCarthy also abrades "A Streetcar Called Success" (as she labels the well-known Tennessee Williams play). She looks with more favor on John van Druten's "Voice of the Turtle," and has varying reactions for Shaw, Chekhov, Ibsen, Shakespeare, Wilder, O'Neill, Saroyan and lesser lights of theatrical literature.

$100 or 100 LPs

Fawcett's roving European feature editor Michael Stern and Columbia Records' a&r topper Mitchell Miller are old friends, so when the writer did a guest-shot on the latter's CBS show he spurned the token $100 fee. Miller insisted, whereupon Stern said, "I'll take it out in LPs because my kids back in Rome are record-happy."

Miller said OK and shipped Estelle and Mike Stern's boy and girl, who are with their mother in Rome, 100 LPs in lieu of the $100 fee.

CHATTER

Antoni Gronowicz's "Modjeska: Her Life and Loves" hitting the stands June 8 under the Thomas Yoseloff Inc. imprint.

Martin Abramson, mag writer and profiler of show biz personalities, a patient in Veterans Administration hospital, Brooklyn.

Col. Serge Obolensky and Mrs. Alice Bouverie "poured" for their son, Ivan Obolensky, author of the just published first novel, "Rogues March."

New Ziff-Davis 35c monthly, Popular Boating, slated for fall, to be edited by William T. McKeown, former boating editor of Fawcett Publications.

Charles Samuels, who authored the Ethel Waters biog, "His Eye Is On the Sparrow," has signed with Doubleday to write the biography of late playwright Charles MacArthur.

Thomas Curran, United Press veep and assistant general manager here, shifts to Europe as general manager, replacing ailing A. L. Bradford, who gives up his stripe and active company status to stay on as UP overseas consultant.

Pageant Press Inc. bringing out Patrise Earle's "Al Plunkett, The Famous Dumbell" June 26. Tome tells reminiscences of Plumkett, star of The Dumbells, Canadian soldier entertainment troupe of World War I, in autobrographical form.

Frank ("The Robe") Ross has bought Joe David Brown's recently published novel, "Kings Go Forth" (Morrow), and will film it partly in France. Incidentally, Brown's 1947 book, "Stars In My Crown," is still a steady seller and has been over the past nine years.

Will Oakland's Show Biz Saga

Continued from page 2

Jolson hit the airwaves, he was accused in many quarters, mostly outside the trade, of copycatting the Richman style. This was predicated on the fact that Richman entered radio first and was therefore *the* originator of that type of chirping; that Jolson had been around for many years before Richman was lost in the "who was first" shuffle.)

The Richman incident was from the horse's mouth. Oakland (ne Herman Hinrichs), who had appeared on the Ed Sullivan show on CBS-TV, left a note to Sullivan and other columnists which was found on his body. It directed that they be notified in the event of his death, and presumably they had also been prepared in advance with "morgue" material.

Wrote Own 'Obit'

Some three years ago, Oakland sent his "obit" to VARIETY. Then 70, he said that "this may give you something to write about when I've crossed over." The competition with Richman was part of the material and is included above for that reason, with no intention to slam Richman since "printing votes" was almost par for the course in newspaper contests of those and prior days. It was part of the promotion buildup.

Oakland plied his checkered trade for nearly half a century in a festoon that covered minstrelsy, radio, vaudeville and cafes. In 1904 he received his honorable discharge from D Troop, 4th U. S. Cavalry, with status of vet of Spanish-American War. He did some singing in the Army with the cavalry band and the 9th Artillery. En route home, he stopped off at St. Louis to o.o. the exposition and particularly the Irish Village where "I was inspired by a man who later became one of the world's greatest singers." Reference was to John McCormack. It was the Irish tenor's voice that decided Oakland on a singing career. He joined the George Primrose Minstrels, staying for three years. One of the troupe was Eddie Leonard. Later he linked up with Lew Dockstader's Minstrels, for two years. While playing Little Rock, Ark., "I happened to hear a chap singing in one of the small theatres. I told Dockstader about him; he caught his act and signed him to open with his show the following year, 1907." The "chap" was Jolson.

Oakland left Dockstader in 1908, jumped to Frisco and was instrumental in having his new contractors sign Al Jolson. Both were in the first show to open in downtown Frisco on Market St., after the great fire. Oakland's contract was limited because he had already signed to go with Cohan & Harris minstrels, which was featuring Honey Boy Evans. But before leaving to join up, he played a few weeks for "Pop" Grauman, father of Sid Grauman (Chinese Theatre, Hollywood) for his first fling at vaude. After winding up with Cohan & Harris, he made vaude his fixture. In his first season he played with Charlie Chaplin before the latter's foray into pictures. Oakland tells the rest colorfully in his "autoblog" (but see Jim Walsh story for conflict in dates, etc.:

Wax Pioneer

"All during these years I was making recordings for Victor, Edison, Columbia and others. I started recording in 1905 and up to 1922. After two years as a single, I formed a quartet and with my voice on top made it a quintet. I had an act called 'A Night at the Club' which I played for four years on the big time. It was an all-singing act with not a word spoken, just a singing dialog. Then I did an Irish act for three years called 'Danny O'Gill, U.S.A.' Along came a Shubert contract for the Winter Garden called 'The Spice of 1922.' We had Valeska Suratt, Adele Rowland, Georgie Price. (The late) Jack Lait wrote some of the material and Will Oakland had some fine work in a half dozen or more scenes. When they went on the road I quit, for by this time I had had enough traveling under my belt.

"I became interested in a night club in uptown New York which was struggling along. I bought out the club at a small figure, assumed their obligations and in one year paid it all off, $28,000. Not knowing much about food business, I went to the best place in town, Tom Healy's at 68th St. and Broadway. I engaged his head waiter, his chef and his steward. Tom Farley, the head waiter, greeted my customers; Stewart Boyd, my chef, prepared the food, and Frank Foy bought the best food and I put on a bang-up show. That was at the Will Oakland Chateau (97th St.).

"The Keith office headlined me in all their metropolitan theatres at a nice sum, $2,500 per, and my club was in full swing at the same time and I appeared there nightly. I had written a song, 'Let's Grow Old Together,' which I used as my theme and which I still use."

Irked at Radio

In this period, Oakland and other singers of his day were thrown for a loss by the recording companies who had become incensed over "new fangled" radio taking over some of their best personalities. As result, they informed all artists who went on the air that they couldn't make any more records. Oakland reasoned that he had cut enough platters between 1905-1922 and threw in with radio. He continued to click and even grabbed a date at the Palladium in London in 1927.

In the early '30s, amid the depression, Oakland saw the handwriting on the nitery wall. Money was so tight that what he called a "cheap outfit" came into being on Broadway selling dollar dinners with no cover charge. "They ruined the business on the Great White Way," Oakland said in his quickie memoirs, "and eventually they went into bankruptcy because that cannot be done legitimately" (meaning those $1 dinners sans the couvert).

He quit the main stem in the hard-and-fast organic sense and opened a club at 11 East 53d St., across from where the Stork is now located. The Chateau International encased a snazzy layout consisting of different national accents on each floor—the top floor was Russian; underneath that, French, then Broadway, etc., for the levels down to the bottom, complete with elevators. There were five shows, five bands, five kitchens.

His opening night was SRO, but the date was March 4, 1933, when Franklin D. Roosevelt, taking over the Presidency, closed down the country's banks for 30 days as his first major act. Oakland didn't shutter. He waited for three months because three banks had his life's fortune. They never reopened. His loss was $300,000. The string had run out after his bonifacing of many spots, including the Terrace at 51st and Broadway; Hunter Island Inn in Pelham, Valley Stream on Long Island, Round Table in Greenwich Village, Elmwood Golf Club in East Paterson, N. J., and the Trocadero in Long Branch, N. J.

Wowed 'Em in Toronto

What prompted Oakland to hand in his lifestory to VARIETY was a review of an oldtimers layout at the Casino Theatre, Toronto, in October of 1952 in which he and tapster Harlan Dixon were raved. Oakland thought the notice might well have included his former eminence as "one of the phonograph's beloved singers—ask any of the old recording companies." The "obit" material was to make sure that fact was never omitted again. As a bow to the idiom of another era, this paper headlined the review, 'Oldtimers Don't Faw Down; They Go Boom in Toronto."

Oakland, whose Thanksgiving dinners for the poor for a period of 10 years almost out-Tammanyed Tammany Hall fetes, died broke. He lived on a pension and Spanish War Vets allowance in a Bloomfield rooming house. A far cry from the days when his Turkey Day dinners numbered around 500 consisting of 100 spreads for the Bowery Mission (probably Father Raftery), 100 for Father Duffy's church on West 42d St., 100 for the police station in his precinct and 200 for a picked number of his customers who distributed them "to the folks they knew worthy." Oakland also put on his regular show for the charity diners.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 22.

Barring a decimated citrus grove that was replaced by some beautiful buildings along an inland lake in the far, far south and then went into the college degree biz, no university, at least up to the time I fell off following his highly civilized trail, has bogged down the most cultured gent in Hollywood with cerebral salad dressing. I refer, too obviously to hold any suspense, to Herr Dr. Jean Hersholt.

But a committee of 200 of his friends, headed by Y. Frank Freeman, a southern Republican who hopes to wean the you-all vote away from a still smouldering Confederacy, and John K. West, an easterner who went thataway to Smogville-near-the-sea to keep NBC from going the way of all radioactive dust, and exchequered by Sol Lesser, a subdivider near Indio, Calif., threw a party for Jean at the Biltmore Bowl last Wednesday (16).

Well, it wasn't exclusively for Jean. He was the invulnerable come-on. He split the billing with Mount Sinai Hospital, a worthy and hard pressed chophouse that has put up some new buildings and is filling them with newer troubles and treating them with newer drugs, which in the razzle-dazzle of modern medicine cost considerably more than champagne and still seem to leave the hosiptals staggeringly in the red.

This I understand, as a result of having taken a 40c tour through a modern pain penitentiary on Hospital Day, is due to the greed (after a Von Stroheim picture Hersholt starred in years ago) of the working stiffs. More than 70% of a hospital nut goes for labor, an executive in a gray flannel suit informed me. There are two hired hands on the payroll for every paying patient.

Dr. Christian and Hospital Nuts

It's too bad Jean Hersholt could not have got his hands on this problem earlier. I recall about 10 years ago, shortly after he took over running the Academy of Motion Picture Arts and Sciences from Walter Wanger, who had held the job for six years, Hersholt made a deal for the Academy with E. R. Squibb & Sons, a drug house, which would net the Academy more than $1,000,000 over a 15-year period. The drug house got title to the Academy Theatre and was to pay $1,500 a week for that alone. A series of half-hour programs starting with "Jezebel," starring Bette Davis, who won the 1938 Academy Award in that picture, and followed by Ginger Rogers in "Kitty Foyle," another Academy Award winner, started the series off with a bang.

Hersholt was driven with a social zeal in those days. He had been one of the prime movers to get aged and sick troupers out of the class of indigents and is still prez of the Motion Picture Country Home, the best monument Hollywood has built to itself to date.

To keep the Academy from going around with its hat in its hand he did most to get the various groups in the Academy to buy the old Marquis Theatre and then talked the picture companies into using it for their previews. Now the Academy Theatre, it also houses a modest museum of the talent side of the industry and I suppose has paid back the 100 bonds, par $1,000, and 100 bonds, par $500, which he raised among the talent groups to buy the house.

Now only two months from his 70th birthday, Hersholt has cut down on his activities, though I suspect he still smokes Country Doctor pipe tobacco. And why not? He gets 10c a pound for every pound sold, and the last time I talked to him on the subject had made $30,000 that year from the noxious weed.

Being married to a Scandinavian, I used to rate quite high on Hersholt's social list, but time and mileage have done a fine job of separating us.

On the committee selected to pay tribute to him I note, however, a few Scandinavians still hanging on, among them Hon. Henrik de Kauffmann, Ambassador of Denmark; Hon. Ryan A. Grut, (That Ryan, where did that come from?) Danish Consul, Celeste Holm, T. R. Knudsen, and Frederick Brisson.

Even some members of the press got billing, notably Army Archerd, Joe Schoenfeld, Aline Mosby, Cobina Wright, Norman Chandler, and of course Lolly, Hedda & Sheilah. Howard Strickling, long an old friend, and Jimmy Starr, who had known Hersholt from his first days at Metro, were also included.

So you see it's quite a list and it doesn't begin to touch the numbers who think of Jean Hersholt as a friend. This in itself calls for singular skill, because there isn't anybody in the world whose orbit of friends runs beyond a dozen.

For a man who started out in Hollywood on $15 a week in silent pictures, and despite his college education, possessed with an accent which was strictly from dialect comedians and who made his greatest reputation in sleazy character portrayals such as in "Greeda" "Tess of the Storm Country," with Mary Pickford; "Don Q," with Douglas Fairbanks; "Stella Dallas," with an all-star cast, and others too hideous to mention (for he played in at least 500 pictures in the eras of silence and sound), it's wonderful to see how his true character finally emerged, for in playing the "Country Doctor," for Hersholt, that was no character part.

Vaseline—The Old Ear Oil

It was lucky for him that Dr. Dafoe and the Dionne Quintuplets involved French Canadians whose English accents could hardly be distinguished from a Dane's. This part gave him a springboard into radio where he played the Country Doctor for so many years to so many millions of ears that the CPAs are still working on the figures. One time they had worked it out that he had a weekly audience of 14,000,000. That must have sold a lot of vaseline.

Though to many people it might be considered irrelevant, I consider it a great tribute to him that he still lives in the same house and with the same wife he started with. He and Via Andersen Hersholt, whom he married in 1914, could never have lasted if their roots didn't go deeper than the well-fertilized soil of Beverly Hills.

Their home is one of the few that can be rated as such in that land of magnificent mansions. The books that line his shelves have in the main been read by them, and I might add, as one author to another, for he has written several himself, been bought by them. The paintings are his selections. He started out in life to be a portrait painter, but he was smart enough to see with the onrush of Eastman Kodak, and notably color films, that portrait painting was soon doomed to be a dead art, so he switched to a live one. In fact, he made his debut before a camera in the first motion picture produced in Denmark. That was in 1906. By now, if the negative hasn't withered away, it should be a collector's item.

In the days when I used to see him a great deal, his closest friends were the late Hugh Walpole, Eric Von Stroheim, Eddie Robinson, Harry Lachmann and Joe Swerling. There were people who found surcease from their trade in older arts.

Sometimes Hersholt after dinner would show some color pictures of trips he had taken, notably to his home land. They were silent versions, but everybody was free to add his dialog as the reels unwound. Comment was not in the syndrome of "coons" and "ahs" but more of a ribald nature, and Hersholt smoking a pipe got more belly-laughs out of his critics than their comment would get if repeated here. But they were nice evenings and if the one at the Biltmore Bowl generated a fraction of the old Hersholt schmaltz, the chicken and peas set could not go home feeling anything but warm, affectionate and uplifted.

He has lived to see a freed Denmark and was knighted by King Christian X in 1946. The only thing I hold against him is that he had to pick July 12 as a day to be born. That's a black day in the lives of us Irishmen.

Broadway

Dorothy Dandridge back from London yesterday (Tues.) on the Queen Mary.

Edward Small sails on the United States Friday (25) to cover Paris, London and Rome.

Metro production chief Dore Schary returned to the Coast Friday (18) after a 10-day eastern visit.

L. E. Goldhammer, Allied Artists sales exec, off tomorrow (Thurs.) for a vacation in London and on the Continent.

Max E. Youngstein, United Artists v.p., back in Gotham following a swing of Europe and the Middle East on picture production and promotion.

Abe Dickstein, Atlantic district manager of exchanges for 20th-Fox, named chairman of the United Jewish Appeal's drive among exchange employes.

Helen Hayes' thank-you notes to the many condolences upon the death of Charles MacArthur, include a printed brochure of Ben Hecht's eulogy to her playwright-husband.

Pressagent Dorothy Ross summering at Easthampton to be near hot weather clients, Out-of-This-World Inn (Bridgehampton) and Herb McCarthy's Bowden Square (Southampton).

James Forrestal, General Aniline & Film Corp. v.p. who formerly was in charge of operations for the firm's Ansco and Ozalid divisions, named to the staff of President John Hilldring.

Roger Caras and Ethel Edell now handling radio-tv contact activities for Columbia Pictures in the east. Caras was formerly in Col's exploitation dept. while Miss Edell was doing radio-tv contacting for Col.

Stephen Busostow, UPA Pictures prexy, reports the cartoon outfit has started production of its first animated tv spot at its new London studios. Headed by Leo Salkin, the plant will house a staff of 20 Britons and Americans.

Martin Levine, Marvin Kirsch and Harold Rinzler named co-chairmen of the fifth annual film industry golf tournament being sponsored by Cinema Lodge B'nai B'rith at Vernon Hills Country Club, Tuckahoe, N.Y., on June 14.

After a sedative, following the thrombosis which first bedded Ida (Mrs. Eddie) Cantor, she woke up in Mt. Sinai Hospital and cracked, "What am I doing in a hospital without another baby?" She will be discharged next week, according to her present progress and rest cure.

Barney Balaban, Ned E. Depinet and Spyros P. Skouras named on a committee of 150 planning a dinner in honor of Henry R. Luce. editor-in-chief of Time, Life and Fortune. Sponsored by the National Conference of Christians & Jews, affair will be held June 6 at the Waldorf-Astoria.

Cynda Glenn has sold her 40-acre estate at Old Lyme, Conn., and plans to return to show biz via London and Paris where she will hq next month. She was the first U.S. star of the Folies Bergeres, Paris, and her present vidpix plans call for Brian Desmond Hurst to direct in England and France from a story idea by Miss Glenn.

First marriage within the confines of the ..quin Hotel in 40 years t.. ..lace tomorrow (24) when .. ..l owner Ben Bodne's daughter Barbara marries attorney Andrew Anstach. Last nuptials in the famed hostelry was the Rex Beaches in 1912; since then, both in the era of Frank Case and Bodne, the rule has been against wedding parties.

Ernie Sands, N.Y. distributor chairman of the Will Rogers Hospital audience collection, has named the following chairmen for the drive: Harold Rinzler, Charles Smakowitz, and Sidney Stern. Five major circuits—Loew's, Stanley Warner, Wometco, and Fabian Theatres—have already pledged participation of their theatres during the campaign period, week of July 16.

Chicago

Tom Ward moved from U.S. Steel's Chi staff to the New York public relations office.

Metopera managing director Rudolph Bing to speak at the Executives Club luncheon Friday (25).

Bernie Kahn, publicist for Saxony Hotel in Miami Beach, launching public relations firm here.

Catholic Interracial Council tossed a reception Sunday (20) honoring Harry Belafonte, a CIC board member, and his manager Jay Richard Kennedy.

Ad Council's Duffy Schwart nominated as Chi's entry for the Advertising Federation of America's annual "advertising woman of the year" sweepstakes.

Nat (King) Cole taking a night off from his Chez Paree engagement tomorrow night (Thurs.) to appear at the White House Correspondents' dinner with President Eisenhower the No. 1 guest at the annual Washington party.

Vet Chi art house operator Abe Teitel, of the World Playhouse here, awarded a citation by Italian consul-general Count Ludocio Barrattieri. Teitel brought the first Italian made film to Chicago, "Quo Vadis," 33 years ago.

Philadelphia

By Jerry Gaghan

Joe Valino on tour to promote latest RCA-VIK platter.

Tommy Raye, Lexington Casino comic, is a former Stan Kenton sax man.

Boris Runanin inked as director of Valley Forge Music Fair for second consecutive summer.

Stan Kenton provided music for the U. of Pennsylvania's Ivy Ball (18) at Broadwood Hotel.

The Copacabana (New York) auditioned new chorines at the Pete Conlow Dance Studios here.

Jack Fields, owner of the Blue Note, jazz showcase, has taken in two partners, Lew Church and Bob Pessillo.

Jackie Kannon, comedian at the Latin Casino, inked by Lee Guber for his Valley Forge production of "Wish You Were Here."

Tenor Richard Tucker, who cancelled out in final concert of Emma Feldman's All-Star series, inked to fill same spot next season.

Jack Lynch, recently with the Patio and Gold Key, in New York, returns to local night life as host at the Tabu Supper Club.

Billy Duke and his Dukes, local combo, held over at New Frontier, Las Vegas, inked for return in the fall, by Eddie Suez and Bernie Rothbard, Philly bookers.

James W. Ercolani, vocalist at the CR and RDA Clubs, after-hour spots, pacted by Columbia Pictures. Singer's monicker to be changed to James Darren.

Paris

By Gene Moskowitz

(28 *Rue Huchette; Odeon* 4944)

Lena Horne packing them in at the Moulin Rouge nitery here.

Gloria Lasso, Hispano singer, into a Gallic pic, "Fernande a Texas."

Kim Novak being picnicked at a press affair just prior to the opening of the pic, "Picnic."

Alfred E. Daff and Americo Aboaf in for a looksee of the Universal Continental setup.

Jacques Becker, Gallic film director, elected head of the Federation of French Film Clubs.

Grosses for Gallic pix in 1955 were about $144,000,000, which came into the wickets of about 5,690 film houses.

H. J. Lengsfelder, Requests Records, in for recording sessions and biz talks with music publishers and record distributors.

Jules Dassin will direct the Gallic stage version next season of Tennessee Williams' "Cat on a Hot Tin Roof." Serge Reggiani is the only actor engaged so far.

Amsterdam

By Hans Saaltink

(*Amsterdam* 56316)

Dutch dancer Albert Mol made debut in San Francisco Turnabout Theatre.

The Nederlandse Comedie produced "Lucifer," 17th Century play by Dutch poet Vondel.

Christopher Fry's "The First Born" was produced by Albert van Dalsum for the Haagse Comedie.

Dutch actor Kees Brusse will play role in Wolfgang Staudte's forthcoming German CinemaScope, "Spielbank Affair." Brusse worked with Staudte, before latter directed Dutch pic, "Ciske the Rat."

Pittsburgh

By Hal V. Cohen

Don Cornell signed to top Home Show at Hunt Armory June 5-10.

Tony Nicholas joined his brother, Zeke Nicholas, in latter's booking agency.

Frances and Pete Dane, U-I sales biggie, flew to Europe for five-week vacation.

Alma Lind set for lead in "Solid Gold Cadillac," closing show of the year at Playhouse.

Tom Birks, golf editor of Sun-Telegraph and erstwhile film critic, retired to Florida.

Henny Youngman came here over weekend to play the Sonny Boys AA for three nights.

Jackie Heller, who played Le Cupidon in N. Y. last December, goes back there again tonight (Wed.).

Vagabonds at Twin Coaches through Sunday, with Patti Page following them in for week beginning Monday.

London

(*Temple Bar* 5041/9952)

Connie Sawyer due to open a month's cabaret date at Colony Monday (28).

Paul Douglas in town on publicity and exploitation for "Solid Gold Cadillac."

Walter Branson here for confabs with Robert S. Wolff and other RKO execs.

Richard Burton to Jamaica for location lensing on the new Sumar production, "Seawife."

The Queen and the Duke of Edinburgh went to the London Casino last week to see "Cinerama Holiday" for second time.

Dorothy Dandridge, who had to cancel vaude dates after her Savoy cabaret season, because of ill health, sailed for N. Y. on the Queen Mary last week.

Sir Laurence and Lady Olivier hosting a cocktail party Friday (25) to launch Night of 100 Stars, the annual Palladium charity gala in aid of the Actors' Orphanage.

Benjamin Cole and Norman Kal, prez and executive veepee respectively, of WAAM-TV, Baltimore, arrived via the Liberte last week. Noel Coward disembarked at Le Havre.

Deborah Kerr due here for a month's vacation after she finishes filming "Tea and Sympathy" (M-G), to join her husband Tony Bartley who is rolling a telepix series for CBS.

Leslie Frewin, who quit the Associated British Studios last week, after 10 years as publicity director, feted at a dinner presided over by Robert Clark, studio boss.

Mexico City

Ex-exhib Rene Mascarenas running for mayor of Ciudad Juarez.

U. S. cleffer Ed Heyman sold on Mexico. Just bought a house in Coyacan.

Andy Russell heading out for San Salvador on his South American p.a. tour.

Ex-President Miguel Aleman donating all the new instruments for U. of Mexico band.

Marga Lopez bound home to Argentina to film "Ardiente Oscuridad" (Fiery Obscurity).

Julio Sanchez Vanegas, artistic director of Radio New Granada, Colombia, here for a radio-tv looksee.

Set designer-director Ed Fitzgerald back from jungle locationing with Luis Bunuel's "Death in the Garden" troupe.

Lola Flores, Flamenco dancer-pic star, due back from Santo Domingo this week, to start preparation on her next film.

Boston

By Guy Livingston

Jackie Miles current at Blinstrub's.

Monet & Collins current at the Bradford Roof.

Chirp Judy Valentine back on her WVDA stint after nitery date in Bridgewater.

"Moby Dick" world preem set for New Bedford June 27 in three theatres—State, Empire and Bedford.

Johnny Howard ended holdover at Bradford Roof and signed to play date at Maplewood, Bethlehem, N. H.

Warren Hull in for round of visits with sportswriters, city officials and press parties for the Olympic Fund drive.

Peter Kelley inked as general manager of South Shore Music Circus which opens sixth season June 23 with "Plain and Fancy."

Zurich

By George Mezoefi

(*Florastr.* 32; 347032)

Atelier Theatre Berne preemed Carl Zuckmayer's "The Cold Light."

William Steinberg, of Pittsburgh Symphony, will conduct the Zurich Radio Orchestra, two dates this month.

The Comedie Francaise, Paris, will give a gala at Schauspielhaus with Henry de Montherlant's "Port Royal."

Full-length version of "Swan Lake" emerged as a major hit of the 1955-56 season at Stadttheatre Zurich and Basle.

Theatre am Central has another b.o. click with the revival of Noel Coward's "Blithe Spirit," adapted in German by Curt Goetz.

Stadttheatre Lucerne presents Diego Fabbri's controversial drama "The Trial of Jesus" in a production directed by Ernst Dietz.

German screen comedy, "Three Men in the Snow," based on the Erich Kaestner novel, is one of season's top grossers here, now past its 12th week of smash biz at Capitol.

Current U. S. firstruns on Zurich screens include "The Shrike" (U), "Rains of Ranchipur" (20th), "Naked Alibi," and "Rose Tattoo" (Par), "Phffft" (Col) and "Invitation To Dance" (M-G).

The Stuttgart State Opera will give two concerts at Kunsthaus Lucerne, May 24-25, with excerpts from Wagner operas. Ferdinand Leitner is conducting, and soloists are from Stuttgart as well as Bayreuth.

Portland, Ore.

By Ray Feves

Jan Artur in as pianist at Plush London Grill in Benson Hotel.

George Amato, boss of Amato's Supper Club, back at his desk after a biz trip East.

Webb Russell ankled KGW to KUGN in Eugene, Ore. Jess Leonard ditto from KEX to KGW.

Hugh Beckett in town for a few days lining up his summer legit season for Auditorium. Al Dalzell, advance man for "The Girl Friend" here for several days working with Beckett.

Liberace did a one nighter at Auditorium last Friday (18) and then went on to Seattle and Tacoma. Carlos Sposito, head of the Italian Business Men's Club, tossed a dinner for "Lee" night prior to concert here.

Frankfurt

Cornell Borchers back in Germany for first time in four months. She's completed two pix in Hollywood under her new Universal contract.

George Pal returning to Germany to produce a pair of films, "The Time Machine," after H. G. Wells novel, and a dramatization of "The Brothers Grimm."

Robert Siodmak's next German directing stint will be with top German star O. W. Fischer. They will combine talents to make "Mein Vater, der Schauspieler" (My Father, the Actor) for CCC Films.

Berlin

By Hans Hoehn

(*Tel.* 760264)

Erich Carow's cabaret in Berlin-Gatow celebration first anni May 25.

Liselotte Koester & Jockel Stahl, w.k. Berlin dance duo, will go on an extensive U.S. tour this winter.

Frida and Paul Baatz, owners and founders of Resi, w.k. Berlin night spot, celebrating 50th anni.

"Diary of Anne Frank" will be preemed here during the Cultural Festival in September at Schiller Theatre.

German-Dutch coproduction, "Cisce—The Rat," released here by NF, day-dated at numerous nabe houses.

Domestic newsreel theatres currently showing a 17-minute documentary on Kelly-Rainier wedding with success.

Lineup of pix currently playing Berlin U.S. soldier cinema circuit includes "Ransom" (M-G), "There's Always Tomorrow" (U), "Blood Alley" (WB), "Glory" (RKO) and "Fury at Gunsight Pass" (Col).

Madrid

By Ramsey Ames

(*Castellana Hilton*; 37-22-00)

Danny Kaye in from Cannes. He will have an interview with Generalissimo Franco.

Artie Shaw is building a big house on the Costa Brava, replete with swimming pool.

Frank Sinatra and Cary Grant driving around Spain in twin Mercedes sport cars, gifts from their U.A. bosses.

Bill and Bobbe Perlberg in to see the sights. From here they'll motor through the south of Spain, then on to Cannes to rest before flying home.

The Ricardo Montalbans here, he to costar opposite Carmen Sevilla in Spanish-Italian coproduction, "Los Amantes del Desierto" (The Desert Lovers).

UA's George (Bud) Ornstein in from Barcelona for two days, en route to Stockholm where his 10-year-old son Johnny has just undergone a very delicate heart operation.

Belgrade

By Stojan Bralovic

(8. *Ohridska*; 41232)

Yugoslav cinemas recently started showing Russian feature pix.

The Soviet import-export company, Sovfilm, purchased several Yugoslav feature films.

Dizzy Gillespie and his orch played once in Zagreb and twice in Belgrade to packed houses.

Prof. Marshall W. Stearns, of Hunter College, New York City, delivered several interesting lectures on modern jazz recently in Zagreb.

Hollywood

Robert Emmett Dolan back from Europe.

Audie Murphy hospitalized for surgery.

Warners renewed Marty Rackin as writer-producer.

Beirne Lay Jr. terminated his writer contract with Warners.

Dale Evans and Roy Rogers adopted Korean-American war orphan.

Herbert Klynn returned from helping set up UPA Pictures Ltd., in London.

Lillian Roth signed personal management deal with Gabbe, Lutz & Heller.

Lowell Thomas Jr. in town to narrate 25 half-hour Department of Defense films.

Gary Cooper national chairman of National Rifle Assn. of America's 1956 Safety Drive.

John Aalberg is supervising the installing of $200,000 worth of new sound equipment on the RKO lot.

Russ-Field cast Joan Willes as the fourth queen in "The King and Four Queens," for United Artists release.

United Artists upped ad budget on Nassour Bros.' "Beast of Hollow Mountain" from $50,000 to $250,000.

Ann B. Davis shifts from television to screen for a role in "The Best Things in Life Are Free" at 20th-Fox.

Samuel Goldwyn broke ground for new Motion Picture Permanent Charities building, for which he contributed $75,000.

Robert W. Gilbert, son of Coast ASCAPite L. Wolfe Gilbert and prominent labor union lawyer, had one of his recent articles printed in the Congressional Record on the motion of Sen. Hubert Humphrey (D., Minn.).

Palm Springs

By Frank Scully

Ann Sothern starting chain of beauty shops.

Desert Sun eases to twice a week for the summer.

Martin Beck trying to get the El Paso for summer legit.

George Strebe, Doll House prop, off critical list, three weeks after auto crash.

Luaus more common here than in Hawaii now. One features Hilo Hattie, with chow, for $12.50.

Irwin Schuman planning renovations at Chi Chi's to compete with whatever Marion Davies might spring at Desert Inn.

Charlie Farrell closed Racquet for season with a coming-of-age party, it being 21 years since he and Ralph Bellamy opened the windbreaker.

Minneapolis

By Les Rees

Tex Ritter into Flame nitery.

Edyth Bush Little Theatre presenting "Pygmalion."

Liberace concert at Auditorium here May 27 scaled at $5 top.

Marigold Ballroom celebrated 25th anni with Woody Herman.

Bill Donnelly, IATSE veepee here, at home recuperating from major surgery.

Jack Entratter, Sands Hotel, Las Vegas, floor show producer, here to judge talent show.

Assistant conductor Gerald Samuel named to newly created Minneapolis Symphony associate conductor post.

St. Paul Women's Institute 1956-57 season will include Leo Carrillo and his company, singers Jerome Hines and Brian Sullivan, the Swedish National Chorus and Quintette Allegro.

Ed Sullivan show at St. Paul Auditorium included Four Step Bros., Barry Sisters, Richard Hearne, Jay Marshall, Vernon & Bumpy, Amru Sani, Helen Wood and Jules Herman's orch.

Scotland

By Gordon Irving

(*Glasgow; Kelvin* 1590)

"Threshold of Space" (20th), at La Scala in Glasgow, doing nice biz.

Henderson & Kemp inked for summer stint at Palace Theatre, Dundee.

Theatre Royal, Glasgow, shuttering over summer period because of lack of shows.

Bill Kenny and Ink Spots group pacted for week at Empire, Edinburgh, June 4.

Scottish Junior Singers invited to Moscow for 1957 World Cultural Festival of Arts.

Ernie Anderson in to help flacking of Louis Armstrong concerts in Kelvin Hall, Glasgow.

Metropole Theatre, Glasgow, readying summer revue, with cluster of local comedians featured.

James Bennett, formerly of Fred Collins vaude agency, named new manager of Murrayfield Ice Rink, Edinburgh.

OBITUARIES

WILL OAKLAND

Will Oakland, 73, pioneer phonograph and radio singer, vaudeville-minstrel performer and night club operator, died May 15 while riding on a bus in Bloomfield, N.J. Details on Page 2.

ANDRE CHARLOT

Andre Charlot, 74, French-born producer of perhaps 50 British revues including the famous Charlot's Revues of 1925 and 1926, died May 20 following a cancer operation at the Woodland Hills Hospital in Los Angeles.

Details in the legit section.

CARL FISHMAN

Carl Fishman, 42, assistant advertising manager of Loew's Theatres Inc., died May 20, at New York Hospital of a heart attack. He had been in the hospital for a week before he was fatally stricken. He had successfully recovered from two previous attacks and was working on a normal schedule before he entered the hospital last week.

Fishman had been with Loew's Theatres since 1929, starting as a messenger boy. In addition to serving as assistant advertising manager, he acted as New York newspaper contact and directed promotion for Loew's Theatres in N. Y. During World War II, he served with the Navy in the South Pacific.

His wife and daughter survive.

Fishman was a w.k. figure in the Broadway area. His Times Square office was a home-base to newspapermen, particularly film critics who used his phone and typewriter.

He was always available beyond the usual 9 to 5 schedule and he maintained his vigorous pace despite two previous heart attacks. His liberality with passes to Loew's State and other Loew houses was well known in the city rooms of the local newspapers. He was never known to turn down a request, no matter how unusual. He gruffly dismissed any "thank you" efforts with "That's what I'm here for." His contacts with police and political figures resulted in widespread cooperation from city officials for Broadway premieres and street exploitation stunts.

A disciple of Oscar A. Doob, former Loew's Theatres advertising topper, Fishman rose from the ranks to his most recent post. He reverently addressed Doob as "Chief" even after Doob departed the Loew organization. Ernie Emerling, his present superior, he always called "Boss."

Heavy-set and constantly fighting the battle of weight, Fishman was of the breed of colorful press-agents fast disappearing from the Broadway scene.

ADRIAN ROLLINI

Adrian Rollini, 53, bandleader and vibraharpist, died of pneumonia May 15 in a Homestead, Fla., hospital. He was a patient there since April 27 when he injured an ankle in a fall at Driftwood Lodge, a resort he operated at Tavernier, Key Largo, Fla.

As leader of the Adrian Rollini Trio, he was a familiar figure to patrons of the nation's top cocktail lounges for more than a quarter century. His unit, which last appeared at Miami Beach's Eden Roc Hotel last September, also toured in vaudeville and made numerous recordings.

Rollini, known as "King of the Vibraharp," was famed for his musicianship in "the biggest little band in the world," as his group was called. Aside from his Florida resort which he conducted with his wife, Dorothy, the couple also operated a musical instrument establishment in New York.

Surviving besides his wife, are his mother, stepfather and a brother, Arthur, onetime saxophonist with Benny Goodman's band.

BOB BEASY

Bob Beasy (Robert John Beasy), 69, British vaude and circus performer, died May 11 in West London, Eng. Born in Germany, he was a son of John and Claire Beasy, owners of an animal act known as Claire Beasy's Cats.

In show business since the age of eight, Beasy was first apprenticed to the Marzane Troupe, and later appeared with a partner as the Two Morlays in a comedy musical act. While touring in Germany in the Morlays turn at the outbreak of World War I he was interned. Upon his release he revived his parents' cat act.

Beasy, who retired in 1953, joined the Great Carmo's Circus in 1929 as Bobino the Clown. He also trouped with Bertram Mills' Circus from 1932 to 1953.

RUBY S'RENCO

Ruby S'Renco, 64, who pioneered the showing of foreign language films in his Art theatre in St. Louis, died of a kidney ailment May 14 in St. Louis. He formerly worked as a projectionist at several St. Louis theatres and operated screening rooms for film distributors and advertising companies since the mid-1920s. He ran the Art theatre from 1937 to 1952.

His wife and two daughters survive.

NATHANIEL C. PAGE

Nathaniel Clifford Page, 89, composer and music editor, died May 12 in Philadelphia. He was a member of the editorial department of Theodore Presser Co., Philly music publishers, from 1939 until his retirement in 1947.

A member of ASCAP, Page was an arranger with the Oliver Ditson, C.C. Birchard and Carl Fisher Cos. He wrote the music and directed the orchestra for "The Moonlight Blossom," produced in London in 1901, by Mrs. Pat Campbell.

Wife and daughter survive.

MURRAY W. STAND

Murray W. Stand, 60, city clerk of New York, died May 17 of a heart attack while attending synagogue services in N.Y. Although principally identified with politics, he was widely known in show business because of his duties as Marriage License Bureau chief. He had performed innumerable theatrical weddings.

In earlier years he and a brother operated a restaurant off Broadway which was a rendezvous for the political crowd and show people.

WILLI BLACK

Willi Black, 83, oldtime Scot comedian, died May 7 in London. A participant in many sketches and pantomimes of yesteryear, he was a longtime foil to late Scot comedian Neil Kenyon.

For the last 12-years Black was a guest of Brinsworth home, operated by the Variety Artists' Federation Benevolent Fund.

JOSEPH KALISKI

Joseph Kaliski, 65, a veteran in the distribution field, died May 16 in Pittsburgh after a long illness. He had been in the film business for nearly 40 years until the time of his retirement because of ill health some time ago.

Formerly of Detroit, Kaliski had been branch manager for Gaumont-British in Washington, D.C., and also for Warner Bros. in Cleveland. He came to Pittsburgh shortly before World War II and worked there on Film Row for a number of companies.

His wife and a sister survive.

HARRY STEWART

Harry Stewart, 47, veteran Coast dialect comic who has been working for Capitol Records under several noms-de-disks, most prominent being Yogi Yorgesson, was killed May 20 when his car went off the road near Tonopah, Nev.

Stewart did his dialect disks also under the names of Harri Kari, leader of the Saki Sippers, and Klauss Hammerschmidt, maestro of the Heidelberg Hepcats. His most recent slice under the latter alias was "Rock Around The Danube."

His wife and son survive.

HORTENSE MONATH

Hortense Monath, 52, concert pianist and for 16 years program director of the New Friends of Music, died May 21 in New York. A pupil of Artur Schnabel, she made her N. Y. debut at Town Hall in 1931, and appeared in numerous recitals there. Her last N. Y. recital was in 1952. Her second husband, Ira A. Hirschmann, with whom she founded the New Friends in 1936, had resigned as president of the organization less than a month before her last N. Y. appearance.

Her son, sister and two brothers survive.

SIR MAX BEERBOHM

Sir Max Beerbohm, 83, British essayist, critic and caricaturist, died May 20 in Rapallo, Italy, after an illness of several weeks.

He launched his writing career while still in college and in 1898 succeeded George Bernard Shaw as drama critic of The Saturday Review, a post he held for 20 years. His principal works include "A Christmas Garland," "Around Theatres," "Zuleika Dobson," and "The Happy Hypocrite," among others.

EMANUEL HERTZIG

Emanuel Hertzig, 51, veepee of the Sherwood Hotels Management Corp. of New York, died May 17 in that city. He was formerly the treasurer of Raybond Theatre Corp., which operates a theatre chain throughout the N.Y. and New England area.

Surviving are his wife, son, father, brother and two sisters.

Frank L. Voelker, 61, who was known as radio's blind organist when he played with WHO, Des Moines, and WMT, Cedar Rapids, a decade ago, died May 13 in Denver. Surviving are his wife and two daughters.

Joseph W. Dean, 52, carnival showman, died May 9 in Greensboro, N.C., when the trailer in which he lived was gutted by fire. Blaze is believed to have been started by a monkey which shared the premises.

Tom Ward, 79, pioneer filmmaker, died May 7 in New York. For the last 10 years he worked as publicist for Florida Theatres residing in St. Petersburg, Fla. His wife and daughter survive.

James R. Croy Jr., 68, a founder of radio station WMTR, Morristown, N. J., died May 13 in that city after a long illness. His wife and three sons survive.

William F. Wilson, 62, stage and screen actor, died May 10 at the Motion Picture Country Home near Hollywood. His wife survives.

Walter E. Young, 68, owner of the Strand Theatre, Farmington, N. H., died May 15 in Rochester, N. H.

Edward A. Steady, 90, an owner of Maine & New Hampshire Theatres in Berlin, N. H., died May 13 in Lakeport, N. H.

Vicente Guzman, 56, chief engineer of radio station XEQ, Mexico City, died there May 14.

Father of Molly Urquhart, Scot actress, died recently in Wester Ross, Scotland.

In Tribute To
Louis Calhern

We mourn the passing of Louis Calhern, a great artist and devoted friend of Israel, who gave his talents generously to further the cause of Israel through the Israel Bond campaign.

State of Israel Bond Organization
Abraham Feinberg, President
Joseph J. Schwartz, Vice President
Jack D. Weiler, Secretary-Treasurer

In Memory of
My Friend
HAL HORNE
June 8, 1955
Ted Lloyd

In memory of my devoted partner
JACK RUSSELL
who departed this life
May 21, 1952
Always Remembered
BELE TITUS

In Loving Memory of
My Mother
AMELIA CONTI
May 22, 1942
Arnaldo Berenguer

Memorial Services for Our Founder and President
HAL HORNE
Sunday, May 27, 1956, at 11 A.M.
Beth Olom Fields Cemetery, Cypress Hills, Brooklyn
TED LLOYD INCORPORATED

'Jack & Beanstalk'

Continued from page 1

their approval to the tv-theatre project.

NBC also envisions peddling the "Beanstalk" post-tv legiter as a motion pic, which will mean that scenarist-lyricist Deutsch and songwriter Livingston will be making the complete cycle. Miss Deutsch is author of dozens of Hollywood pix for M-G including "Lili," "I'll Cry Tomorrow, "Glass Slipper" and "National Velvet," and Livingston is composer of all the Disney "Cinderella" music, some of the "Alice in Wonderland" score, all the songs in five Jerry Lewis-Dean Martin pix and the cleffer of the only song in Doris Day's upcoming "Julie" at Metro.

Miss Deutsch said last week that she and Livingston are bringing the original tv musical to NBC as a package, and that the network informed her it is giving the brace the highest price ever paid for creating a spec. Though she would not disclose the contract price, she nonetheless felt that it doesn't compare with motion pix. Yet "the ultimate rewards will be greater through television because we retain control," she said. Not only do she and Livingston own the rights but they will have complete sayso over the tv director and many of the other creative personnel on "Beanstalk."

NBC is dickering with Miss Deutsch and Livingston for two more specs after this, their first collaboration. All arrangements have been made on the first stanza, which might take either the now-regulation 90-minute format or be extended to two hours, with a network eye to repeating it annually as a Thanksgiving feature.

The annual repeat formula, said Miss Deutsch, is the only real resemblance "Beanstalk" bears to "Peter Pan." Otherwise, the 12-song "intimate" musical is more like her "Lili," she felt. Cast has not yet been chosen. Incidentally, "Beanstalk" was not a total collaboration. Livingston was brought in by Miss Deutsch after she had completed both lyrics and book.

MARRIAGES

Nancy Jane Young to Don Blanchard, Pittsburgh, May 12. Bride is on KDKA-TV staff.

Eileen Oberer to Gino Tarquinio, Pittsburgh, May 10. Bride is with Pitt Playhouse.

Peggy Ann Garner to Albert Salmi, New York, May 18. Bride is an actress; he's an actor.

Audrey Lazik to Sheldon Gold, Chicago, May 20. Bride is secretary to Howard Mendelsohn, publicity director of WBBM-TV.

Celia Trevino to Rodolfo Trevino Gutierrez, Monterrey, Mexico, May 4. Bride is a violinist.

Mona Bruce to Robert James, Liverpool, Eng., May 2. Both are thespers.

Wilma Hayes to Joaquin Garay, Eureka, Cal., May 10. He's a nitery singer and emcee.

Lynn Thatcher to Prof. Jehuda Rav, Jamaica, L. I., May 7. Bride is an actress.

Peggy Menefee to Theodore W. Henning, Baltimore, May 19. Bride is a legit and tv actress.

Pat Kirkwood to Hubert Gregg, London, May 14. Bride's a musicomedy star; he's an actor.

Margaret MacDonald to George More, Glasgow, May 12. Bride is a singer.

Caroline Hillman Eckel to Ralph Backlund, New York, May 18. Bride is on editorial staff of American Heritage mag; he's executive producer of CBS Public Affairs Dept.

Hildred Brummett to Alvin Guggenheim, Houston, recently. He's manager there of the Broadway and Yale Theatres.

Jane Bowman to Billy Baxter, London, May 13. Bride is a dancer; he's a comedian and brother of tv actress Jeannie Carson.

Maurcen Johnson to Cary Sparks, London, recently. Bride's an ice show artiste.

Kay Norton to Robert Sylvester, Newark, N. J., May 14. Bride is a publicist; he's a New York Daily News columnist.

Krystyna Bujnowska to Henryk Jankowski, Bayonne, N. J., May 19. Bride is a dancer.

Mrs. Helen B. Wolff to Arthur Rosenfeld, New York, May 21. Bride is a lecturer on plays and books; he's a former Broadway lobby display manufacturer.

Anita Ekberg to Anthony Steele, Florence, Italy, May 22. Bride is a film actress; he's a film actor.

BIRTHS

Mr. and Mrs. Vic Skaggs, daughter, Pittsburgh, May 14. Father's a director at KDKA-TV.

Mr. and Mrs. Sam Spiegler, son, Pittsburgh, May 6. Mother is Gloria Siegle, pianist and composer.

Mr. and Mrs. Bill Burge, son, Pittsburgh, May 5. Father is in radio-tv department of Vic Maitland Associates.

Mr. and Mrs. Fred Lewis, daughter, Pittsburgh, May 10. Father is lighting director of Channel 2.

Mr. and Mrs. Jim Lloyd, daughter, May 15. Father is in film department of KDKA-TV.

Mr. and Mrs. William Todman, son, New York, May 14. Father is partnered in Goodson - Todman Productions, tv producers.

Mr. and Mrs. Dick Beesemyer, son, Santa Monica, Cal., May 10. Father is account executive at KHJ-TV, Hollywood.

Mr. and Mrs. Johnny Downs, daughter, Coronado, Cal., May 17. Father, once a screen moppet, is now with KFSD-TV, San Diego.

Mr. and Mrs. John Stegall, son, Fort Worth, recently. Father is with sales service staff of WFJZ-TV in that city.

Mr. and Mrs. Dick Wygant, daughter, Houston, recently. Father is owner and operator of the Heights Theatre in that city.

Mr. and Mrs. Bill Conran, daughter, Philadelphia, April 21. Father is WPFH promotion director; mother was "Girl Friday" for Ernie Kovacs.

Mr. and Mrs. George Pius, daughter, Philadelphia, April 29. Father is WCAU-TV account exec.

Mr. and Mrs. Al Ham, daughter, New York, May 21. Father is coordinator of recording operations at Columbia Records; mother is thrush Mary Mayo.

Mr. and Mrs. Mike Hall, son, New York, May 20. Father is a publicist.

Lillie-Gingold Tours

Continued from page 2

cal numbers will be staged by John Heawood.

Miss Lillie will tour the silos in "Beasop's Fables," fashioned after her "Evening With Beatrice Lillie," a prior barn, road and Broadway entry. Appearing with her in the new production will be Fred Keating, Shanon Dean, Eadie and Rack and John Philip. The show will preem June 22 at the Grist Mill Playhouse, Andover, N. J.

DAVID N. MARTIN

ANNOUNCES

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VARIETY

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FAST-FADING FILM PIONEERS

TV Webs' Handling of Sponsored News May Become Part of 'Monopoly' Probe

The handling of news on radio and television may shortly make almost as big a noise as the forthcoming news out of Washington pegged on mid-June appearance of the network presidents and other brass before the Magnuson Committee on Interstate & Foreign Commerce.

Allegations concerning suppression and/or slanting of the news on sponsored programs—mostly in tv, it's charged—are shrouded in secrecy and even those not directly concerned are keeping mum for fear they would be linked with what may become a red hot subject. It's known, however, that one high source—so far unnamed—has presented certain charges which have been "corroborated" by a union, the latter also unnamed.

In this tricky "so you won't talk" labyrinth, it has been privately revealed to VARIETY that the union in question is not one normally associated with the radio-tv fields but happens to be the union which some time ago tried to organize the employees of a major U. S. corporation represented as a tv sponsor—but with what success, if any, is not known. Apparently the union met with no success whatever, and hence "took it out" on the company by "affirming" the charges originated by the aforementioned source. It is

(Continued on page 63)

Treasure—As Is

Minneapolis, May 29.

Both local daily newspapers, under single ownership, continue to clamp down. Alvin, burlesque house, wasn't permitted to call its star, Evelyn West, "the girl with the $50,000 chest" in ads. The word "chest" was censored out, so that Miss West was "the girl with the $50,000 treasure."

Recently, the papers refused to permit neighborhood Avalon to advertise the French picture "Intimate Relations" under right name, so that it was called "Strange Relations."

Hub Playing It Cool As Cradle for Jazz Bash In Bid for Switch From R. I.

Boston, May 29.

Big pitch for the American Jazz Festival, which makes its last stand at Newport, R. I., July 5-7, was made here this week by the Boston Chamber of Commerce. Discussions are underway between George Wein, director of the festival, and the BCC and a number of spots. Among the latter, Harvard Stadium in Cambridge, the Public Garden and the old Braves Field in Boston were mentioned.

Although loathe to leave Newport because of its international flavor, color and draw, and especially its appeal to the slick and pix mags, writers, critics and photographers, the directors and Louis Lorillard went on record after a succession of incidents that as far as Newport is concerned, they've had it.

The incidents included complaints from neighbors over contemplated use of Belcourt, necessitating playing in Freebody Park; wrangling over payment of extra police and firemen; clashes with the selectmen; and refusal of the R. I. legislature to appropriate $10,000 for the festival.

The board of directors this year changed the name of the bash from

(Continued on page 54)

Diskers Dish Out Politico Platters; Ike & Adlai, Too

Diskeries are hopping on the political bandwagon. Along with the independently produced Jefferson Records LP pitch for the Democratic Party, Columbia is prepping a "Politics U.S.A." package and the indie Sound Studio label is entering the race with a "Ballad Ballots" album.

The Columbia set will include excerpts from debates aired on "Town Meeting of the Air" over the past 20 years. Album will also include statements by President Eisenhower and Adlai Stevenson.

Meantime, the Jefferson album, tagged "The Democratic Party," is being released this week. Set was produced by Marvin Frank, who is partnered with Edwy Lee in the operation of Jefferson. It gives a rundown of party's history in narration and song. Henry Fonda

(Continued on page 63)

CAREER OF JAMES DEAN AS ABC-TV FILM SPEC

An addendum to ABC-TV's fall spectacular plans is an hour-long film special reiterating the professional career of the late James Dean. Show will be offered either as an alternate to one of the 12 biggies in the works (for incidental slotting in the web sked) or as a supplement.

Network is figuring on Warner Bros. aid in developing the Dean history. Film company, which had Dean under contract before his fatal auto accident last year, will supply chunks from all his films, right from his screen test through his last feature, "Giant." Web also hopes to line up a kine of Dean's first tv show.

MANY ½-CENTURY CAREER SPANS

By GENE ARNEEL

With dramatic suddenness, in a matter of months, the founding fathers of Hollywood studio film production are calling it a day which, in many instances, means close to half-a-century. Of the original entrepreneurial names it now appears that only Harry and Jack Cohn of Columbia Pictures may remain in studio harness. Lonewolf Samuel Goldwyn at 70, has no intention of retiring. Neither has he set future plans, but he is currently occupying himself with global trips to "sell" his current musical, "Guys and Dolls."

Imminent withdrawal from active roles in the film production industry of Harry and Albert Warner (Jack Warner may continue) and the fade of those veteran film soldiers, Nicholas and Joseph M. Schenck thins the ranks of the pioneers. At Paramount Adolph Zukor is active but 83. Another Par veteran, Cecil B. DeMille is 75.

Harry M. Warner, president of the company that fostered sound (Vitaphone) who has held a major-league rating in the business through the years, and Maj. Albert Warner, top man at the eastern homeoffice, are setting a more leisurely pace for themselves via sale of their stock to the Serge Semenenko group that includes S. H. Fabian. Jack L. Warner, pro-

(Continued on page 16)

Murrow, Friendly Doing Feature Pic On Satchmo's Tour

Feature-length film of Louis Armstrong's just-concluded jazz tour of Europe and a side visit to Africa will be produced by Ed Murrow and Fred W. Friendly and released as a theatrical film in the fall through United Artists. Murrow and Friendly, who head up the CBS-TV "See It Now" unit, have been filming the Armstrong tour and also personally financed his visit of last week to the Gold Coast to the tune of $10,000.

Film will be narrated by Murrow or possibly a combination of Murrow and Armstrong himself. Tour included most western European countries, but the Gold Coast visit, almost an afterthought, came about when Murrow & Friendly offered to pay transportation costs and the musicians' salaries if the Government gave them an exclusive on film rights. Footage is all complete and now will go into the editing stage. Some of the earlier footage of the European portion

(Continued on page 16)

Crix Tap 2 Julies—Harris-Redgrave Top Drama, Andrews-Harrison Tuners

Michael Redgrave and Julie Harris have been voted best actor and actress of the 1955-56 Broadway season in VARIETY's 15th annual poll of the New York first-string drama critics.

Redgrave, starred in "Tiger at the Gates," beat out an eight-man field, while Miss Harris, costarring in "The Lark," topped six other choices.

Performer honors in the musical category go to Rex Harrison and Julie Andrews, costarring in "My Fair Lady." It was virtually a clean sweep for both leads. Miss Andrews was in a three-way tie as most promising actress last season.

"Lady" was also involved in four other winning selections. These include best director, Moss Hart; best composer, Frederick Loewe; best lyricist, Alan Jay Lerner, and best costume designer, Cecil Beaton.

Oliver Smith, who blueprinted the sets for "Lady," tied as best scene designer with Jo Mielziner, who was cited for "Lark" and "Most Happy Fella." Beaton, who also got the nod for his "Little Glass Clock" costumes, practically ran away with the votes in his category, while Loewe got in under the wire, nosing out Frank Loesser ("Fella"), who was also in the running as best lyricist. Hart won over four other stagers.

The critics made 10 selections for best supporting actor, with

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This, Too, Is Show Biz

New Schenley Building on Park Ave. at 52d St. in New York, on which foundation work is now under way, is treating the passerby to some special sight and sound treatment.

Not only are there the customary peepholes for the inevitable sidewalk superintendents, but microphones are strategically spotted around the scaffolding for a transcribed blow-by-blow description of what's going on. First in English, then in French.

They've even got Ben Grauer doing the commentary.

Paid Ad Chides Main St. Biz For Not Aiding Films

Le Roy, Minn., May 29.

When M. S. Orke shuttered his showhouse here, the only one in town, he took a farewell newspaper ad to give 62 of the community's 70 businessmen a verbal lambasting for their failure to cooperate with him in trying to keep the showhouse alive.

Declaring the theatre to have been "a business stimulator" and community asset, he told the businessmen they'll be "sorry."

Orke had operated the theatre for seven months and, he said, had continuously lost money. He recited the things he had done to improve the showhouse and put it on a profitable basis. Thanking the children and adults who had been patrons, he asserted what has happened "is too bad for you who did

(Continued on page 54)

$32,000 WINNER NOW A QUIZMASTER

. . . . . Hartford, May 29.

From quiz contestant to quizmaster is the saga of James N. Egan, local lawyer who with his lawyer-brother, walked off with a $32,000 prize on "$64,000 Question." Atty. Egan is the quizmaster of a competition for secondary students which is running Saturday afternoons over WKNB-TV, West Hartford.

The program "World Quiz" is sponsored jointly by the station and the Foreign Policy Association of Hartford. The prize is somewhat smaller than that which Egan won. It is an atlas for the winning school's library.

Political Aspirants Buy Stock Footage To Dress Up TV Pitches

Those television-conscious politicians are becoming more showwise in this Presidential election year. Apart from the straight speechmaking on television, they are planning to stage their pitches somewhat more subtly through the introduction of stock footage to raise their own stock or downgrade their rivals.

The NBC Film Library, comprising some 21,000,000 feet and including all the "March of Time" material, reports sales to the National Committees of both parties plus individual candidates ranging from state to local office-seekers. In the main, the footage purchased is of speeches of candidates in the 1954 and 1952 elections. Material will be used by the candidates and committees on television, integrated into their speeches.

Some candidates will use the footage for purposes of rebuttal, illustrating campaign promises that were unfulfilled by incumbents or showing policy switches by rivals. Other footage has been purchased for "coat-tail" purposes, however, with the officeseeker using a speech by President Eisenhower, for example, to confirm his own beliefs.

Moscow Refutes Todd's Optimism; Soviet Must Control 'War & Peace'

Irving R. Levine, NBC's man in Moscow, reports that the Russians are unlikely to agree to the conditions of Mike Todd concerning a coproduction of Tolstoy's "War and Peace" within the Soviet Union. Communist view is that the classic is to be scripted and produced under Russian judgment and emphasis, the very thing Todd said he didn't want.

Literary Gazette of Moscow, organ of the Soviet Union of Writers, tipped the true attitude. Apparently its the Todd-American Optical system that the Soviet's admire rather than Todd's ideas on story treatment.

Writes Levine: "The comment carried by Literary Gazette, obviously after a careful official weighing of words, indicated precisely

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NEGATIVE SIDE OF LECTURE BUSINESS

New York.

Editor, VARIETY:

Your article on the attractions of the lecture platform should have presented a few negative facts pertaining to the artist-agent relationship.

First. The fees charged by the agents, such as Colston Leigh, are 50% of the take, out of which he pays the artist's transportation cost, but not the hotel, food and taxi bills, etc. Others charge 35-40% if the artist pays for his own transportation. The reason such exorbitant fees are charged is simple. The lecture bureaus can get away with it. Lecturers have no union, such as Equity, to license and supervise agents.

Second. A brochure must be printed at the artist's expense. Depending on the amount of art work, this costs several hundred dollars.

Third. In return for guaranteeing to keep open a large bloc of time for the agent, as long as a year and a half in advance, the artist is practically never promised anything whatever. If bookings come through, fine; if they don't, it's just tough.

Fourth. The majority of agents are only interested in name attractions which will sell themselves. Many agents do no more

(Continued on page 54)

Vaudcircus, Teleset Quiz For 26-Yr.-Old's UK Tenter

Glasgow, May 29.

John Herdmeyer, 26-year-old impresario, is mulling an ambitious plan to stage a new type of tent show in Britain on American and Continental lines.

He wants to present leading vaude comedians and circus performers. Gimmick will be a giveaway quiz contest, with tv sets for winners.

Herdmeyer, who also plans a mobile ice rink mounted on a lorry, will plane to Grenoble, France, to inspect a mobile ice rink there. He hopes to tour the smaller British towns which seldom get a chance to see leading shows.

L.V.'s Riviera and Sahara Want Carol in 'Blondes'

Las Vegas, May 29.

Riviera and Sahara Hotels are competing for the purchase of a tabloid "Gentlemen Prefer Blondes," with musical's original star, Carol Channing, a part of the deal. Price bids were unavailable, but Miss Channing, who is presently awaiting a Nevada divorce here, confirmed that she has received offers to do the show from each of the two hotels.

Miss Channing also disclosed that once her divorce its final, in a fortnight, she will purchase a manse and make Las Vegas her permanent residence. She said a chronic sinus condition is her reason for forsaking Manhattan for the desert. She added she will commmute between Vegas and Hollywood to fulfill picture commitments under a contract she signed recently with RKO.

French Music In Global Upbeat

French music is on the upbeat all over the world. As a show biz export item, it's running a close second to the Gallic film industry.

Foreign sales of French-made records have increased 10 to 15 times in the past year and the country's pop tunes are winning greater global acceptance. According to Jacques Canetti, pop artists & repertoire chief for the Philips label in France, the new interest in "la chanson francaise," as he calls it, is pegged on the fact that it's different.

"There's too much of a sameness in the songs that are coming from England, Germany and America," he said. Expanding on the U. S. pop tune entries, he added that there's too much emphasis on romance in the lyric. The popular French songs of today, he explained, stress dramatic story lines. "Just plain love stories," he added, "don't work."

Canetti also gives Michel Legrand, French maestro, a lot of credit for making the French music style popular around the world. "Legrand," he said, "gives the French vocalists and songs the instrumental dressing that makes them acceptable to foreign countries."

Columbia Records, Philips' U. S. affiliate, is broadening its Gallic wax kick via Legrand. The young maestro is already the label's top pop album seller and Col is now planning to introduce the new Philip's vocalists in this country in albums with Legrand orch backing. Already on Col's new French line release are packages by Patachou, Juliette Greco, Henri Salvador and Jacqueline Francois.

According to Canetti, Philips is

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Gallup Still in Turban

When the Presidential election pollsters were riding higher in the public estimation than they are today—their biggest setback postwar was in 1948 when most of 'em fell on their sliderules as Truman beat Dewey—the word was that "you'd have to get up early in the morning" to fool the samplers. One of the foremost of the polling fraternity, Dr. George Gallup, is pulling a switch on that old wheeze. NBC-TV has Dr. Gallup in tow in the a.m. from here in to supply the public with the latest in "voting trends" leading right up to election time.

Dr. Gallup launched into his punditting on "Today" yesterday (Tues.) and will be on every Tuesday until the finish in November.

Highest Civilian Award to Sarnoff

Washington, May 29.

The Army's exceptional service decoration—its highest civilian decoration—was bestowed on Brig. Gen. David Sarnoff, chairman of the board of RCA, by Defense Secretary Charles E. Wilson last Wednesday (23). In only one other instance has it been given, in the case of K. T. Keller, former head of the Chrysler Corp., for his work on guided missiles. Ceremony took place at the Pentagon in the presence of General of the Army George C. Marshall and other top World War II brass.

Citation, read by Army Secretary Wilber M. Brucker, paid tribute to Sarnoff's "noteworthy" contributions to national defense and his "key role in marshalling public opinion and bringing about a better understanding of the reserve component program of the Army."

Sarnoff is chairman of the National Security Training Commission and was a member of the Nelson A. Rockefeller Committee which brought about a Pentagon reorganization at the start of the Eisenhower administration.

Gert Stein Would Have Had Some Picnic-Picnic With These Names-Names

Hollywood, May 29.

Latest brother feud in show biz has been settled on a first-name basis. As a result, there will no longer be any confusion about who is (or isn't) Gonzales-Gonzales.

Ruckus started when Pedro Gonzalez-Gonzalez, who has been working sans first name, discovered that his brother Jose had obtained a role in Sam Katzman's "Cha Cha Cha" film as merely Gonzales-Gonzales. The William Morris office, which handles Pedro, protested to the Alvarado Agency, which handles Jose, and the beef finally was settled.

Ironically, "Cha Cha Cha" has another performer involved in a beef with a brother over using the family name. Damaso Perez Prado, bandleader, better known as just Perez Prado, has filed a $500,000 lawsuit against his brother, Panteleone Perez Prado, for dropping his first name and billing himself on European dates as "King of the Mambo," the title claimed by the man who put the "ugh" in latune music.

Disneyland's $3,000,000

Hollywood, May 29.

For its first year of operation, ending July 1, Disneyland will write off $3,000,000 and still show a substantial profit in operation.

Revenue from rides, attractions and concessions, plus daily attendance, are nearly matching early predictions.

Slezak to Film Father's Life

Frankfurt, May 22.

Film actor Walter Slezak is planning to make a film in Europe this summer, based on the life of his late father, Leo Slezak, actor and art collector. Gina Klaus, who wrote the Lilli Palmer film, "Devil in Silk," and Leo Lania, are coauthoring the script.

Title is "Es muss ein Wunderbares sein" (It Must Be a Wonder). Locations will be in Altaussee, Ischl and Rottach.

Mild as Emcee, But Warmly Praised By Ike: That Sums Up Cagney

By HERMAN LOWE

Washington, May 29.

James Cagney's debut as an emcee earned him an unusual tribute last Thursday night (24) from the President of the United States. It was the annual dinner of the White House- Correspondents Assn. to Dwight Eisenhower. At its conclusion, in thanking his hosts and the entertainers, Ike declared:

"In all show business, there is no finer character, no bigger or warmer heart than James Cagney."

The show itself, although sparkling with top names, failed to hit the high peak of some of its predecessors. Brilliant in spots, it didn't make the grade in others.

Standout of the evening was nitery comic Buddy Hackett. He had the audience of over 1,000 newsmen and their guests—mostly top figures in government, congress and the judiciary—in a happy state that ranged from chuckles to guffaws.

Pressing him closely for honors were Nat "King" Cole and Senor Wences.

Cole and his three-man combo were in fine, easy, swingy form. Wences, a veteran of several correspondents' dinners to Presidents, went big, as he always does at these affairs. Female vocalizing was handled by Patti Page, looking very svelte and pretty, and bouncing with jive.

Opened was fast moving—Georgie Tapps and his unit of two men and two girl tapsters. Act got the bill off to a nice start. What was intended as piece de resistence for the big finish was poorly chosen for this type of audience—Dizzy Gillespie and his Orch recently returned from a global tour for the State Department's cultural exchange program. The Gillespie unit, topheavy with brasses, turned out to be hardly what the doctor

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Berlin Film on Juve Delinquents Hits Snag

Berlin, May 22.

The local film, "Die Halbstarken," currently in production by Interwest, has encountered unexpected difficulties with local authorities who don't want to back this film as first intended. Cultural officials claim that the pic's producers are not aiming at serving a good purpose but merely have in mind to make money. Producers deny this.

"Die Halbstarken" is the first local film which dedicates itself to the juvenile delinquency theme. Juve gangsterism is one of the big problems in postwar Germany, as it is in most European countries at present. Horst Buchholz, who played to controversial Russian soldier in Helmut Kaeutner's "Himmel Ohne Sterne" (German film withdrawn from the Cannes Festival upon Russian protest), has the leading role in this new film while most of the other roles are played by amateurs.

UNESCO Looksee At World Cinema

Paris, May 29.

Except for Russia, its satellites and Red China, over 70% of the yearly total of films shown in the countries of the world are American, according to a new 300-page publication by UNESCO called "Information on Press, Radio, Film, Television in the World." Compiled by the Dept. of Information of UNESCO, it graphically outlines the film production, attendance and numbers of theatres in over 108 countries. As such, it is a valuable book for members of all branches of the film industry.

Overall figures give worldwide film theatres at about 137,000,000 with an annual patronage of 12,000,000,000 and about 2,500 feature films produced every year. U. S. still leads in the number of films made, plus the yearly filmgoers, with 350 pix and over 2,500,000,000 tabtakers followed by Japan with 302 pix, India with 259 and Hong Kong with 200. Latter fall short in frequentation with Japan third with 820,000,000, India fifth with 750,000,000 and China seventh with 700,000,000.

Via continents, Asia is first in film production with 1,000 pix per year, Western Europe is next with 627, and North America comes in with 350. Top 10, in numbers of filmgoers, are the U. S., Great Britain, Japan, India, West Ger-

(Continued on page 54)

Eckstine May Go Thesp As Gob in Italo Film

Glasgow, May 21.

Billy Eckstine, headlining here in vaude at the Empire is mulling a film role in a new Italian pic. Part is that of a sailor aboard a cargo ship, and calls for two songs, but is largely an acting role. If deal is signed, Eckstine would do filming chores on location in the Mediterranean. Pic would also be dubbed in English for British and U. S. markets.

Plan to team Eckstine and Lena Horne in a screen version of "Porgy and Bess" is hanging fire meantime.

Singer has dates lined up at Liverpool, Brighton, Birmingham, Newcastle, Leeds and Cardiff, plus provisional gala bookings in France, Belgium and Holland. He is due to return to the States in late September.

Saints Prepare Custard For Burns & Allen

Washington, May 29.

Washington's P. T. Barnum Tent will play host this week to Circus Saints & Sinners' annual national convention, beginning Thursday (31). Climax of the three-day powwow will be Saturday night's dinner "roasting" honor guests Gracie Allen and George Burns.

Radio-tv personality Walter Kiernan will emcee.

FILM HALL OF FAME PLOTTED FOR L.A.-N.Y.

Hollywood, May 29.

A Motion Picture Hall of Fame here and a counterpart museum in New York for the theatre and allied arts are in the drafting stage. Preliminaries were talked out at a meeting of a number of screen personalities and producers at Pickfair. George Murphy was named exec chairman and Jean Hersholt honorary chairman.

Also, a Hall of Fame committee was appointed to spearhead the campaign for the institute, which is designed to dramatize the development of the film industry. As part of the campaign a cavalcade of pic classics, capped by a ball, is set for June 21-24 in Westhampton, L. I., N. Y.

Among those sitting in at the Pickfair session were Mary Pickford and her husband, Charles (Buddy) Rogers, Cecil B. De Mille, George Murphy, Charles Brackett, Richard Barthelmess, Rosalind Russell and Irene Dunne. Earl Blackwell, prez of Celebrity Service, served as spokesman for the group.

Crazy Gang to Make 1st Pic in 16 Years

London, May 22.

The Crazy Gang is to make its first picture for more than 16 years. Outfit will go into production under the Jack Hylton banner shortly after their current revue, "Jokers Wild," winds at the Victoria Palace. It is due to fold June 2, after a run of 888 performances.

Gang's last British pic, "Gasbags," was made in 1940. Since then they have been in almost permanent residence at the Victoria Palace and three successive shows each topped 1,000 performances.

Gate Takes the Veil

Gate Frega, former bass fiddle player, will be ordained a Capuchin priest June 25. He had been studying for the priesthood for the past 10 years at the St. Lawrence Monastery, Beacon, N.Y.

His last pro job was with the Joe Mooney Quartet. He also was sideman with the Joe Haines and Les Brown brchs.

BARE STRIFE OF WARNER CLAN

'We Did and We're Glad'—Distribs

Although always wary of any official Washington investigation, for the professed reason they don't like to see intra-trade problems given a public airing, some production-distribution execs are now at ease over the outcome of the Senate committee hearings last week. They feel their positions concerning production and rentals have been made known to the trade, whereas in past they largely have been disinclined to answer charges made by Abram F. Myers and other exhib leaders. Now that—they've rebutted Myers, they're hopeful of a better understanding with all exhibitors, including the less vocal ones.

Regardless of the validity of this kind of reasoning, relief is generally felt in the trade over the absence of lay press spotlighting of the Senate small-business probe. Drawing public attention to exhib-distrib squabbles is not regarded as a benefit to anyone.

Tight-Lipped on String-Puller; Yates Buyer May Be Etcheverry

Hollywood, May 29.

Identity of the key figures in the move to acquire control of Republic Studios remained a closely guarded secret as the Beverly Hills investment firm of Cantor, Fitzgerald & Co., Inc., began a general examination of the firm's books and records. Step is the first move by the banking firm which has acquired an option to purchase prexy Herbert J. Yates' working control of the Valley lot.

However, B. Gerald Cantor, president of the banking firm, emphasized that although the firm holds the option this does not imply that it will exercise the option solely on its own behalf. Asked about various individuals mentioned as possible purchasers, including shipping magnate Rafael Etcheverry, the banker maintained a tight "no comment" attitude.

Examination of the books is a routine matter, it was understood, aimed at substantiating the $12.50 per share price. Deal's finalization depends upon the outcome of the audit but sources close to the the banking firm were optimistic that it would be completed at a figure around the $10,000,000 mark.

Irving Hoffstein, veepee of the banking firm, said that if outside sources join the deal, they will not be from showbiz. General plan, it's understood, is to build up the studio for both theatrical and tv production, adding stages to accommodate the expected production upsurge.

Boxoffice Marooned

Sal Mineo's lobby appearances at the Victoria, New York, attracted the blue jeans mob to the extent that a platoon of cops was needed to preserve the peace.

This was nifty spotlighting of Mineo's film, "Crime in the Streets" (Allied Artists), except that no one could crash through the crowds to buy tickets.

Sol Siegel Puts His Best Voice Forward on Biz

Sol C. Siegel, now operating on the Metro lot as an independent, has no fears about the film business. "The industry is going through a transitory stage and the turning point only comes with the public," the producer commented in New York last week. "All that is needed to turn the public is two or three good pictures and when they come along there is no problem," he added.

Film-maker believes that operation on the grand scale—top talent all around—is the way to reach that turning point. His new production, "High Society," has a new score by Cole Porter (the first original music for a film from Porter in 11 years), screenplay by John Patrick and for the lead roles Bing Crosby, Grace Kelly, Frank Sinatra and Celeste Holm. "'High Society' may be one of the pictures to help make the turn," Siegel commercialed.

The producer continued: "To me it is not enough to give them (the public) a good picture. You have got to add extra ingredients to attract the public. If you have this magnet—stars, production values, music, etc.—you will get the public to see and talk about your pictures."

What about the high cost of tal-

(Continued on page 16)

Jack Cohn Would Like To Step Down as Prez Of PP But That's Unlikely

Jack Cohn, executive vice-president of Columbia Pictures and founder-president of the Motion Pictures Pioneers and the Foundation of the Motion Picture Pioneers, called an emergency meeting of the board for yesterday (Tues.) noon.

On this, the 16th year of the PP, Cohn would like (1) to step down as president (he favors Ned Depinet as his successor, although it appears unlikely that the board will accept his resignation), and (2) likes the idea of possibly inviting the femmes this year, a la the Variety Club powwows.

This would entail larger facilities at the Waldorf Astoria, N. Y. probably the grand ballroom.

SPYROS SKOURAS TO SO. AFRICA JUNE 13

Spyros Skouras, president of 20th-Fox, leaves for South Africa on June 13 to wind up the deal for 20th's takeover of the Schlesinger theatre interests.

Indications are that 20th's offer for the purchase of the entire capital stock of African Theatres Limited will be accepted by 100% of the stockholders of the company. Deal will add 140 additional theatres to 20th's holdings in South Africa, Europe, South America, Asia, Australia, and New Zealand. Company currently owns and operates 262 theatres abroad in addition to holding a 20% interest in British Gaumont Theatres.

Zanuck's 20th-Fox Deal Mildly Court-Snagged

Darryl F. Zanuck's new contract as independent producer aligned with 20th-Fox hit a snag in N. Y. Supreme Court yesterday (Tues.) when a group of minority stockholders of 20th raised objections to the pact. Justice Thomas Aurelio gave the dissidents to June 6 to file affidavits stating the specifics of their objections.

Court approval is necessary because of a stockholder action pending against 20th. Based on the merits of the complaints, Justice Aurelio will either okay the Zanuck agreement, which is regarded as likely, or order a full hearing.

Upon court approval, Zanuck is to go on an advisory basis with 20th for a 10-year period beginning July 1 and is to start his indie film-making by Dec. 1.

HARRY GOT $30; JACK MAY STAY

The mystery of what's-going to-be-what and who's-going-to-be-who within Warner Brothers continues without "official" illumination. First disclosed some weeks ago in this journal and since confirmed, though with more loose ends than a lady's permanent wave, the situation as of this week is about as follows:

(1) S. H. (Si) Fabian has been blocked by the Department of Justice from taking over the management helm.

(2) Jack L. Warner is now slated to continue as production head with Nat Lapkin, currently v.p. of Cinerama Productions, in line to run the business end of WB.

(3) The Warner brothers themselves had a falling out and the only way president H. M. Warner could be induced to sell his stock was via an offer exceeding that made to Jack L. and Maj. Albert Warner.

D. of J. was willing to permit Fabian to take over but with such restrictive conditions concerning the Fabian family's theatre holdings that the entire idea has been all but scuttled. Fabian is mulling the possibility of returning to the Federal men with a new set of proposals but his chances of making progress are regarded as slim.

The Serge Semenenko financial group that bought control right along has wanted Jack L. Warner to call the turns at the studio with Fabian as president. That the former will indeed hold the production reins is apparent. Differences among the Warner freres themselves, according to the grapevine, prompted Jack L. Warner to head for the exit sign but with Harry Warner out as president he'll stay on at the Burbank lot.

The Lapkin twist likely will raise some eyebrows for the reason he's a "Fabian man." He's been in on all kinds of deals involving Fabian, thus the scope of his operation far exceeds what's implied by his title of v.p. of C'rama Productions, which is, of course, a division of the Fabian-controlled Stanley Warner.

It was through the business relationships with Fabian that Semenenko, et al., became acquainted with Lapkin and now have sized him up as the man for the top administrative job at WB. Whether he's to be given the title of president hasn't been revealed.

Despite his identification as a

(Continued on page 16)

Odds Favor 'No-Decision' by Senate; Hearings Diagnose Film Biz Ills; Exhibs Shock at Personal Jabs

Says John Balaban

Chicago, May 29.

Balaban & Katz topper John Balaban revealed last week that the optimism he had expressed earlier this year regarding product to be released during the first six months of 1956 "has not been justified." "We have been sadly disappointed with three or four pictures everyone thought would be big boxoffice. We can always find reasons for flops after they happen, but the truth of the matter is the public just didn't buy them."

Adds the showman: "This happened even in the lush years when Hollywood was turning out many more pictures than today. But, of course, today, with fewer pictures, the flops hurt more."

No additional Government control or supervision is expected to emerge from the recent hearings in Washington on industry trade practices. On the basis of the opinion of observers, it's expected that the Senate Small Business Subcommittee will again urge the disputing factions of the film biz to make another effort to solve differences via voluntary agreements unhampered by the interference of Federal agencies.

With the testimony of the exhibitors and the distributors now completed, the Senate committee is now awaiting the written comments of the Dept. of Justice which has been blasted by the exhibs as being lax in its enforcement of the consent decrees. After the committee receives the Dept. of Justice's report, it will weigh the voluminous testimony given by all factions in an effort to arrive at a reasonable solution to the welter of charges and counter charges.

The distributor testimony, particularly the statements of Paramount general counsel Louis Phillips and Universal general counsel Adolph Schimel, noticeably upset exhibitor leaders. Allied States Assn. was especially perturbed by

(Continued on page 16)

Slow Par Studio Pending Playoff Of New Films

Paramount is considering a production slow-down because of the unusually hefty backlog of unreleased pictures in the vaults. Company has $50,000,000 tied up in new pictures which have yet to be released and the thought is to recoup some of these costs before investing additional money for a continuing full-scale filmmaking program.

There have been no final decisions on the extent of the new production stall, either in terms of number of pictures or time period. However, it's "logical to assume" there will be some cutting of the schedule in view of the strong backlog, according to savvy sources.

It's regarded as obvious that any kind of camera slow-down will mean a commensurate lopping of production personnel at the studio.

Par's releasing schedule is not to be changed, continuing at the rate of 20 to 22 new pictures per year.

Loew's Board Schedules Special Meeting to Mull Chesler's Backlog Bid

Loew's Inc. board of directors will hold a special meeting Monday (4) to reconsider the Lou Chesler-Eliot Hyman offer of $50,000,000 for the outright sale of Metro's pre-1948 backlog. Conclave, it's understood, was called at the instigation of board member Paul Manheim of the Lehman Bros. banking firm.

Manheim and Charles Stewart (Lazard Freres), also a banker

(Continued on page 18)

National Boxoffice Survey

Biz Continues Spotty; 'Knew Too Much' Still No. 1, 'Searchers' 2d, 'Bhowani' 3d, 'Alexander' 4th

Current session will not reflect the anticipated Memorial Day holiday upbeat except with certain rare exceptions. In fact, many key cities find exhibitors just marking time awaiting the arrival of the holiday and launching of new, stronger product.

"Man Who Knew Too Much" (Par) again is finishing first, some additional new playdates enabling it to stay ahead of some new sock opposition. Close on its heels is "The Searchers" (WB), out for first time to any extent this stanza. This John Wayne starrer is registering plenty of boff to terrific sessions and likely will be heard from much in the future.

"Bhowani Junction" (M-G), another newcomer this stanza, is winding up third although not sock on all engagements. "Alexander the Great" (UA), third last week, still is showing enough to capture fourth money.

"Cinerama Holiday" (Indie) is taking over fifth spot while "Oklahoma" (Magna) will be sixth. "Man in Gray Flannel Suit" (20th) is winding in seventh position after being high on list for many weeks. "Unidentified Flying Objects" (UA), a fresh entry, is landing eighth place.

"Ladykillers" (Cont) is finishing ninth while "Revolt of Mamie Stover" (20th) is in 10th place. "Tribute to Bad Man" (M-G) and "Gaby," another from same company, are the runner-up pix.

New product is rated spotty currently. "Crime in Streets" (AA) shapes as potentially big with a solid session at the N. Y. Victoria. "The Rack" (M-G) is disappointing this week, with the best stanza a modest one. Others are light to dull. "23 Paces To Baker St." (20th) is much the same category although shaping fair in Washington.

"Great Day in Morning" (RKO) looms drab in Indianapolis. "Forbidden Planet" (M-G) continues big in N. Y. in fourth Globe week. "Bold and Brave" (RKO), fast in Louisville, shapes rousing in N. Y. with vaude.

"Harder They Fall" (Col), torrid in N. Y., looks good in Toronto and fair in Omaha. "While City Sleeps" (RKO), mild in Minneapolis, is slow in N. Y. and Providence.

"Birds and Bees" (Par), good in Frisco, shapes okay in Cincy. "Invasion of Body Snatchers" (AA) is rated fancy in K. C. "Jubal" (Col), okay in Chi, is big in Cincy.

"Maverick Queen" (Rep), is good in K. C. "Man Who Never Was" (20th) looms stout in Chi.

(*Complete Boxoffice Reports on Pages 9-11*)

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REICH TECHNICALLY NOT EQUAL OF U.S.; WRITERS WORST PROBLEM--SCHWERIN

By HY HOLLINGER

From a technical standpoint the German film industry is "centuries behind" Hollywood, but is working feverishly to replace the equipment which the Russians carted away after the war. By next year, it is hoped, the "most necessary equipment will be available," largely through the efforts of UFA and Bavaria, western Germany's foremost production companies.

These observations were made by Dr. Hermann Schwerin, head of the indie Fonofilm of Berlin on his return to New York from a 17-day visit to Hollywood. Under the sponsorship of the Motion Picture Assn. of America, Dr. Schwerin toured the studios, studied U. S. production techniques, and observed the new developments in widescreen photography. He was most impressed, the German producer said, by the technical excellence of Hollywood motion picture production. A comparison between the U. S. equipment and that currently available in Germany led him to make the "centuries behind" comment relating to production facilities in his own country. He was most lavish in his praise of the courtesies extended to him by the studios and the MPAA.

Unlike many other German producers, Dr. Schwerin is pessimistic about the chances of German films crashing the U. S. market in the near future. While conceding that the breakthrough of one good film might conceivably open the U. S. market, Dr. Schwerin, however, feels that German films have a slim chance unless new writers and directors are developed. The lack of good German writers and directors, he said, is serious, and good scripts are at a premium.

He ruled out dual language coproductions because "finding a script for both mentalities is almost impossible." He emphasized that it's not easy to get into the U. S. market. "If we want to do a picture for the American market, we need the advice of people who know this market," he said. Dr. Schwerin said he had hopes of selling his most recent picture—"Devil in Silk," starring Lilli Palmer—to U. S. distribs, but that his agent, Paul Kohner, was negotiating with a number of American companies for the sale of the remake rights to the film. Dr. Schwerin, a lawyer turned producer, returned to Berlin over the weekend.

Paradise No Eden At B. O.; Chi House Ending 30-Year Run

Chicago, May 29.

Prexy John Balaban revealed that the 3,650-seat Balaban & Katz Paradise theatre, a $1,500,000 showcase when it opened in 1926, will close its doors May 31 and will be torn down to make room for some other project on what is almost an acre of valuable real estate. Balaban would not say what use the land would be put to, but said several possibilities were being considered.

The razing of the Paradise is in line with an ABC-Paramount and Balaban & Katz policy, in force for several years, of ridding the chains of uneconomical operations. Balaban also said: "There are a lot of other theatres in this town, and I mean ones that don't belong to us, that should be closed and

(Continued on page 61)

Oriental Couples Pair Of Easy-Term Films

Chicago, May 29.

Current double feature bill at the Loop firstrun Oriental Theatre here, represents an offtrack experiment for the house. The twin bill of "The Man Who Never Was" and "On the Threshold of Space" is the first combo to play here in five years.

The pair are cheaper than the usual major feature played here and house manager Dick Beck says "We think they're both good pictures, but haven't been pushed much. We'd like to see what we can do playing them together."

Perambulating Bob Hope

Having completed "That Certain Feeling" for Paramount, Bob Hope is to be on the hop, as follows:

June 7, m.c. White House Correspondents annual dinner in Washington; next few days, bally rounds for "Feeling;" June 17, NBC-TV spectacular; June 18-26, plugging "Feeling;" June 27, to London for following day's appearance on BBC to launch taped radio series; June 29-30, Berlin Film Festival.

Continuing, July 3-9, back in States for benefit (Cerebral Palsy) openings of "Feeling," including stage appearances with his three children; July 10, shooting New York sequences of "Beau James."

Jap Film Imports From U.S. as Was

Washington, May 29.

The 10 major U.S. film companies will share a quota of 102.09 films, while the 11 indies will whack up a total of 19.91 films in the Japanese import quotas for fiscal year ending March 31, 1957. The 122 total for all U.S. pix is exactly the same as the preceding year, according to Nathan Golden, chief of Motion Picture Products Division of Dept. of Commerce.

The entire world-wide film import quota for Japan is 164, also the same as the preceding year. However, the 42 pix allocated to the non-dollar areas was split up in '55-'56 with 16 for sterling countries and 26 for rest of world. This year entire 42 is allocated to non-dollar countries with no specifications.

In addition to the basic quota, there is a bonus total of 23 films, an increase over last year's 16. These include eight bonus films to be divided among companies importing the best quality films, while exporters of Japanese films will have an additional 15 foreign film allowance. Latter will be allocated on basis of foreign exchange earned. Quota for newsreels has been set at 260 and for short subjects at 100.

The remittance rate for film earnings has been increased. For U.S. pix imported under a percentage rental system, the remittance has been upped to a 25 percent limit as contrasted with last year's 19 percent, when the non-resident's share is not more than 60%. When more than 60%, limit has been raised from 14% to 22%. It is also understood that the Ministry of Finance is considering means by which yen profits presently blocked may be remitted.

YANK STARS DUE AT BERLIN FILM FEST

Berlin, May 29.

A contingent of American film stars, including Gary Cooper, Bob Hope, Dick Powell, June Allyson, and Ginger Rogers, will participate in the sixth international Berlin Film Festival, set for June 22 to July 3. Cables of acceptance have already been received.

Films from 32 nations have been entered in the fete, three more countries than participated last year. Entered as a British production is "The Iron Petticoat," starring Hope and Katherine Hepburn. The Betty Box indie production is scheduled for release by Metro.

The Italian in-person delegation will include Lea Padovani, Silva Pampanini, and Rossana Podesta. Sweden is sending Anita Bjork and Mai Zetterling. Strong representation of actors from France, England, Egypt, Japan, and India is also expected.

Abe Fisher Joins DCA

Abe Fisher has switched from Chicago sales manager for RKO to midwest division manager for Distributors Corp. of America.

He'll headquarter in Chi.

Maternati Back, Reveals French Promotion Plans; Gallic Stars Coming Over

The French film industry expects to release at least 12 top pictures in the United States during the next 12 months, according to Joseph Maternati, head of the French Film Office in New York. Promotion of these films, Maternati disclosed, would be backed by a stepped up program of visits to the U. S. by Gallic stars and directors. More stars will be coming over than ever before, Maternati said.

The French Film Office, whose main purpose is to provide information about French films and the French motion picture industry, is presently seeking the "best formula" for the introduction of French pix in the U. S. and to aid the distributors of the French product. Maternati, speaking mainly through his aide Donald LaBadie, said the "formula" would be ready in about a month.

The French Film Office topper, who recently returned to N. Y. from the Cannes Film Festival, said that "dubbing should not be overlooked as a means of promoting" the French films and that a careful study of the dubbing situation would be made. He indicated, however, that dubbing, in the main, would be confined to exploitation-type pix. He noted, too, that a new trend was starting in the French film industry in an effort to invade the U. S. market more fully—the shooting of pictures in both French and English versions. Among upcoming films following this pattern, he said, are "Marie Antoinette," "Notebooks of Major Thompson," "Folies Bergere," and "Hunchback of Notre Dame," the latter via Allied Artists.

At the Cannes Festival, Maternati reported, French industryites, including Jacques Flaud, Robert Cravenne and Raoul Ploquin, met with a number of American indie distributors — Walter Reade Jr., Richard Davis, Ilya Lopert and Ed Harrison—to discuss techniques for boosting Gallic offerings in the U. S. market. Talks were also held with representatives of the Motion Picture Export Assn.

BERTRAM BLOCK AS COLUMBIA ADVISOR

Bertram Block, until recently 20th-Fox's eastern story editor, has joined the Columbia eastern story department, which is headed by Albert Johnson, an advisory capacity. It's to be a part-time operation with Block tipping the company on potential screen material and offering suggestions concerning properties on hand.

Exec, in addition, is now at work writing a play with his wife, Edythe Latham.

William Fadiman, Col staff producer, recently was appointed the company's exec story editor, supervising both the Coast and New York departments.

International Pool Of Talent Needed—Reed

Hollywood, May 29.

An international talent pool to end the present shortage and provide bigger global boxoffice potential was suggested here by British director Sir Carol Reed, here to help spark the preem tonight (Tues.) of Hecht-Lancaster's "Trapeze," which he directed.

"Trapeze," he contended, is an example of the benefits of such a pool. Film stars Gina Lollobrigida, top European star, with Burt Lancaster and Tony Curtis. Reed predicted Miss Lollobrigida will be an important name in this country after the release of the film and thus an important new personality will have been created here. Additionally, the film will stimulate greater interest and returns abroad as a result of her appearance.

New York Sound Track

Herbert J. Yates, as of the past weekend, kept his own board of directors at Republic in the dark on the sale of his stock . . . Annual junket to Will Rogers Memorial Hospital, at Saranac Lake, set for the weekend of June 21, with **Herman Robbins** and family again hosting the visitors at their Edgewater Motel, Schroon Lake . . . Comdr. Lionel Crabb, British frogman who stirred the recent international rhubarb, was technical adviser on Columbia's "Cockleshell Heroes." His name was on the film's credit sheet prior to the Russian warship incident. But when Col tried to plant the story, the press nixed it as a publicity grab and nothing more . . . Warwick Productions (**Chubby Broccoli** and **Irving Allen**) are auditioning for an ad director to operate in Gotham.

The ubiquitous Canadian industrialist, **Lou Chesler**, has popped up again. His name is being mentioned in connection with option on **Herbert J. Yates** Republic stock. **Cantor, Fitzgerald & Co.**, the Bevhills investment bankers, is said to have offered Chesler some of the stock. According to Wall St. sources, Chesler may move into the Rep picture if his $50,000,000 offer for Metro's backlog is not accepted . . . As an economy measure, some theatres are experimenting with a one-show a night policy, starting at 7:30 p.m. or 8 p.m. Saves on help, electricity, it's said . . . "Search for Shangri-La" is the tentative title of the new Cinerama picture currently being filmed by **Lowell Thomas** for Stanley Warner . . . Former theatre operator **Harold Friedman**, now a Wall Streeter, has shifted from Hirsch & Co. to Bache & Co. and will manage the latter's new uptown office starting June 10 . . . Publicist **Bernie Kamber** is flying as high as a "Trapeze" performer, being on the N. Y. to L. A. air shuttle three times in as many weeks. For "Trapeze," natch! He returns tomorrow (Thurs.) with **Harold Hecht, Burt Lancaster, James Hill,** and **Tony Curtis,** all Gothaming for the "Trapeze" preem at the Capitol Monday (4) . . . 20th-Fox will receive 34.5% of all income over $75,000 per picture in its tv leasing deal with National Telefilm Associates. This in addition to the $2,300,000 guarantee . . . About 65% of the booth space at the N. Y. Coliseum sold for the trade show which will be held in conjunction with the Theatre Owners of America convention Sept. 20 . . . The **Leo Pillots** back from a Nassau honeymoon cruise.

Cecil B. DeMille is working with a pro writer on his memoirs and not limiting it to theatricals . . . doing an elaborate dig into family . . . has found a DeMille back in 12th Century (a Crusader natch) and more recently a forebear who defied (5th Amendment?) a Pennsylvania legislation investigation, circa 1800 . . . Concert exec **Humphrey Doulens** encountered **John Boles** on streets of San Angelo, Tex. . . . old legit-film star in now 62 and rolling in oil . . . **Eugene W. Castle** thinks his battle is not entirely a "losing one" against U. S. Info Agency, rejoices in having killed "Ted Streibert's slow boat to China" (the Cinerama flat-top) plus Senator Johnson's promise of a full-dress investigation of USIA.

Milton Pickman, back from 10 days in London, reportedly has set up coproduction deals for **Jerry Wald** and himself, as and when the Columbia Pictures' exec veepee branches out on his own. In New York, Stanley Warner's exec veepee **Sam Rosen** states that "we have always wanted Jerry Wald to do a Cinerama production for us, with a story plot, long before any plans for the WB takeover by SW ever came up."

T'was **James P. Clark**, prez Nat'l Film Carriers, not Wm. Clark, as reported last week, who was in the forefront in the industry's dual victory in Pennsylvania last week—death of a censorship measure and exemption of film rentals from a new 3% sales tax . . . **Arthur Silverstone,** 20th's assistant general sales manager, out of Mt. Sinai Hospital and convalescing at home . . . Metro studio publicity topper **Howard Strickling** returned to the Coast after two weeks of homeoffice confabs . . . **Helen Rose,** Metro designer, due in N. Y. next week enroute to Europe . . . **Sol Siegel** returned to the Coast after the sneak preview of "High Society" . . . **Abe Platt** named coordinator for TOA's convention at the N. Y. Coliseum Sept. 20.

What will probably stand for some time as the longest continuous dolly shot in the history of film-making has been completed by director **Jack Sher** for "Four Bright Girls" at Universal. Filmed from a helicopter, the shot covers four and one half miles. Sher lensed Vine Street, from Santa Monica Boulevard to Hollywood Boulevard, and then moved along Hollywood to the Chinese Theatre before moving north along the Freeway to the U studio gates. Unusual view of Hollywood will serve as background for the main titles of the film which has a Hollywood setting.

RKO acquired distribution rights to the **Charles Martin** indie production, "Death of a Scoundrel," starring **George Sanders, Yvonne De Carlo** and **Zsa Zsa Gabor.**

Cine-Optics Inc. has been authorized to conduct an entertainment business in New York, with capital stock of 200 shares, no par value. **Bilgrey & Levinson,** were filing attorneys and **Francis Lee Studios Inc.** has been authorized to carry on an entertainment business, via the same attorneys.

L. A. to N. Y.

Elaine Aiken
Fred Astaire
Joan Collins
Nick Cravat
Tony Curtis
Zsa Zsa Gabor
Johnny Green
Jack Hirshberg
Harold Hecht
James Hill
George Jessel
Bernie Kamber
Burt Lancaster
Hope Lange
Robert Lavin
Marty May
Virginia Mayo
Don Murray
Michael O'Shea
Anthony Perkins
Dick Powell
Milton R. Rackmil
Phil Regan
Jerome Robbins
Maurice Silverstein
Harold Stone
Lurene Tuttle
Hal B. Wallis
Laurence Weingarten
L. Arnold Weissberger

Europe to N. Y.

Buddy Adler
Ernie Anderson
Louis Armstrong
Martin Gosch
Milton Rickman
Emmett Rogers

N. Y. to L. A.

Jean Bartel
Victor Borge
Rhonda Fleming
William J. Heineman
Ronald Howard
Lillian Jenkins
Leo Kerz
Karl Malden
George Nichols
Ethel Linder Reiner
Ginger Rogers
Joe Schoenfeld
Louis Schonceit
Renee Carroll Schonceit
Sol C. Siegel
Harry D. Squires
Howard Strickling
Ralph Winters

N. Y. to Europe

Michael Blankfort
Mildred Freed Alberg
Omer Alberg
Don DeFore
Maurice Evans
Charles K. Feldman
Mel Ferrer
Leo Freedman
Abel Green
Radie Harris
Audrey Hepburn
Robert L. Joseph
Geraldine Page
Sol A. Schwartz
Don Sharpe
Jerry Whyte

'PRODUCERS NOT CREATORS'

Producers: Can They Beat Overhead?

[TODAY'S FLIGHT FROM "PLANT"]

A new filmaking concept, characterized by a production company unencumbered by "brick and mortar," appears to be emerging during the current era of the fluctuating film business. The rise of the independent producers, who rely on locations and studio rental space for their film projects, is causing a reappraisal of the general setup in Hollywood. The decrease in the annual film output of the major companies—from an average of 50 to 60 pictures each a year to the present-day 20—is resulting in empty sound stages. One major company, for example, with 30 sound stages, is presently using only four for pictures now in production.

Decrease in the use of Hollywood facilities is also caused by the global outlook in film production, with all the world a stage for American films. The new concept has also made New York City a more important production centre. As recent as five years ago, for example, Hollywood location filming in the N. Y. metropolitan area represented only 13% of the total film production in Gotham with the bulk of the eastern film production being spot commercials and industrial films.

According to statistics compiled by the eastern craft unions, as much as 63% of the total film production in N. Y. is now represented by feature film production. The entry of tv and stage personnel in the theatrical motion picture market is one of reasons for the hike in Gotham-based filmaking.

Such independent production firms as Elia Kazan's Newtown Productions, Hecht-Lancaster, Joseph Mankiewicz's Figaro Inc. and others own no real estate in the form of studio facilities. Newtown and Figaro, in addition, have no facilities on the Coast, basing their headquarters in New York.

For his pictures, Kazan works first on location, then moves to N. Y. for his interior filming. He followed this policy for Spiegel's "On the Waterfront" and is continuing it with "Baby Doll," "A Face in the Crowd" and his upcoming "Mud on the Stars." "Baby Doll" was filmed on location at Benoit, Miss. and completed at the Warner Bros. Brooklyn studio. "A Face in the Crowd" will be shot at Piggott, Ark. and then in N. Y.

Kazan prefers to do his interiors in N. Y. because it allows him to keep an eye on his legit activities. Kazan, too, shows a partiality to legit performers. He has used actors from the N. Y. stage and has gambled on promising newcomers developed at the Actors Studio. He has signed Andy Griffith, of "No Time for Sergeants," for three pictures, Carroll Baker, an Actors Studio product for two, and Eli Wallach, of the N. Y. stage, for two.

Figaro will film "Good Old Charley Faye" in N. Y. and will go to Saigon, Indo-China, for "The Quiet American." Hecht-Lancaster filmed "Trapeze" completely in Paris, and has plans for extensive location shooting on its upcoming films.

With schedules such as these, the indie firms find no reason to accumulate real estate although several, on the basis of their programs are inclined to believe they are approaching major company status.

General Suffering (From Jitters) Hits Shiftable Film Companies

An uneasiness and uncertainty reminiscent of the pre-CinemaScope days is beginning to pervade the offices of the major film companies as a result of recent corporate changes, rumors of others, the sale of pictures to television, and the all-too-general boxoffice slump. The staff layoffs by Warner Bros. and Republic on the Coast and reports of a general streamlining operation at 20th-Fox is arousing some jitters among film company employees. Concern is being particularly expressed by the lower and middle echelon staffers who feel they will be the first to go if the industry embarks on an economy trend.

A degree of uncertainty is present in all levels although, at present, it is tainted with bravado and ironic humor with comments such as "do you know of any jobs?" not being uncommon. Situation is most acute at Warners homeoffice where Coast rumors relating to elimination of the homeoffice and the exchanges is noticeably worrying many longtime employees. Lack of forthright assurance from the Serge Semenenko group, which recently gained control of the company via a buyout of the holdings of Harry, Jack and Albert Warner, is adding to the concern. Fear, too, that the new management, when it moves in, may make operational changes resulting in staff shifts is another factor leading to the general uneasiness.

Not Limited

The nervous feeling is not confined to the companies undergoing corporate upheavals. It is evident, too, in other shops where financial statements and a general appraisal of the industry's immediate future is causing the top brass to survey the manpower needs. At 20th-Fox, Clarence A. Hill, manager of branch operations, is said to be studying company's homeoffice and branch operations from top to bottom in an effort to effect some streamlining. The company has already com-

(Continued on page 54)

Superstitious Show Biz

Hollywood, May 29.

Hugh Brown, making his debut as a producer at Paramount with "Three Violent People," has good reason to believe he may be launching an auspicious career. He has lucky charm" director Rudy Mate on the film.

Mate co-directed his first picture, "It Had To Be You," with Don Hartman, who was also making his debut as a director. Latter became Paramount production chief and now heads his own indie firm. Then, Mate directed "The Dark Past," the first feature production venture of Buddy Adler, now 20th-Fox production chief. And Mate also directed "When World's Collide," which marked George Pal's debut at Paramount as a producer to launch a top career in the scientifiction field.

From All Sides Abram F. Myers Much Badgered

Abram F. Myers, general counsel and chairman of the board of Allied States Assn., is caught between two fires. He is one of the main targets of the distributors' attack and is generally regarded as the individual most responsible for bringing about the divorcement of the major film companies from their theatre holdings.

Not generally known, however, is that Myers has been facing some opposition from within the ranks of Allied, particularly among some of the younger exhibitors.

(Continued on page 54)

SO SAY AUTHORS AT PARIS MEET

By GENE MOSKOWITZ

Paris, May 29.

Directors, screenwriters and composers are the true creators, not the producers. Films, as an art, need liberty to serve mankind. Too often commercial and other factors limit expression and a free market in ideas. These were some of the highsounding comments at the International Assn. of Film Authors here at the Palais De Chaillot.

Meeting was organized by the Assn. of French Film Authors and underwritten by Unifrance Film, the Gallic governmental organization to hypo French films abroad. Over 100 directors and screenwriters from 30 countries were present.

Though people now actively engaged in film-making in Hollywood were scarce, and the AFFA was "toned" by Leftist members, there was surprisingly little politicking at the meetings. However, some of the resolutions passed might bear on Yankee points of view. It was urged that the association throw its weight to facilitate global distribution of types of films which encountered orthodox distribution channel resistance. To this end encouragement should be accorded film clubs.

Protection of releases from local censorship was advocated, too, though the Leftists made no comment on how this could be accomplished in Communistic nations.

Another stressed objective: World screens should be standardized in size, as this operates to censor (i.e. shut out) many films.

Not dealt with was whether this meant that foreign countries should raise to U. S. screen dimensions or the U. S. cut back to foreign—in many lands, such as Turkey, Yugoslavia and Ireland, exhibition is 50% via 16m.

Study Varied Points

Four Commissions—Cultural Exchange, National Cinemas, Federa-

(Continued on page 61)

Gregory's 5-Pic RKO Deal

Hollywood, May 29.

Producer Paul Gregory will make five pictures in the next three years for RKO under terms of a deal wrapped up this week.

First is to be an adaptation of Norman Mailer's "Naked and the Dead." This is the property which was start of the Gregory-William Goldman-A. W. Schwalberg partnership last year but the project never got off the ground. As a result, Goldman and Schwalberg pulled out and have a damage suit pending against the producer.

Major Push on to Lop Costs, Up B.O.; MPAA Sets Special 'Urgency' Unit

Film industry is on the prowl for ways and means of overhauling itself.

The approaches are two: (1), more effective methods of drawing audiences to theatres and (2), expense lopping without reducing efficiency of operation. (Re the latter, the layoffs at various companies are regarded as minor in comparison with the drastic changes in physical makeup of the business being contemplated.)

Major dilemma centers on the fact that the public is still paying tall money for certain pictures and giving others the brush. Perhaps as significant a factor as any is that there's been no talk in the trade of trimming production budgets.

The fault is not on the production end, or, at least, is not thought to be. Films coming out of Hollywood for the most part are commercially satisfactory, according to homeoffice appraisals. Yet, some go into a deep sleep at the boxoffice, or barely reach the breakeven point. Reducing the distribution costs would convert those in the latter category into moneymakers.

Deepen the study further and it's found that precedent-breaking advertising expenditures are paying off; there's no hints of cutting down in this department which, in past times of economic pressure, is usually the first to feel retrenchment.

United Artists is coming out on top, fiscally, with "Alexander the Great." The reviews were far less than 100% flattering, consequently it's felt in the trade that the campaign, however costly (about $1,500,000), paid off. UA now has earmarked $2,000,000 for "Trapeze" bally and Paramount is setting its own house records with the ads for, first, "War and Peace" and later "Ten Commandments."

This mighty-money approach, though, simply can't be undertaken

(Continued on page 16)

Heavy on Paris

Hollywood, May 29.

Most concentrated use of foreign locations in Hollywood history will be employed in Paramount's "Funny Face." A total of 42 locations will be lensed in Paris — as backgrounds for a five minute song-and-dance sequence.

Producer Roger Edens, director Stanley Donen and a staff and troupe headed by Audrey Hepburn, Fred Astaire and Kay Thompson fly to Paris this week to lens the footage.

Probe Aftermath: Allied Names Par 'Squeeze' Leader

Washington, May 29.

Paramount Pictures has been singled out by the board of Allied States Assn. as the current leader in the alleged squeeze on small theatreowners. Allied execs did not specify whether this new charge was in retaliation for the rough testimony of Y. Frank Freeman and Louis Philips before the Senate Small Business Commitee last week.

Report of the emergency defense committee of Allied, issued during the three day board meeting here, was as follows:—

"Opinion crystallized to the effect that the most threatening development since the flood of 50% pictures in 1954 is Paramount's policy that all pictures beyond run-of-mill, shall be first exhibited on roadshow, prerelease, merchandising, or special engagements; that on pictures of lesser quality, the terms shall be in excess of those heretofore demanded for pictures of like grade and quality, notwithstanding the steadily declining attendance at the theatres.

"The statement by Louis Phillips, of Paramount, before the Senate Small Business Committee, foreshadows very clearly that the company plans special treatment for its forthcoming productions of 'War and Peace' and 'Ten Commandments.'

"The committee agreed that in its future efforts to inform exhibitors concerning the policies and

(Continued on page 16)

L. A.'s Security Bank Back Financing Theatre (& TV) Films After Some Years

Hollywood, May 29.

After several years of inactivity, the Security-First National Bank of Los Angeles is returning to active financing of independent motion picture and television film productions. George Yousling, in charge of the bank's financing department, reported there has been a steady increase in attractive business and the bank is now ready on any deal that looks "sound." Entertainment industry in general, he added, is regarded as "good."

While declining to specify any particular deals, Yousling reported that financing of tv films as well as features has been on the upsurge with even more activity indicated.

Dick Walsh's London Press Talk

Runaway Production Less Acute as Issue Due To Telepix—Sidesteps Todd's Soviet Deal Implications

London, May 29.

The growing trend in Hollywood towards offshore productions and the attitude of studio workers to such projects was discussed at a London press conference last week by Richard Walsh, president of America's International Alliance of Theatrical Stage Employes, who is here as fraternal delegate to the biennial conference of the National Association of Theatrical and Kine Employees.

Walsh said he personally favored this international approach and would always give his blessing, provided there was no question of entering into commitments behind the iron curtain. On that score he declined to comment on the Mike Todd project for co-productions with Soviet Russia. He preferred to wait until he had more information on the Todd deal.

The Hollywood union topper recalled how, with Eric Johnston, he had explained to his members the official union policy on overseas filming and had persuaded them to accept his point of view. At that time there was some unemployment on the Coast and he argued successfully that even productions made overseas eventually provided a measure of employment for their members in America. Now any slack in labor had been more than taken up by the increased volume of telepix production and the employment angle was no longer an issue.

Prior to heading for Edinburgh, where the NATKE convention opens tomorrow (Wed.), Walsh is having a brief stopover at Blackpool where the annual CEA convention opened this week. He also hopes to take a quick look at Projectomatic, which is bringing automation to the projector booth. A demonstration of the system was held in Blackpool yesterday (Mon.)

OMENS FOR SUMMER DANDY: SINDLINGER

Minneapolis, May 29.

There's better cheer in local exhibition circles here since the visit of Al Sindlinger, industry statistician-analyst. Sindlinger was a dispenser of good news for theatreowners at the North Central Allied convention.

He said that the "trend curves" of his statistical service, which spends $865 a day in 39 states to interview people about their moviegoing and to delve into industry statistics, "leads us to the conclusion that this summer will be the greatest movie season in the nation's history."

For the first time in 30 weeks, he told the convention, the overall theatre attendance trend has started upwards, and other favorable signs are being observed.

"Our interviewing the past three weeks shows that there is ever-increasing interest in moviegoing," he said. "The seasonal upswing is here."

The Eddy Duchin Story
(COLOR—C'SCOPE—SONGS)

Tastefully handled film reprise of a real-life tragic show-business career. Good entertainment.

Columbia release of Jerry Wald production. Stars Tyrone Power; features Kim Novak, Rex Thompson, Victoria Shaw, James Whitmore, Shepperd Strudwick, Frieda Inescort, Gloria Holden, Larry Keating. Directed by George Sidney. Screenplay, Samuel Taylor, from Leo Katcher story; camera (Technicolor), Harry Stradling; editors, Viola Lawrence and Jack W. Ogilvie; music, Morris Stoloff; piano recordings, Carmen Cavallaro. Previewed May 23, '56. Running time, 123 MINS.

Eddie Duchin ..... Tyrone Power
Marjorie Oelrichs ..... Kim Novak
Chiquita ..... Victoria Shaw
Lou Sherwood ..... James Whitmore
Peter Duchin (12) ..... Rex Thompson
Peter Duchin (5) ..... Mickey Maga
Mr. Wadsworth ..... Shepperd Strudwick
Mrs. Wadsworth ..... Frieda Inescort
Mrs. Duchin ..... Gloria Holden
Leo Reisman ..... Larry Keating
Mr. Duchin ..... John Mylong
Philip ..... Gregory Gay
Native Boy ..... Warren Hsieh
Piano Tuner ..... Jack Albertson
Doctor ..... Carlyle Mitchell
1st Boy ..... Richard Sternberg
2nd Boy ..... Andy Smith
Nurse ..... Lois Kimbrell

The pitfalls have been averted; Jerry Wald's biopicturing of the career of "10 Magic Fingers" is not all the sorrow and woe that the story of Eddy Duchin might suggest. There's no escaping the fact that the pianist's first wife died shortly after childbirth. And that this was followed 12 years later by Duchin's own death, at the age of 41, as the result of leukemia. All sounds like "agony" material and therefor something of a "problem" entertainment-and money-wise.

But Samuel Taylor plays up humor and romance as well as the inherent hardship in his script and George Sidney's direction, sensitive for the most part, sustains a high dramatic tone with, of course, the abundance of pianistics recorded by Carmen Cavallaro) further lightening the plot matter.

"Duchin Story" falls off to schmaltziness in a few instances (as result of accent on sentimentality) but nonetheless it's a highly satisfactory offering all around.

Key asset is Tyrone Power, in the title role. Only a short memory is required to recall Duchin's affability and the high regard in which he was held by show business. The latter not only for the sympathy concerning the tragedies that befell him, but, as well, the courage he showed in War World II in insisting on combat duty in preference over the entertaining role that was offered him.

Power fits nicely. He's personable and eager as he hits Gotham from pharmaceutical school in Boston bent only on tapping out pop and pseudo-classical rhythms on the 88. He looks like he's genuinely thrilled with the splendors of New York (in color and CinemaScope) and confident that his letter of introduction will land him a job with Leo Reisman's orchestra at the old Central Park Casino.

It's through the intervention of Kim Novak, who shows more and more authority in her picture assignments, that the position in the band is his. The Novak-Power match builds tenderly—there's no hard courtin' or turbulent male-femme back and forth. Carefully established are the backgrounds, she as the high society type and he as the son of a tailor.

Sets and settings make for more plusses. Manhattan of a generation ago is colorfully reproduced and observers needn't be too vintage to go nostalgic over the Casino as it's shown here and the Waldorf's Empire Room at the time Duchin again took the spotlight upon returning from naval service.

Story is given well-rounded development. It has substance as it unreels from the passing of Miss Novak, which meant the end of an ecstatic marriage for Power, the latter's shunning of his surviving son, the war, Power's introduction to and animosity toward the British girl, incongruously named Chiquita, who cares for the boy. And then the friendship that builds between the latter, affectionately played by Rex Thompson, and Power, the second marriage, the shocking news about the leukemia affliction and, finally, Power's passing from the scene in a four-handkerchief climax.

James Whitmore, Shepperd Strudwick, Frieda Inescort, Gloria Holden and Larry Keating all register fine in subsidiary but important parts. Newcomer Victoria Shaw, Power's second wife, comes across with particular effectiveness, showing understanding of the role and executing it with proper feeling.

Sound track, as before noted, is heavy with Cavallaro and this makes for agreeable listening, plus exploitation possibilities via the obvious tieins with the album reprises already on the market. Music supervision, camera work and technical credits match the top-caliber quality of Wald's production. *Gene.*

Trapeze
(C'SCOPE-COLOR)

Exciting circus drama with big earning potential, plus names of Burt Lancaster, Gina Lollobrigida, Tony Curtis.

Hollywood, May 25.

United Artists release of James Hill (Susan) production. Stars Burt Lancaster, Gina Lollobrigida, Tony Curtis, Katy Jurado, Thomas Gomez; features John Puleo, Minor Watson. Directed by Carol Reed. Screenplay, James R. Webb; adaptation, Liam O'Brien; based on "The Killing Frost" by Max Catto; camera (De Luxe Color), Robert Krasker; editor, Bert Bates; music, Malcolm Arnold, conducted by Muir Mathieson. Previewed May 23, '56. Running time, 106 MINS.

Mike Ribble ..... Burt Lancaster
Tino Orsini ..... Tony Curtis
Lola ..... Gina Lollobrigida
Rosa ..... Katy Jurado
Bouglione ..... Thomas Gomez
Max ..... John Puleo
John Ringling North ..... Minor Watson
Chicki ..... Gerard Landry
Otto ..... Jean-Pierre Kerien
Snake Charmer ..... Sidney James
Circus Family Children ..... Gimma Boys
Paul ..... Gamil Batib
Stefan ..... Pierre Tabard

"Trapeze" is high-flying screen entertainment equipped with everything necessary to attract a socko payoff at the boxoffice. Circus thrills and excitement, a well-handled romantic triangle, and a cast of potent marquee names make it a cinch winner. However, Hecht-Lancaster's Susan Productions and United Artists, the distributor, are insuring the wicket-whirling with a selling campaign designed to get additional dollars, so this release can be figured as one of the year's big money films.

There's an honest sawdust flavor achieved in the production by James Hill, which is exceptionally effective in heightening the entertainment. Cirque d'Hiver, Paris' famed, one-ring circus, provides the authentic, colorful, exciting setting, and nearly all scenes occur within its confines without losing any sense of bigness, so artfully does director Carol Reed stage his show and so expertly does Robert Krasker use his CinemaScope cameras for the De Luxe Color lensing.

The aerial footage literally causes the hair to stand on end as the high flyers go through their death-defying stunts. Reed's direction loads these scenes with story suspense for even more thrill effect, and male stars Burt Lancaster and Tony Curtis simulate the bigtop aristocrats so realistically the danger element reaches the nerve-snapping point.

Gina Lollobrigida, justly famed for her curves, proves she has them in the brief costumes she wears as an ambitious tumbler who tries to move in on the trapeze act being put together by the male leads. Also, she proves she can act, giving the necessary touch of flamboyance to her character without once going overboard, and yet handling the other facets of the role with a fine feel.

Lancaster and Curtis, too, register well in their acting chores. Katy Jurado, also starred, is not used to much story purpose, but lights up what scenes she has. Thomas Gomez, with the same billing, scores well as the circus proprietor, while John Puleo, from the Harmonica Rascals, clicks as a dwarfed circus handyman. Minor Watson gets off John Ringling North well.

The well-plotted James R. Webb script, from Liam O'Brien's adaptation of Max Catto's "The Killing Frost," tells how Curtis, son of an aerialist, comes to Paris to learn from Lancaster, one of the few fliers able to achieve the triple somersault, a feat which had left him crippled. Together, they start to work up an act when the tumbler moves in, using her wiles on the young man but loving the older. Ambition gives way to love at the finale after the thrill-laden climax in which Curtis achieves his "triple" goal.

The production design by Rino Mondellini, photographic effects by Walter Castle, special effects by R. J. Lannan, the sights and sounds of circus life, Faye Alexander's technical advising on the flying sequences, the Malcolm Arnold score conducted by Muir Mathieson, Colasanti's costumes and other behind-camera contributions play important parts in creating an atmosphere of high entertainment. *Brog.*

Turner Shelton to Mexico

Washington, May 29.

Turner B.Shelton, chief of the motion picture service of U. S. Information Agency, left for Mexico last week to confer with USIA officials there on the distribution of American pix in that nation.

The Leather Saint
(V'VISION)

Boxing and religion mix it up in okay programmer.

Hollywood, May 29.

Paramount release of Norman Retchin production. Stars Paul Douglas, John Derek, Jody Lawrance, Cesar Romero; features Ernest Truex, Richard Shannon, Ricky Vera. Directed by Alvin Ganzer. Screenplay, Retchin and Ganzer; camera, Haskell B. Boggs; editor, Floyd Knudtson; music, Irvin Talbot. Previewed May 14, '56. Running time, 84 MINS.

Gus MacAuliffe ..... Paul Douglas
Father Gil Allen ..... John Derek
Pearl Gorman ..... Jody Lawrance
Tony Lorenzo ..... Cesar Romero
Tom Kelly ..... Richard Shannon
Father Ritchie ..... Ernest Truex
Pepito ..... Ricky Vera
Bishop Hardtke ..... Thomas B. Henry
Tiger ..... Lou Nova

Boxing and religion mix it up in "The Leather Saint" and the results can be scored as okay for the general runs. It has neither the quality nor the marquee names to rate top-of-the-bill playdates, but should prove an acceptable lowercase offering.

Film is a theatrical first for the production team of Norman Retchin and Alvin Ganzer, the former producing and the latter directing from their own screen story. They earn a fair rating for the dual functions, failing to go higher because of slow pacing and too much talk in the first half of the footage. However, the religioso theme is well-managed, and the trouping all it should be to get the picture by.

John Derek pleases in the title role, playing a young Episcopalian minister who, on Saturday nights, doffs his clergy robes for boxing gloves to raise money for a group of kid polio victims in his parish. Paul Douglas does well as the manager who little suspects his fighter's real profession. Scoring strongly is Jody Lawrance as a girl on the way to being a dipso who is straightened out by the leather saint. Cesar Romero, fight promoter, is okay, as are Ernest Truex, playing rather broadly a priest in Derek's parish, Richard Shannon, gymnasium director, Ricky Vera and others.

Production polish is not lavish, but values are adequate for the story and good use is made of assorted Southern California settings to help budget expenditures. Haskell B. Boggs' photography in black-and-white VistaVision didn't always show up well at the preview. Other technical assists come off acceptably. *Brog.*

D-Day, the Sixth of June
(C'SCOPE—COLOR)

Distinctive love story against a background of battle; excellent for de luxers but good mass appeal, too.

Hollywood, May 29.

20th-Fox release of Charles Brackett production. Stars Robert Taylor, Richard Todd, Dana Wynter, Edmond O'Brien; features John Williams, Jerry Paris, Robert Gist, Richard Stapley, Ross Elliott, Alex Finlayson. Directed by Henry Koster. Screenplay, Ivan Moffat, Harry Brown; from novel by Lionel Shapiro; camera (De Luxe Color), Lee Garmes; editor, William Mace; music, Lyn Murray; conducted by Lionel Newman. Previewed May 24, '56. Running time, 106 MINS.

Brad Parker ..... Robert Taylor
John Wynter ..... Richard Todd
Valerie ..... Dana Wynter
Colonel Timmer ..... Edmond O'Brien
Brigadier Russell ..... John Williams
Raymond Boyce ..... Jerry Paris
Dan Sedwick ..... Robert Gist
David Archer ..... Richard Stapley
Major Mills ..... Ross Elliott
Col Harkness ..... Alex Finlayson
Cont Room Attendant ..... Cyril Delevanti
Georgina ..... Marie Brown
Mala ..... Rama Bai
Arkinson ..... Dabbs Greer
Major McEwen ..... Geoffrey Steele
Capt. Calkin ..... George Pelling
Lieutenant at Party ..... Conrad Fels
Sgt. Brooks ..... Boyd "Red" Morgan
Grainger ..... Richard Aherne
Mrs. Hamilton ..... Victoria Ward
Suzette ..... Patricia McMahon
Lt. Col. Cantrell ..... John Daniel
General Bolthouse ..... Thomas B. Henry
General Pike ..... Damien O'Flynn
General Millemsbeck ..... Ben Wright
Corporal ..... Queenie Leonard
American War Correspondent ..... Howard Price
Taxi Driver ..... Reggie Dvorak
Lt. Clayford Binns ..... Chet Marshall
Sgt. Herbert ..... Parley Baer
Lance Corp. Bailey ..... Ashley Cowan
Waitress ..... June Mitchell

With the 12th anniversary of the Normandy Invasion looming, "D-Day, the Sixth of June" will serve as a strong, and grim to some, reminder of that momentous World War II date. Along with the account of the significant historical event, the picture spins an extremely moving wartime love story, distinctively done by a finely performing cast. The key de luxers should find this an excellent entry, and there's mass appeal too, if well-exploited, with star names of marquee merit to help the overall grossing outlook.

While the atmosphere and threat of war are always present in the topnotch Charles Brackett production, it isn't until near the end that actual fighting is shown in all of its frightening detail. Footage opens with the sailing of the forerunners of the invasion fleet, then sets its characters and tells its story through the medium of two flashbacks, skillfully handled in the firstrate scripting by Ivan Moffat and Harry Brown from the Lionel Shapiro novel, before coming back to the June 6 date and the days immediately following. These battle sequences, as well as those of war-battered England, the setting for most of the story, are full of realism as lensed in CinemaScope and De Luxe Color by Lee Garmes.

Henry Koster's direction displays extreme understanding in bringing out the moving dramatic aspects of the story and characters. There are a number of fine masculine performances by such as Robert Taylor, Richard Todd and Edmond O'Brien, the male stars, all important contributions to the story-telling, but it remains for the sensitive, tremendously compelling, work by Dana Wynter to give the real point to the drama and make the love story a valid thing.

The plot, simply, tells of an English girl, virtually committed romantically to a British soldier, who meets and falls deeply in love with a married American officer, and how this triangle is worked out in the overwhelming upset of war. There's a bitterly ironic note to the ending, beautifully done by Miss Wynter and Taylor after Todd's tragic death on the beaches of Normandy.

Taylor is especially effective as the American officer and Todd is splendid as the British officer. O'Brien creates a sock portrayal of a rank-bucking American officer who eventually cracks under the force of his own drive and the strain of war. John Williams, an embittered oldline brigadier who resents being sidetracked in this war, as well as Jerry Paris, Robert Gist, Richard Stapely, Ross Elliott, Alex Finlayson, Dabbs Greer, Thomas B. Henry, Damien O'Flynn, Queenie Leonard, Chet Marshall and others add much to the footage, whether in featured spots or bits.

Special photographic effects by Ray Kellogg, the editing by William Mace, the sounds of war and romance as recorded by Eugene Grossman and Harry M. Leonard, the Lyn Murray music, conducted by Lionel Newman, the art direction by Lyle R. Wheeler and Lewis H. Creber are among the first line technical assists helping to put over the drama. *Brog.*

Wicked as They Come
(BRITISH)

Entertaining yarn starring Arlene Dahl as ruthless adventuress, with Herbert Marshall as chief victim; average b.o.

London, May 22.

Columbia production and release. Stars Arlene Dahl, Phil Carey, Herbert Marshall. Directed by Ken Hughes. Screenplay, Ken Hughes, Robert Westerby and Sigmund Miller from novel, "Portrait in Smoke," by Bill Ballington; camera, Basil Emmott; editor, Max Benedict; music, Malcolm Arnold. At Leicester Square Theatre, London. Running time, 94 MINS.

Kathy Allen ..... Arlene Dahl
Tim O'Bannion ..... Phil Carey
Stephen Collins ..... Herbert Marshall
Larry Buckhan ..... Michael Goodliffe
Sam Lewis ..... David Kossoff
Mike Lewis ..... Marvin Kane
Frank Allen ..... Sidney James
Chuck ..... Gilbert Winfield
Willie ..... Patrick Allen
John Bowling ..... Ralph Truman

Good average entertainment value is provided by this Anglo-American story of a golddigger's rise to fortune. Ruthless ambition and an anti-social conscience are shown as achieving things up to a point.

Set against a background of New York, London and Paris, pic supplies sufficient variation to maintain interest, but its novelettish origin is responsible for many improbabilities, mainly the adaptability of a girl from the East Side attaining a post of importance in a big business organization despite lack of education.

Suffering from the aftermath of a sexual assault in adolescence, a factory girl hits back by making use of any male whom she can use as a ladder to improve her conditions. She immediately brushes off her first elderly victim after he has faked her winning of a beauty contest, and from then on during the ensuing prize winning European trip she exchanges one influential man after another until she weds the top executive and lands in the death cell of a Paris jail after shooting him.

Arlene Dahl looks sufficiently glamorous in an aloof manner to make her numerous conquests plausible. The stepping stones to her goal, in varying age groups, are all well depicted by Phil Carey, Herbert Marshall, David Kossoff, Ralph Truman and Michael Goodliffe. The only other femme role is played with quiet distinction by Faith Brook as the shrewd wife who bribes her rival.

Little stress is laid on the contrasting locales in the three capitals. *Clem.*

The Proud and Profane
(VISTAVISION)

Namedropping William Holden and Deborah Kerr should help but story shortcomings augur only mild returns. Shaky on long haul.

Paramount release of Perlberg-Seaton production (produced by William Perlberg). Stars William Holden, Deborah Kerr; features Thelma Ritter, Dewey Martin. Directed by George Seaton. Screenplay, Seaton, based on novel by Lucy Herndon Crockett; camera, John F. Warren; editor, Alma Macrorie; music, Victor Young. Previewed N. Y., May 24, '56. Running time, 111 MINS.

Lt. Col. Colin Black ..... William Holden
Lee Ashley ..... Deborah Kerr
Kate Connors ..... Thelma Ritter
Eddie Wodcik ..... Dewey Martin
Chaplain Holmes ..... William Redfield
Louis ..... Ross Bagdasarian
Eustace Press ..... Adam Williams
Joan ..... Marion Ross
Bob Kilpatrick ..... Theodore Newton
Major ..... Richard Shannon
Lt. Hutchins ..... Peter Hansen
Sgt. Peckinpaugh ..... Ward Wood
Helen ..... Geraldine Hall
Beth ..... Evelyn C. Cotton
Pat ..... Ann Morriss
Evvie ..... Nancy Stevens
Sissy ..... Lorayne Bros
Lt. Fowler ..... Don Roberts
Marine ..... Don House
Soldier ..... Bob Kenaston
Marine ..... Taylor Mead
Sailor ..... Jack Richardson
Paul ..... Freeman Morse
3rd Casualty ..... George Brenlin
2nd Casualty ..... Robert Morse
1st Casualty ..... Ray Strickdyn
Carl ..... Anthony Moran

Sounds good—Deborah Kerr pitted against William Holden in romantic combat and conflict on New Calendonia Island against a background of World War II. As a Marine Corps colonel, he's arrogant and brutally forceful. It's only a matter of time before she, as a Red Cross worker, succumbs.

Holden and Miss Kerr have name weight which, together with the bally buildup, ought to assure good openings. But the story doesn't stand up. Taking spurious turns and inviting neither audience participation nor sympathy for any of its characters.

Entry is a shaky one for the long haul.

Locationed on the Virgin Islands, William Perlberg's production, as directed by Seaton, provides likely back-echelon war scenes. The hospitalized wounded, the R. C. gals at their chores, white crosses rising from the cemetery, the general activity between skirmishes with the enemy—these properly convey historical time and place.

But the script by Seaton, from the novel by Lucy Herndon Crockett, comes off as if authored by a soap opera practitioner trying for a follow-up to "From Here to Eternity." Seaton's a good man with the pen as attested by previous credits but this time out he seems to have lost some balance.

Miss Kerr, war widow, is in the fighting zone largely for the purpose of learning how her husband, who had been a lieutenant, had handled himself in battle. Comes the encounter with Holden, who's an illogical personality, and this leaves her pregnant. She figures on marriage but accidentally comes upon the news that Holden already is maritally tied up. His wife, though, who had been an alcoholic, subsequently dies. Miss Kerr loses the baby as her suicide attempt is thwarted by Holden. Latter goes off to battle, is wounded and, comatose, murmers "Forgive me, forgive me." Final fade.

In contrast with the false ring of the plot twists, some individual scenes have impact and intermittent stretches of dialog have true heart. Unfortunate that the basic structure wasn't architectured along more sincere lines.

Holden, Miss Kerr, Thelma Ritter as head of the Red Cross contingent, Dewey Martin as a marine who is killed in action and other members of the cast can't overcome the unconvincing script. Technical credits are good and Victor Young's music is a strong contribution. VistaVision photography is in black and white, which helps in achieving the appropriately grim atmosphere. *Gene.*

The Proud Ones
(C'SCOPE—COLOR)

Good outdoor action drama.

Hollywood, May 25.

20th-Fox release of Robert L. Jacks production. Stars Robert Ryan, Virginia Mayo, Jeffrey Hunter, Robert Middleton; features Walter Brennan, Arthur O'Connell, Ken Clark, Rodolfo Acosta, George Mathews, Fay Roope, Edward Platt, Whit Bissell. Directed by Robert D. Webb. Screenplay, Edmund Horth, Joseph Petracca; Verne Athanas novel; camera (De Luxe Color), Lucien Ballard; editor, Hugh S. Fowler; music, Lionel Newman. Previewed May 23, '56. Running time, 94 MINS.

Cass ..... Robert Ryan
Sally ..... Virginia Mayo
Thad ..... Jeffrey Hunter
Honest John Barrett ..... Robert Middleton
Yoke ..... Walter Brennan
Jim Dexter ..... Arthur O'Connell
Pike ..... Ken Clark
Chico ..... Rodolfo Acosta
Dillon ..... George Mathews
Markham ..... Fay Roope
Dr. Barlow ..... Edward Platt
Mr. Bolton ..... Whit Bissell
Billy Smith ..... Paul Burns
Barber ..... Richard Deacon
Newspaperman ..... Frank Gerstle
2nd Foreman ..... Charles Tannen

(Continued on page 18)

NORTH'S EXHIBS DESEGREGATE

Newsreels as Drive-In Stagewait

[Helps Sell Franks, Pop and Popcorn]

Chicago, May 29.

Other factors adverse to newsreels prosperity (see adjoining story in Indianapolis Speedway coverage) are these:

Circuits once had a "loyalty" to the reel of their parent company (hence Balaban & Katz favored Paramount News) but now there is neither parent company nor loyalty.

Significantly Metro News-of-The-Day and Fox Movietone have turned to the production of footage for television station use.

The one favorable omen the theatrical newsreelers qualifies as a left-handed compliment: drive-in operators like them because customers feel free to go out to the concession and re-stock on hotdogs, pop and popcorn.

Is Berger a Millionaire?

Bill Gehring's Crack Echoes In Minneapolis Film Circles

Minneapolis, May 29.

The boys around here are wondering if W. C. Gehring, 20th-Fox executive vice president, will be invited again to address a North Central Allied convention.

Mincing no words, Gehring in his address to the convention declared that Federal industry control, advocated by NCA president Bennie Berger, would be a "calamity" and prove ruinous to the industry.

Also, the 20th veepee, in his talk, pointed out that from the industry's start exhibitors have been squawking about film rentals being "too high" and that those who always cried the loudest and still are wailing "have become the richest." Berger recently refused to deny he's a millionaire.

Continuing to hit out from the shoulder, Gehring handed a verbal spanking to those exhibitors who are failing to give their theatres 'personalized attention" or to maintain their houses in the best possible physical shape, but who stay at home watching television, interrupting their video siestas only long enough to telephone the box-office for the grosses.

However, at the concluding session, the convention adopted a resolution thanking Gehring for coming to the meeting to speak. This despite the verbal scoldings.

Allied Artists Report Shows Gross Up 34% But Net Off 43%

Allied Artists increased its gross income for a 39-week period ended March 31, 1956, by 34% over corresponding period for last year, it is stated in report issued by prexy Steve Broidy. Net profit before Federal income taxes, however, was 43% down from last year.

Gross income amounted to $11,911,079, according to Broidy, as against last year's $9,134,458 for similar period. Company hit a net profit before taxes of $389,380 for the 39 weeks, compared to last year's $684,868.

Tax reserve for current 39-week period was $201,000, as against reserve of $244,000 for last year's corresponding period, Broidy reported. This gives company a net profit of $179,380 for the 1956 period, compared to $440,868 for last year.

Figures for 1955 period, Broidy said, included approximately $527,000 from sale of old negatives, while no income of this nature was received in 1956 period.

Reduced net this year, according to a studio spokesman, was due to increased expenses in building up a sales organization here and abroad and costs involved in higher budgetted pictures.

At directorate meeting yesterday, routine biz matters only were considered. Attending were chairman W. Ray Johnston, prexy Broidy, exec veepee - treasurer George D. Burrows, veepees G. Ralph Branton and Harold Mirisch; Howard Stebbins, all of L. A. Veepee Edward Morey, N. Y., and Herman Rifkin, Boston, also were present.

BRYNA (KIRK DOUGLAS) SET FOR 3 PRONTO

Hollywood, May 29.

Kirk Douglas' Bryna Productions has closed a second one-picture deal with Metro and borrowed Eleanor Parker to star in "Lizzie," based on Shirley Jackson's novel, "Bird's Nest." Rolls Aug. 1. Script was purchased from Ray Stark who previously had planned a legit version.

This is third Bryna property in as many months as "Spring Reunion," Betty Hutton-Dana Andrews starrer is set for June 4 for United Artists. "King Kelly," starring Douglas himself, starts July 23 for Metro.

Eye Buena Vista As Distribs' Way Of Future Life

Buena Vista Film Distributing Co., subsidiary of Walt Disney Productions headed by Leo Samuels as president-general manager and Irving Ludwig as sales chief, is being given a new onceover by major company execs as the possible key to the way of cutting film sales and distribution costs.

Formed five years ago, BV has since handled the release of all Disney feature product following the producer's split with RKO. While the industry generally figures on distribution as being a 30% cost factor—that's 30% of a film's domestic gross being charged to its sale and handling—BV has this item trimmed to an estimated 12½%.

NO FUSS AT ALL, BUT DIXIE AS IS

Knotty problem of desegregation still awaits solution on a political level in many U. S. communities, but show business in most cases has quietly met the issue in its stride without fanfare or disorder. Leading the way in recent years were Washington theatres, as well as houses in such cities as Wilmington, Columbus and Philadelphia.

Open door policy for Negroes in Washington film theatres was preceded by a battle between the legit National Theatre there and Actors Equity whether the color line should be abolished at that house. The National, which played legit roadshows, resisted Equity's demands for no restrictions on audiences.

But while the National-Equity controversy boiled, Washington film houses lowered the bars without any formal announcement. Since that precedent-making step no D. C. exhibitors can be found who will say that appearance of Negroes in their audiences has caused any economic or social friction. Patrons apparently were undisturbed by the change. However, "All-Negro" theatres are still operating—and doing well in Washington.

On the other hand, the "no color line" policy has not been entirely adopted in Baltimore which has several "first run" theatres exclusively for Negroes. The welcome sign for sepia customers isn't so prominently indicated in most other Baltimore houses.

Wilmington an Example

In contrast to the Maryland metropolis' attitude is the situation in nearby Wilmington, Del., which can be considered as a prime example of how desegregation works. When pressure was exerted to lower the "No Negro" bars in Wilmington film theatres—long before the U. S. Supreme Court decision

(Continued on page 16)

U Swears In 6 Authors

Universal has signed six new writers to work on as many different properties. Addition of the new scribes gives U a total of 26 now working on 24 different scripts assigned to 11 producers.

New writers and their assignments are: Herb Meadow, "The World and Little Willie"; Charles Hoffman, "Wind From Suva"; Jerome Ross, "Doll Face"; Paul Monash, "The Badge of Evil"; Lawrence Roman, "The Man Who Rocked the Boat," and George Zuckerman, "Pylon."

Newsreels Crowd Indianapolis; Marked Fear of TV Competition

Chicago, May 29.

Chicago theatrical newsreel crews from the five Chicago branches head for Indianapolis today (Tues.) to lens the 500-mile race to be held there tomorrow (Wed.), for them the major news event of the year. "Red" Febinger and "Shorty" Richards from Paramount News, Floyd Trayhnan, U-I; Tony Caputo, Pathe; Emil Montemurro and Fort Guerin, Fox Movietone, and Ronnie and Frank Koza, News of the Day, all from Chicago, will be at the annual auto classic.

Each crew will have approximately four cameras each, spotted at strategic vantage points at the Indianapolis track, vantage points being the start (and finish) line, and turns where most crackups occur. As one cameraman put it, "the editors in New York want blood." The sanguinity of the attraction still seems to be the major spectator draw, too, he said.

Like other newsmen, as well as distributors and exhibitors of theatrical pix, the newsreelers are facing ever stiffening competion from the teevee cameras. Although theatrical cameras get space priority at such events as the 500-mile race and the Kentucky Derby, they often have to struggle with the video newsmen on other assignments for position. To add insult to injury, the teevee men are geared for a daily newsreel operation, giving them a chance to "scoop" the theatrical competition, whereas the theatrical newsreels are only prepared twice weekly.

Another fact rubbing some of the lustre off the once-proud newsreelers is the decline of the newsreel's importance to local exhibs. In many cases, particularly in the outlying runs, the newsreel has been abandoned entirely because of increased running times of feature films (with double bills often as long as four hours), and the higher rentals demanded for features causing cost-conscious management to junk the newsreel.

REINHARDT CASTING THOMAS MANN NOVEL

Hollywood, May 29.

Producer Wolfgang Reinhardt has acquired rights to an old Thomas Mann novel, "Magic Mountain," study of tuberculars, and will produce with director William Dieterle in Switzerland, original locale, next fall.

Currently Reinhardt is mulling casting of five starring roles including one femme.

Fonnie Lubin, veepee at Jaffe Agency is handling package negotiating with two majors for release.

Stanley Warner New Sign Reads 'We Sell Iodine'

Stanley Warner (Film Circuit) Corp., via its wholly owned subsidiary, International Latex Corp., has diversified into the pharmaceutical field. First new drug product of International Latex, heretofore primarily a girdle and baby pants manufacturer, is a new antiseptic known as Isodine, described as a painless and non-poisonous iodine. The trade name Isodine is listed as copyrighted by the Isodine Pharmacal Corp., Dover, Del., apparently a division of International Latex.

The antiseptic, which will hit the market shortly, is the first of a new series of products by International Latex. SW's interest in the pharmaceutical field is pointed up by the presence on the board of directors of the theatre chain of Charles F. McKhann, specialist in medical research, pharmaceutical consultant, and chairman of the executive committee of Zonite Products Corp.

Levey's Texas Project

A famous Texas law case is being sought as the basis of a feature film by Jules Levey.

Indie producer has approached John Ben Shepperd, Attorney General of Texas, for the rights to one of Shepperd's big cases. Negotiations are currently taking place.

Academy Still Lacks Coin to Speed Saving Of Old Paper Prints

Hollywood, May 29.

Academy of Motion Picture Arts and Sciences is facing time and money deadlines in its project to reclaim to celluloid the Library of Congress collection of paper print films, prexy George Seaton disclosed here. About 200,000 feet has been reclaimed thus far, but the balance of 2,000,000 feet must be completed within five years or it will disintegrate forever.

Footage, originally accepted as evidence of copyright, is stored in the vaults of the Library of Congress and consists of unprojectable paper prints of the first motion pictures, showing important events and personalities between the years 1894 and 1912. Reclamation process was developed by Komp N. Niver of Removare Productions, who has been transferring the original images from paper onto motion picture film that can be projected since 1953.

Seaton declared that the Academy, a non-profit outfit, financed the initial work but must now raise coin from outside sources to continue the reclamation project at the present speed.

Louis Pesce Wins Post

Albany, May 29.

The reshaping of supervisory personnel and administrative machinery within the State Education Dept. of Motion Picture took a further step Friday (25) when Louis M. Pesce was made assistant director as of June 7.

Pesce qualified for the No. 2 post in a recent competitive examination, confined to Division film reviewers. The top job, now open, is to be filled by a civil service examination set for July 7.

HOLLYWOOD CLERGY

(Reprinted From the Pilot, Boston Church Paper)

A recent headline in VARIETY, leading weekly newspaper for showpeople, announced that "Another Catholic in Film Becomes an Episcopalian." The story went on to point out that a new film, "The Leather Saint," began as the story of a priest who, to raise funds for his parish, returns incognito to the ring, where he had formerly been a boxer. A romantic note is struck when a girl, not knowing his identity, is attracted to him since, it appears, he reminds her of a lad she once knew. VARIETY went on to say that "Catholic authorities," when consulted, objected to the "romantic flashes" and as a result the Catholic priest was promptly made an Episcopalian.

For our part we could not help feeling that this was making a big stew out of some very small potatoes. Surely it would be possible, with all the brains in Hollywood, to treat this theme and its "romantic flashes" with restraint and dignity which no mature person would find offensive. Instead, a total switch is made which gives the impression of great Catholic pressure, supersensitivity, and injured innocence. This kind of publicity probably does more damage than the original problem it sets out to solve. Catholics are not asking Hollywood for special Catholic propaganda—the most we seek is an authentic representation of Catholic life and practice, without ridiculing religious values or making light of serious spiritual realities. We are not so thin-skinned that we cannot see some of our own foibles and we can even understand a sympathetic and realistic view of these.

Unhappily, we have had many cases similar to this one in the past where the movie people have gone to great lengths to point out that the clergy or the nuns involved in the picture were not Catholic. In most cases they turn out to be Episcopalians—and for some reason this seems to allow the film folk to ridicule them or make scoundrels of them. Is Episcopalian interest less effective than Catholic interest in Hollywood? Is it open season on Episcopalian religious when it is forbidden to take pot shots at Catholics?

Surely this business of substituting one religious group for another when the script gets rough is no answer to the problem. If the scenario is one that exposes to ridicule realities it needs to be rewritten or rejected; if it is of anti-religious flavor, in any way, it has no place in our motion picture houses. There are already too many forces at work breaking down the moral fibre of our society without encouraging films that make light of religion or are offensive to its organization.

Hollywood has interested itself in the life of clergy and of nuns many times in past years—recognizing perhaps more the dramatic than the religious values involved. The product has not always been notably impressive but it has seldom been offensive. This much is to the good, but it hardly scratches the surface. The young, handsome, ballad-singing priest, for example, may be pleasant to see in the films, but he simply doesn't exist—in those dimensions—in real life. There is room for realistic, authentic, and genuinely sympathetic portrayal of religious characters in Hollywood films and we can't help believing that the American public is mature enough to accept the real thing. The real thing, in the popular language, has had it!

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'Never Was'-'Space' Big $29,000, Chi; 'Rock'-'Blood' Fair 9G, 'Searchers' Slow 31G, 'Knew Much' 20G, Both 2d

Chicago, May 29.

Boxoffice pace continues to lag, with few exceptions, and exhibitors blame spring, product and possibly the national economic slowdown.

However, "Man Who Never Was" plus "On Threshold of Space" looks nifty $29,000 or better in first week at the Oriental. Also new, "Rock Around Clock" and "Hot Blood" double bill shapes fair $9,000 at Grand. "Untouched" and "Fury in Paradise" dualer should do okay $5,000 at the Monroe.

"The Searchers" is holding well in second round at the Chicago. "The Man Who Knew Too Much" still is lusty in same week at United Artists. "Helen of Troy" is still disappointing in second at the State-Lake. "Tribute to Bad Man" and "Apache Ambush" duo continues dull in second Roosevelt frame. "Madame Butterfly" is hefty in second session at the World.

"Jubal" is rated okay in third stanza at the Woods. "Meet Me in Las Vegas" is still strong in the sixth frame at the Loop. "Oklahoma" stays solid in 22d week at McVickers. "Cinerama Holiday" gets a tourist-boosted lease on life in 50th week at the Palace.

Estimates For This Week

Chicago (B&K) (3,900; 98-$1.25) —"Searchers" (WB) (2d wk). Sluggish $31,000. Last week, $48,000.

Grand (Indie) (1,200; 93-$1.25)— "Rock Around Clock" (Col) and "Hot Blood' (Col). Fair $9,000. Last week, "Slightly Scarlet" (RKO) and "Texas Lady" (RKO), $6,000.

Loop (Telem't) (606; 90-$1.25)— "Meet Me in Las Vegas" (M-G)

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Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net; i.e., without usual tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetic admission prices, however, as indicated, include the U. S. amusement tax.

'Alex' Great 18G, Pitt; Stewart 13G

Pittsburgh, May 29.

Nothing up to expectations this week, and it may be because everybody around these parts is going nuts over the amazing Pirates baseball team. Holiday may lift the fog a bit but the team's home for a pair of games and that'll hurt the afternoon. "Alexander the Great" at Penn shapes great and doing enough to hold. "23 Paces to Baker Street" is going nowhere at Harris. Second stanza of "Man Who Knew Too Much" shapes steady at Stanley and "Ladykillers" continues to shape up as a long-runner at the Guild. "Seven Wonders of World" looms sock in sixth week at Warner.

Estimates for This Week

Fulton (Shea), (1,700; 65-$1)— "Tap Roots" (U) and "Kansas Raiders" (U) (reissues). Just in for 5 days and probably won't better $3,000 on abbreviated run. Last week, "Revolt Mamie Stover" (20th), $7,000.

Guild (Green) (500; 65-$1)— "Ladykillers" (Cont) (4th wk). Memorial Day should enable Alec Guinness starrer to hit virtually same as last week or sock $4,000. Holds, natch!

Harris (Harris) (2,165; 65-$1)— "23 Paces Baker Street" (20th). Crix all like it but nobody's going. Depressing $5,500. Last week, "Hilda Crane" (20th), $4,000.

Penn (UA) (3,300; 75-$1.25)— "Alexander the Great" (UA). This one was figured to do much better but $18,000, is still big for current session. Will try a second stanza. Last week, "Gaby" (M-G) and "Wedding at Monaco" (M-G), $8,500.

Squirrel Hill (SW) (900; 65-$1)— "Doctor at Sea" (Rep) (2d wk). Modest $2,000 on the windup. Last week, $2,500.

Stanley (SW) (3,800; 75-$1.25)— "Man Who Knew Too Much" (Par) (2d wk). Getting 9 days on h.o., through the holiday, and should top fancy $13,000 for this James Stewart pic. Last week, $15,500.

Warner (SW) (1,365; $1.25-$2.40) —"Seven Wonders of World" (Indie) (6th wk). Sock $21,000. Last week, $20,000.

D.C. Limps Along But 'Searchers' Great 20G, 'Bhowani' Rousing 28G

Washington, May 29.

Main stem b.o. continues to limp along in recent weeks. Even six new entries will not help. One standout of current session is "Bhowani Junction," which is lively, but not sock at Loew's Capitol. Other two Loew houses, Palace and Columbia, are less fortunate with two mild newcomers, "23 Paces to Baker Street" and "Day of Fury," respectively. "Gaby" at Loperts Playhouse is sluggish. However, "The Searchers" is smash in two houses. "Cinerama Holiday" continues fine as it enters the ninth month at the Warner.

Estimates for This Week

Ambassador (SW) (1,490; 75-$1.10)—"The Searchers" (WB). Heading for solid $7,000 or over. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), $4,000.

Capitol (Loew) (3,434; 85-$1.25) —"Bhowani Junction' (M-G). Lively $28,000, but not up to hopes. Stays on. Last week, "Meet Me in Las Vegas" (M-G) (3d wk), $11,000 in 6 days.

Columbia (Loew) (1,174; 70-95) —"Day of Fury" (UA). Weak $5,000. Last week, "Tribute To Bad Man" (M-G) plus "Wedding in Monaco" (M-G) (2d wk), $5,500 in 6 days.

Dupont (Lopert) (372; 90-$1.25) —"Richard III" (Indie) (2d run) (2d wk). Slow $3,500 after $4,000 last week.

Keith's (RKO) (1,939; 70-95)— "Please Murder Me" (Indie) and "Star in Dust" (U). Dull $5,000 or less. Last week, "Threshold of Space" (20th), $6,500.

Metropolitan (SW) (1,200; 75-$1.10) — "The Searchers" (WB). Great $13,000 or close. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), $7,000.

Palace (Loew) (2,360; 70-95)— "23 Paces to Baker Street' (20th). Mild $13,000, despite favorable press. Last week, "Revolt Mamie Stover" (20th) (2d wk), oke $9,000 in six days.

Playhouse (Lopert) (456; 75-$1.10)—"Gaby" (M-G). Fair $6,000. Holds. Last week, "Patterns" (UA) (2d wk), $3,000.

Warner (SW) (1,300; $1.20-$2.40) —"Cinerama Holiday" (Indie) (33d wk). Holiday upping this to fine $16,000 after $15,000 last week.

Trans-Lux (T-L) (600; 90-$1.25) —"Picnic" (Col) (15th wk). Nears end of fourth month with firm $6,000 after neat $7,000. Stays.

'KNEW TOO MUCH' BIG $11,000 PACES OMAHA

Omaha, May 29.

Biz remains in doldrums this week at downtown first runs and the horse races at Ak-Sar-Ben aren't helping matters. However, "Man Who Knew Too Much" is rated big at the Orpheum and looms as the first moneymaker there in a month. "Last Hunt" is solid at the State. "Harder They Fall" is fair at the Brandeis in second week.

Estimates for This Week

Brandeis (RKO) (1,000; 75-$1)— "Harder They Fall" (Col) and "Over-Exposed" (Col) (2d wk). Fair $2,000. Last week, $3,100.

Omaha (Tristates) (2,000; 50-75) — "Creature Walks Among Us" (U) and "Price of Fear" (U). Very modest $3,500. Last week, "Tribute to Bad Man" (M-G) and "Please Murder Me" (Indie), $4,500 in 6 days.

Orpheum (Tristates) (2,890; 75-90)—"Man Who Knew Too Much" (Par). Hefty $11,000 or near. May hold. Last week, "Birds and Bees" (Par) and "Scarlet Hour" (Par), $7,000.

State (Goldberg) (860; 70-90) — "Last Hunt" (M-G). Lively $7,000. Last week, "Meet Me in Las Vegas" (M-G) (3d wk), $3,900.

WAYNE SMASH $13,000, PORT.; 'KNEW MUCH' 10G

Portland, Ore., May 29.

Biz is still sluggish but there are some bright spots. Several strong newcomers this round are topped by "The Searchers" socko at the Broadway. "The Man Who Knew Too Much" at Paramount shapes good. "Mamie Stover" continues stout for third stanza at the Fox.

Estimates for This Week

Broadway (Parker) (1,875; 90-$1.25)—"Searchers" (WB). Smash $13,000. Last week, "Great Day In Morning" (RKO) and "Cash On Delivery" (RKO), $4,600.

Fox (Evergreen) (1,836; $1-$1.25) —"Revolt Mamie Stover" (20th) and "Slightly Scarlet" (RKO) (3d wk). Stout $7,000. Last week, $7,800.

Guild (Indie) (400; $1)—"Doctor At Sea" (Rep) (3d wk). Up to $2,000. Last week, $1,200.

Liberty (Hamrick) (1,890; 90-$1.25)—"Foreign Intrigue" (UA) and "Killer's Kisses" (UA). Modest $5,000. Last week, "The Rack" (M-G) and "Price Of Fear" (U), $4,100.

Orpheum (Evergreen) (1,600; $1-$1.25)—"The Come On" (AA) and "Navy Wife" (AA). Light $5,000. Last week, "Cockleshell Heroes" (Col) and "Jail Busters" (AA). $6,300.

Paramount (Port-Par) (3,400; 90-$1.25) — "Man Who Knew Too Much" (Par) and "Manfish" (UA). Good $10,000 or better. Last week, "Birds and Bees" (Par) and "Scarlet Hour" (Par) (2d wk), $7,400.

Stewart-Day Hot $13,000 in Mpls.

Minneapolis, May 29.

Continuing general boxoffice slump threatens to prevent such a top entry as "Man Who Knew Too Much" from cashing in to full extent here this session. This James Stewart-Doris Day thriller stacks up head and shoulders above other entries. "Patterns" and "The Rack" both are mild. Only holdovers are "Cinerama Holiday," "Man in Gray Flannel Suit" and "Alexander the Great," in 44th, fifth and second weeks respectively. This week's weather helped outdoor theatres more than hardtops.

Estimates for This Week

Century (S-W) (1,150; $1.75-$2.65) — "Cinerama Holiday" (Indie) (44th wk). Okay $10,000. Last week, $10,500.

Gopher (Berger) (1,000; 85-$1) —"The Rack" (M-G) and "Wedding in Monaco" (M-G). Poor $2,000. Last week, "Forbidden Planet" (M-G) (2d wk), $2,800.

Lyric (Par) (1,000; 85-$1)—"Man in Gray Flannel Suit" (20th) (5th wk). Fair $3,500 after big longrun. Last week, $4,000.

Radio City (Par) (4,100; 85-$1)— "Alexander the Great" (UA) (2d wk). Has won considerable praise but not up to expectations in second round especially in view of its terrific advance bally. Slender $6,000. Last week, $10,500.

RKO Orpheum (RKO) (2,800; 75-$1) — "While City Sleeps" (RKO). Modest $7,000. Last week, "Cockleshell Heroes" (Col), $8,300.

RKO Pan (RKO) (1,650; 65-85)— "Frontier Scout" (UA) and "Crime Against Joe" (UA). Light $3,500. Last week, "Blackjack Ketchum" (Col) and "Frenzy at Gunsight Pass" (Col), $3,000.

State (Par) (2,300; 85-$1)—"Man Who Knew Too Much" (Par). Plenty of praise for this one. Economic fates are against it at this moment. Hotsy $13,000 but could have been more. Last week, "The Come On" (AA), $4,300.

World (Mann) (400; 75-$1.20)— "Patterns" (M-G). Poor $2,500. Last week, "Naked Night" (Indie), $3,300.

'Searchers' Giant 27G, Denver; 'Knew Much' 14G

Denver, May 29.

Big news here currently is the terrific take being rolled up by "The Searchers" at the Paramount. It is holding. "Man Who Knew Too Much" packed the Denham and is staying over. "Doctor At Sea" holds a third at Esquire. "The Rack" looks thin at Orpheum.

Estimates for This Week

Centre (Fox) (1,247; 60-$1) — "Serenade" (3d wk). Poor $6,000. Last week, $11,000.

Denham (Cockrill) (1,750; 60-$1) — "Man Who Knew Too Much" (Par). Sock $14,000. Stays. Last

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B'way Brighter; 'Bhowani' Boff 160G, 'Crime' Pays 20G, Palace Proud 25G, 'Dance' Fast 14½G, 'Man Knew' 50G 2d

Pre-holiday influences will cut into Broadway firstrun film business in the current session. However, some sturdy screen fare is a plus factor with additional new bills coming in today (Memorial Day) calculated to help subsequently. Some weak extended-runs and holdovers are holding down the average.

Biggest new entry is "Bhowani Junction" with stageshow at the Music Hall. This combo is heading for a smash $160,000 opening stanza, with holdover insured. Also big is "Crime in Streets," with $20,000 or close for initial round at the Victoria.

Anniversary hoopla is helping boost "Bold and Brave" and strong vaudeville lineup to great $25,000 this session at the Palace. "Invitation To Dance" wound first stanza at the Plaza last night with fancy $14,500.

Likewise going against the offish trend is "Man Who Knew Too Much," which is winding second week at the Paramount with a smash $50,000. "Forbidden Planet" looks to edge up to fancy $10,500 in fourth frame at the Globe. "Harder They Fall" is finishing third round with a torrid $18,000 at the Astor.

Combo of "Flesh Merchant" and "Sword of Granada" continues giving the Rialto its best trade in many weeks, with great $9,000 in second week. It stays on. "23 Paces To Baker St." with Ralph Slater onstage still is modest with $11,000 or near in second week at the State. "Cockleshell Heroes" replaces Friday (1).

"D-Day Sixth of June" with Emmett Kelly heading circus revue onstage opened yesterday (Tues.) at the Roxy after six weeks plus four days of highly successful run of "Man in Gray Flannel Suit" coupled with iceshow.

"The Searchers" opens today (Wed.) at the Criterion. "Animal World" also tees off today at the Little Carnegie. "Trapeze" preems at the Capitol the night of June 4, after three slow weeks with "Revolt of Mamie Stover." "Proud and Beautiful" opened Monday at the Paris.

Estimates for This Week

Astor (City Inv.) (1,300; 75-$2)— "Harder They Fall" (Col) (4th wk). Third week ended last night (Tues.) was fine $18,000. Second was $20,500. "Proud and Profane" (Par) is due in June 13.

Little Carnegie (L. Carnegie) 550; $1.25-$1.80)—"Animal World" (WB). Opens today (Wed.). Last week, "Naked Night" (Times) (7th wk-9 days), mild $4,200. Sixth full week was $4,600.

Baronet (Reade) (430; $1.25-$1.80) —"Madam Butterfly" (IFE) (6th wk). Fifth week ended Monday (28) was sturdy $6,500 after $8,200 in fourth.

Capitol (Loew) (4,820; $1-$2.50) —"Revolt of Mamie Stover" (20th) (3d wk). This round winding tomorrow (Thurs.) is heading for light $14,500 after $15,000 in second. "Trapeze" (UA) opens with special preem night of June 4.

Criterion (Moss) (1,700; 75-$2.20) —"The Searchers" (WB). Opens today (Wed.). Last week, "While City Sleeps" (RKO) (2d wk), off to dull $10,500 or less. First week was $15,500.

Fine Arts (Davis) (468; 90-$1.80) —"French Can-Can" (UMPO) (7th wk). Sixth round completed Monday (28) was good $6,000. Fifth was same. "Rififi" (UMPO) opens June 5.

Globe (Brandt) (1,500; 70-$1.50) —"Forbidden Planet" (M-G) (4th wk). Current round ending today (Wed.) looks to climb to big $10,500. Third was $10,000.

Guild (Guild) (450; $1-$1.75)— "Wedding in Monaco" (M-G) and "Battle of Gettysburg" (M-G) (2d wk). This week finishing today (Wed.) is heading for fine $10,000. First was $15,000.

Mayfair (Brandt) (1,736; 79-$1.80) —"The Killing" (UA) (2d wk). Initial holdover week finishing Friday (1) looks like mild $9,000. First was $11,500.

Normandie (Trans-Lux) (592; 95-$1.80)—"Lovers and Lollipops" (T-L) (7th wk). Sixth frame ended yesterday (Tues.) was sturdy $6,500 after $7,800 for fifth.

Palace (RKO) (1,700; 50-$1.60)— "Bold and Brave" (RKO) with vaudeville. Week ending tomorrow (Thurs.) looks like big $25,000, with extra plugs for anni show of house. Last week, "Great Day in Morning" (RKO) plus vaude, $16,000, over hopes.

Paramount (ABC-Par) (3,664; $1-$23—Man Who Knew Too Much" (Par) (3d wk). First holdover session ended yesterday (Tues.) was smash $50,000. Opening week was $63,000. Appears headed for longrun.

Paris (Pathe Cinema) (568; 90-$1.80—"Proud and Beautiful" (Indie). Opened Monday (28). In ahead, "Ballet Romeo and Juliet" (Tohan) (8th wk), was fair $5,500 but winding a very solid run.

Plaza (Brecher) (525; $1.25-$1.80) —"Invitation To Dance" (M-G) (2d wk). Initial round ended last night (Tues.) hit rousing $14,500.

Radio City Music Hall (Rockefellers (6,200; 95-$2.75)—"Bhowani Junction" (M-G) and stageshow. First stanza ending today (Wed.) appears likely tot get socko $160,000. Holds, naturally. Last week, "The Swan" (M-G) with stageshow (4th wk), $118,000.

Rivoli (UAT) (1,545; $1.25-$3)— "Oklahoma" (Magna) (33d wk). Present round finishing today (Wed.) looks to reach fine $24,500. The 32d week was $22,200.

Rialto (Brandt) (575; 53-$1.25)— "Flesh Merchant" (Brenner) and "Sword of Granada" (Brenner) (2d wk). Current round winding tomorrow (Thurs.) looks to hold with terrific $9,000. First week was $9,600. Stays a third and maybe more.

Roxy (Nat'l. Th.) (5,717; 65-$2.40) — "D-Day Sixth of June" (20th) with Emmett Kelly heading all-circus iceshow opened yesterday (Tues.). Last week, "Man in Gray Flannel Suit" (20th) plus iceshow (7th wk-4 days), oke $27,000, to finish big longrun.

State (Loew's) (3,450; 78-$1.75) —"23 Paces To Baker St." (20th) with Ralph Slater onstage (2d-final wk). Heading for mild $11,000 or close this week ending tomorrow (Thurs.). First was $15,000. "Cockleshell Heroes" (Col) opens Friday (1).

Sutton (R&B) (561; $1-$1.80)— "Ladykillers" (Con) (15th wk). The 14th session ended Monday (28) hit solid $6,500 as against $6,100 in 13th. week.

Trans-Lux 52d St. (T-L) (540; $1-$1.50)—"Gaby" (M-G) (3d wk). This stanza ending today (Wed.) is heading for nice $7,500 after $9,500 in second. Stays on.

Victoria (City Inv.) (1,060; 50-$2) —"Crime in Streets" (AA) (2d wk). First week ended yesterday (Tues.) was big $20,000 or close.

Warner (Cinerama Prod.) (1,600; $1.20-$3.50)—"Seven Wonders of World" (Indie) (7th wk). Sixth frame finished Saturday (26) was smash $52,400 is down from previous week which was $55,600. Gets in four extra morning shows in current session.

World (Times Films) (385; $1-$1.50)—"Rosanna" (Indie) (2d wk). Looks like okay $4,700. First was $5,100.

'Birds' OK at $9,000, Best in Slow Cincy; 'Jubal' Rousing $7,000

Cincinnati, May 29.

General score of major cinemas this stanza is only medium for the third straight week. "Birds and Bees" best of new bills is only okay at Palace. "The Rack" at the big Albee looms tight. "Gaby" has the Grand in okay stride. Only holdover, "Jubal," is lively at Keith's in second round. "Cinerama Holiday" tops the city in fadeout splurge at the Capitol where "Seven Wonders" preems June 7.

Estimates for This Week

Albee (RKO) (3,100; 84-$1.10) —"Rack" (M-G). Six days. Light $8,000. Last week, "Bold and Brave" (RKO) and "Wedding in Monaco" (M-G), $9,000.

Capitol (Ohio Cinema Corp.) (1,376; $1.20-$2.65) — "Cinerama Holiday" (Indie) (49th wk). Final surge and two extra shows a build-up for sock $20,000. Last week, $18,500.

Grand (RKO) (1,400; 84-$1)— "Gaby" (M-G) and "Scarlet Hour" (Par). Oke $6,500. Last week, "Diana" (M-G) and "Slightly Scarlet" (RKO), $6,000.

Keith's (Shor) (1,500; 75-$1.25)— "Jubal" (Col) (2d wk). Big $7,000 in 6 days, close to last week's $7,500.

Palace (RKO) (2,600; 75-$1.10)— "Birds and Bees" (Par). Okay $9,000, best in town. Last week, "Comanche" (UA), $6,500, at 75-$1 scale.

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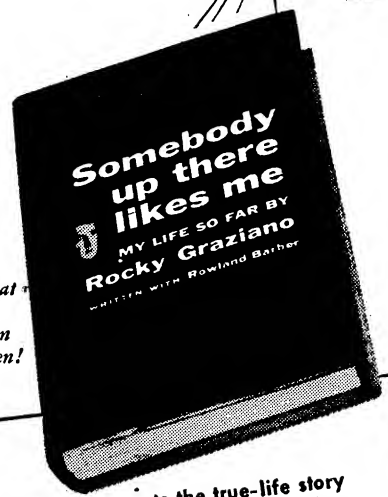

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'Knew Too Much' Socko $14,000, K.C.; 'Snatchers' Fancy 15G, 'Queen' 12G

Kansas City, May 29.

Moderate week is in store here as school year coming to end, best in town being "Man Who Knew Too Much" at Paramount which is sock. "Maverick Queen" is okay in four Fox Midwest houses. RKO bows out of Missouri Theatre after several years here, giving way to "Cinerama" due to open in mid-June. Vogue is big in second week with "Ladykillers."

Dickinson circuit jumped into firstrun picture with "Invasion of Body Snatchers" and "Atomic Man" and doing fancy trade. Circuit has coupled its midtown Glen and suburban Dickinson with two ozoners.

Estimates for This Week

Glen, Dickinson, Shawnee, Leawood (Dickinson) (750; 700; 1,100 cars; 1,100 cars; 75c)—"Invasion of Body Snatchers" (AA) and "Atomic Man" (AA). Temporary first-run combo shapes fancy. Around $15,000. Holds at Glen. Last week subsequent-run except Glen, "Unmarried Mothers" (Indie) (2d wk), $800.

Kimo (Dickinson) (504; 75-$1)—"Gaby" (M-G) (4th-final wk). Mild $800, out. Last week, $1,200.

Midland (Loew) (3,500; 60-80)—"Alexander the Great" (UA) (2d wk-4 days). So-so $5,000. Last week, much better than recent takes here at $11,000.

Missouri (RKO) (2,585; 65-90)—Last week, "Bold and the Brave" (RKO) and "Hold Back Tomorrow" (U). Average $4,500. Last regular film bill in house which closes until June 14, when it opens with "This Is Cinerama" (Indie).

Paramount (United Par) (1,900; 75-1$) — "Man Who Knew Too Much" (Par). Smash $14,000; holds. Last week, "Birds and Bees" (Par) and "Scarlet Hour" (Par) (2d wk), $5,000.

Roxy (Durwood) (879; 75-$1)—"Comanche" (UA). Mild $3,000. Last week, "Meet Me in Las Vegas" (M-G) (4th wk), $2,800 to end nice run.

Tower, Uptown, Fairway, Granada (Fox Midwest) (2,100; 2,043; 700; 1,217; 65-85) — "Maverick Queen" (Rep) and "The Come On" (AA). Good $12,000. Last week, "World Without End" (AA) and "Indestructible Man" (AA), $14,000.

Vogue (Golden) (550; 75-$1)—"Ladykillers" (Cont) (2d wk). Big $2,200. Last week, $2,500.

Key City Grosses

Estimated Total Gross
This Week $2,335,700
(Based on 23 cities and 231 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $2,384,000
(Based on 21 cities and 202 theatres.)

'Bhowani' Boffo $12,000, Balto; Wayne Big 17G, 'Mamie' Torrid $13,000

Baltimore, May 29.

New stronger product is making a real impact on the boxoffice here this week. "The Searchers" is rated boff at the Stanley. "Bhowani Junction" is big at the Hipp. "Revolt of Mamie Stover" shapes smash at the New. "Ladykillers" is socko in opener at the Five West, formerly Loew's Parkway.

Estimates for This Week

Century (Fruchtman) (3,000; 50-$1.25)—"D Day, Sixth Of June" (20th). Opens tomorrow (Wed.). Sixth week of "Man Gray Flannel Suit" (20th), pleasing $7,000.

Cinema (Schwaber) (460; 50-$1)—"Touch And Go" (U). Fairish $3,000 following $3,500 opener.

Film Centre (Rappaport) (890; $1.25-$2.50)—"Oklahoma" (Magna) (13th wk). Still big at $12,500 after $13,500 in 12th week.

Five West (Schwaber) (430; 50-$1)—"Ladykillers" (U). Baltimore's latest artie with a great $8,000 or near. Stays.

Hippodrome (Rappaport) (2,100; 50-$1)—"Bhowani Junction" (M-G). Boffo $12,000. Last week, "Jubal" (Col) (2d wk), $6,000.

Little (Rappaport) (310; 50-$1)—"The Rack" (M-G). Mild $3,000. Last week, "Grapes of Wrath" (20th) and "Tobacco Road" (20th) (reissues), $2,500.

Mayfair (Hicks) (980; 50-$1.25)—"Conqueror" (RKO) (9th wk). Hold strong at $3,400 after $3,600 for eighth frame.

New (Fruchtman) (1,600; 50-$1)—"Revolt Of Mamie Stover" (20th). Smash $13,000 or over. Last week, "Hilda Crane" (20th), $6,500.

Playhouse (Schwaber) (410; 50-$1)—"Patterns" (UA) (2d wk). Nice $4,000 after $4,500 opener.

Stanley (WB) (3,200; 35-$1)—"The Searchers" (WB). Big $17,000 for John Wayne pic. Last week, "Distant Drums" (WB) and "Dallas" (WB) (reissues), $4,000.

Town (Rappaport) (1,400; 50-$1.25)—"Man Who Knew Too Much" (Par). Starts tomorrow (Wed.). "Gaby" (M-G) moderate $6,500.

'Knew Much' Slick 16G, Hub; 'Alex 25G

Boston, May 29.

With all new shows breaking tomorrow on the holiday, Hub wickets are expected to emerge from the May doldrums. However, preholiday biz is offish continuing the pattern established this month. Only three new films this frame, "Maverick Queen" at the Metropolitan, "Distant Drums" at the Paramount-Fenway combo, and "23 Paces to Baker St." at the Memorial, all sluggish. "Alexander the Great" is leading the town in second round at the State and Orpheum with a big total. "Man Who Knew Too Much" is slick in second stanza at the Astor. "Ladykillers" is holding amazingly strong in seventh round at Kenmore.

Estimates for This Week

Astor (B&Q) (1,500; $1-$1.80)—"Man Who Knew Too Much" (Par) (2d wk). Slick $16,000. Last week, $23,000.

Beacon Hill (Beacon Hill) (678; 90-$1.25)—"Manon" (Indie) (4th wk) and "Wedding in Monaco" (M-G). Good $4,000. Last week, $5,000.

Cinerama (Cinerama Productions) (1,354; $1.20-$2.85)—"Cinerama Holiday" (Indie) (40th wk). Big $16,500. Last week, $15,000.

Exeter (Indie) (1,300; 60-$1)—"Return Don Camillo" (IFE) (2d wk). Nice $6,000. Last week, $8,000.

Fenway (NET) (1,373; 60-$1)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). Slow $4,500. Last week, "World Without End" (AA) and "Atomic Man" (AA), $4,500.

Kenmore (Indie) (700; 85-$1.25)—"Ladykillers" (Cont) (7th wk). Sock $7,500. Last week, $6,000.

Memorial (RKO) (3,000; 75-$1.25)—"23 Paces to Baker St." (20th) and "Yellowneck" (Rep). Mild $12,000. Last week, "Blacklash" (U) and "Postmark Danger" (RKO), $10,000.

Metropolitan (NET) (4,357; 75-$1.25) — "Maverick Queen" (Rep) and "Terror at Midnight" (Rep). Tepid $13,000. Last week, "Revolt Mamie Stover" (20th) and "Kettles in Ozars" (U) (2d wk), $8,000.

Pilgrim (ATC) (2,100; 65-95)—"Tribute To Bad Man" (M-G) and "One Minute to Zero" (RKO) (2d wk). Mild $6,000. Last week, $10,000.

Paramount (NET) (1,700; 60-$1)—"Distant Drums" (WB) and "Dallas" (WB) (reissues). Placid $10,000. Last week, "World Without End" (AA) and "Atomic Man" (AA), $7,500.

Orpheum (Loew) (3,000; 65-$1)—"Alexander Great" (UA) (2d wk). Hotsy $15,000. Last week, $22,000.

State (Loew) (3,000; 60-$1)—"Alexander Great" (UA) (2d wk). Neat $10,000. Last week, $14,000.

Wayne Bangup $11,000, Buff.; 'Bhowani' 9G

Buffalo, May 29.

City is loaded with holdoers currently, but the second-week pix are not nearly as weak as the new entries. Not one newcomer is getting far. In second sessions, "The Searchers" is big at Center, "Man Who Knew Too Much" looks stout at Paramount but "Bhowani Junction" shapes slow at the Buffalo. "Cinerama Holiday" still is very strong in 17th week at the Tech.

Estimates for This Week

Buffalo (Loew) (3,000; 60-85)—"Bhowani Junction" (M-G) and "Wedding in Monaco" (M-G) (2d wk). Slow $9,000 or less in 6 days. Last week, $14,000.

Paramount (Par) (3,000; 60-80)—"Man Who Knew Too Much" (Par) and "Stranger at My Door" (Rep)

(Continued on page 18)

'Fall' Lofty $18,000, Toronto; 'Suit' 17G, 2d

Toronto, May 29.

Warm weather is denting biz generally but "Harder They Fall" is off to a hefty start. Of holdovers, "Man in Gray Flannel Suit" is staunch in second stanza. "Alexander the Great" also is big at two-house Loew combo in second frame; while "Oklahoma" still is hep in fifth week.

Estimates for This Week

Circle, Towne (Taylor) (750; 693; 60-$1)—"Geordie" (IFD) (9th wk). Nice $6,000. Last week, $5,000.

Fairlawn, Odeon (Rank) (1,165; 2,318; 60-$1) — "Revolt of Mamie Stover" (20th) (2d wk). Light $8,500. Last week, $11,000.

Downtown, Glendale, Scarboro, State, Westwood (Taylor) (1,053; 995; 694; 696; 994; 40-75)—"Star in Dust" (U) and "Uranium Boom" (Col). Fair $11,000. Last week, "World Without End" (AA) and "Atomic Man" (AA), $18,000.

Eglinton, University (FP) (1,080; 1,556; 60-$1)—"Our Miss Brooks" (WB). NSH $9,000. Last week, "Hilda Crane" (20th) (2d wk), $8,000.

Imperial (FP) (3,344; 60-$1.10)—"Harder They Fall" (Col). Good $18,000. Last week, "Conqueror" (RKO) (2d wk), $12,500.

International (Taylor) (557; $1) — "Lucky Kid" (Indie). Nice $7,000. Last week, "Richard III" (IFD) (12th wk), $4,000.

Loew's, Uptown (Loew) (2,096; 2,745; 75-$1.25) — "Alexander the Great" (UA) (2d wk). Big $20,000. Last week, $34,000.

Shea's (FP) (2,375; 60-$1)—"Man in Gray Flannel Suit" (20th) (2d wk). Hefty $17,000. Last week, $23,000.

Tivoli (FP) (995; $1.50-$2.25) — "Oklahoma" (Magna) (5th wk). Big $11,500. Last week, $12,500.

'Knew Much' Boff $20,000, Frisco

San Francisco, May 29.

"Man Who Knew Too Much" is pacing field here this round, with a terrific session at the St. Francis. Elsewhere, biz is very spotty. "Birds and Bees" is just okay at Paramount while "Hilda Crane" is very dull at the Fox. "Unidentified Flying Objects" looms good at the United Artists. "Bhowani Junction" looks okay in second Warfield stanza.

Estimates for This Week

Golden Gate (RKO) (2,859; 80-$1)—"Star in Dust" (U) and "Day of Fury" (U). Slow $8,000. Last week, "Maverick Queen" (Rep) and "Terror At Midnight" (Rep), $9,000.

Fox (FWC) (4,651; $1.25-$1.50)—"Hilda Crane" (20th) and "Wire-tapper" (Indie). Sad $9,000. Last week, "Mamie Stover" (20th) (2d wk), $12,000.

Warfield (Loew) (2,656; 65-90)—"Bhowani Junction" (M-G) (2d wk). Okay $11,000. Last week, $20,000.

Paramount (Par) (2,646; 90-$1)—"Birds and Bees" (Par) and "Life at Stake" (Indie). Okay $13,000. Last week, "Hot Blood" (Col) and "Blackjack Ketchum" (Col), $10,500.

St. Francis (Par) (1,400; $1-$1.25) — "Man Who Knew Too

(Continued on page 18)

'Searchers' Wow $20,000 Leads Det. In 2d; 'Planet' NSH With $13,000

Detroit, May 29.

One day appearance (three performances) of Elvis Presley boosted a four-day showing of "Brute Force" and "Naked City" to a swell $27,000, with Presley given credit for $16,184, at the Fox. "Forbidden Planet" looks modest at the Adams as does "Screaming Eagles" at Broadway-Capitol. "The Searchers" continues torrid in second round at the Palms. "Meet Me at Las Vegas" is off in second stanza at the Michigan. "Cinerama Holiday" in 68th week at the Music Hall and "Oklahoma" in 15th week at the United Artists, stay steady.

Estimates for This Week

Fox (Fox-Detroit) (5,000; $1-$1.50) — "Brute Force" (Indie) and "Naked City" (Indie) with Elvis Presley onstage one day. Fast $27,000 for four days. "D-Day" (20th) and "Come Next Spring" (Rep), current pix, starting today (Tues.).

Michigan (United Detroit) (4,000; $1-$1.25)—"Meet Me at Las Vegas" (M-G) and "Please Murder Me" (Indie) (2d wk). Down to oke $12,000. Last week, $18,000.

Palms (UD) (2,961; $1-$1.25)—"The Searchers" (WB) and "Scarlet Hour" (Par) (2d wk). Smash $20,000. Last week, $37,000.

Madison (UD) (1,900; $1-1.25)—"Alexander the Great" (UA) (4th wk). Oke $9,000. Last week, $11,000.

Broadway-Capitol (UD) (3,500; $1-$1.25) — "Screaming Eagles" (AA) and "Terror at Midnight" (AA). Slow $10,000. Last week, "Goodbye My Lady" (WB) and "Walk Dark Street" (Indie), $5,000.

United Artists (UA) (1,667; $1.25-$2.75)—"Oklahoma" (Magna) (15th wk). Steady $15,000. Last week, $14,800.

Adams (Balaban) (1,700; $1-$1.25) — "Forbidden Planet" (M-G) and "Brain Machine" (RKO). Slow $13,000. Last week, "Tribute to Bad Man" (M-G), $7,500.

Music Hall (Cinerama Productions) (1,194; $1.40-$2.65)—"Cinerama Holiday" (Indie) (68th wk). Nice $15,000. Last week, $15,100.

L. A. Loaded With Oldies, Weak New Pix; Best Bet 'Knew Too Much' Big $22,000, 'Picnic' Fancy 28G, 'Rack' 10G

Los Angeles, May 29.

Only a few theatres are garnering much business here this week as most theatres wait for Memorial Day and new product.

Standouts this frame are "Man Who Knew Too Much," fancy $22,000 in first round at the Hollywood Paramount, and "Picnic," nifty $28,000 in three regular-run situations.

"Hilda Crane" is slim $16,000 in four sites while "Rack" pairing with "Gaby" is rated dull $10,000 in two spots. Reissue of "Citizen Kane" looks snappy $5,500 in first frame at the El Rey. Other oldies loom dull.

Estimates for This Week

Hollywood Paramount (F&M) (1,430; $1-$1.50)—"Man Who Knew Too Much" (Par). Smash $22,000. Last week, "Birds, Bees" (Par) (4th wk-6 days), $4,900.

Hillstreet, Hollywood, Ritz (RKO-FWC) (2,752; 756; 1,363; 80-$1.50)—"Picnic" (Col) and "Scarlet Hour" (Par). Nifty $28,000. Last week, Hillstreet, "Tap Roots" (U) and "Kansas Raiders" (U) (reissues), $4,300; others in units.

Los Angeles, Iris, Uptown, Loyola (FWC) (2,097; 816; 1,715; 1,248; 90-$1.50)—"Hilda Crane" (20th) and "Sea Shall Not Have Them" (UA). Slim $16,000. Last week, L.A., New Fox, Ritz, Loyola, "Mamie Stover" (20th) and "Broken Star" (UA) (3d wk-3 days), $9,400; Iris, with Palace, Fox Beverly, "Anything Goes" (Par), $12,300.

Orpheum, New Fox (Metropolitan-FWC) (2,213; 965; 80-$1.50)—"Rack" (M-G) and "Gaby" (M-G). Dull $10,000. Last week, Orpheum and Wiltern, "Brute Force" (Indie) and "Naked City" (Indie) (reissues), $9,100.

El Rey (FWC) (861; 90-$1.50)—"Citizen Kane" (RKO) (reissue). Snappy $5,500. Last week, "Doctor At Sea" (Rep) (7th wk), $2,200.

Warner Downtown, Wiltern (SW) (1,757; 2,344; 80-$1.50) — "Lusty Men" (RKO) and "One Minute to Zero" (RKO) (reissues). Thin $7,500. Last week, Downtown with

(Continued on page 18)

Broadway Grosses

Estimated Total Gross
This Week $513,300
(Based on 24 theatres)
Last Year $517,900
(Based on 20 theatres)

'Searchers' Huge $25,000, Philly

Philadelphia, May 29.

Exhibitors are inclined to blame the weather for current sluggish boxoffice, since a rainy Sunday hurt weekend take. Matinee trade has been dismal. Lack of newcomers and some overly-extended longruns also is hurting. Despite this, "The Searchers" is landing a smash total at the Randolph while "Jubal" looms solid at the Stanton. "Ladykillers," too, still is torrid in fourth frame at the Green Hill. "Seven Wonders of World" is mighty in fifth stanza at the Boyd.

Estimates for This Week

Arcadia (S&S) (526; 99-$1.80)—"Man Who Knew Too Much" (Par) (2d wk). Loud $5,500. Last week, $17,000.

Boyd (SW) (1,430; $1.25-$2.60)—"Seven Wonders of World" (Indie) (5th wk). Mighty $24,000. Last week, $25,000.

Fox (20th) (2,250; 75-$1.49)—"Revolt of Mamie Stover" (20th) (2d wk). Fair $12,000. Last week, $16,000.

Goldman (Goldman) (1,250; 65-$1.35) — "World Without End" (AA). NSH $8,000. Last week, "Maverick Queen" (Rep), $9,000.

Green Hill (Serena) (750; 75-$1.25) (Closed on Sundays)—"Lady Killers" (Cont) (4th wk). Torrid $4,500. Last week, $4,700.

Mastbaum (SW) (4,370; 99-$1.40)—"Alexander the Great" (UA) (4th wk). Quiet $11,000. Last week, $13,000.

Midtown (Goldman) (1,000; 99-$1.49)—"Gaby" (M-G) (2d wk). Puny $5,000. Last week, $10,000.

Randolph (Goldman) (2,250; 75-$1.49)—"Searchers" (WB). Smash $25,000. Last week, "Swan" (M-G) (6th wk), $6,000.

Stanley (SW) (2,900; 99-$1.49)—"Rack" (M-G). Sad $8,500. Last week, "Bold and Brave" (RKO) (2d wk), $7,000.

Stanton (SW) (1,483; 99-$1.49)—"Jubal" (Col): Hotsy $16,000. Last week, "Meet Me in Las Vegas" (M-G) (7th wk), $5,500.

Trans-Lux (T-L) (500; (99-$1.80)—"Lovers and Lollipops" (T-L) (2d wk). Fair $5,200. Last week, $7,000.

Viking (Sley) (1,000; 75-$1.49)—"Man in Gray Flannel Suit" (20th) (6th wk). Great $12,000. Last week, $11,600.

Trans-Lux World (T-L) (604; 99-$1.49)—"Sins of Borgias" (UA). Tepid $5,500. Last week, "Paterns" (UA) (2d wk), $2,800.

St. Loo Offish; Stewart Lusty 12G, 'Searchers' 12½G, 'Wonders' 20G

St. Louis, May 29.

Memorial Day holiday doesn't figure to help the spotty trade at mainstem houses here this session, with holdovers continuing to grab the best coin. "The Searchers" shapes good in second week at the Fox while "Man Who Knew Too Much" still is sock in second round at the St. Louis. "Unidentified Flying Objects" is doing only passable fair trade at Loew's. Out-of-town patrons are maintaining the lusty gross for "Seven Wonders of World" at Ambassador.

Estimates for This Week

Ambassador (Indie) (1,400; $1.20-$2.40)—"Seven Wonders Of World" (Indie) (5th wk). Lusty $20,000 after $21,000 in fourth.

Fox (F&M) (5,000; 51-75)—"Searchers" (WB) and "Crashing Las Vegas" (AA) (2d w). Good $12,500 following $17,000 initial session.

Loew's (Loew) (3,142; 50-85)—"U.F.O." (UA) and "Patterns" (UA). Good $7,500. Last week, "Slightly Scarlet" (RKO) and "Postmark For Danger" (RKO), $6,000.

Missouri (F&M) (3,500; 51-75)—"Lusty Men" (RKO) and "One Minute To Zero" (RKO) (reissues). Slow $4,000. Last week, "Cheaper By Dozen" (20th) and "Belles On Their Toes" (20th) (reissues), same.

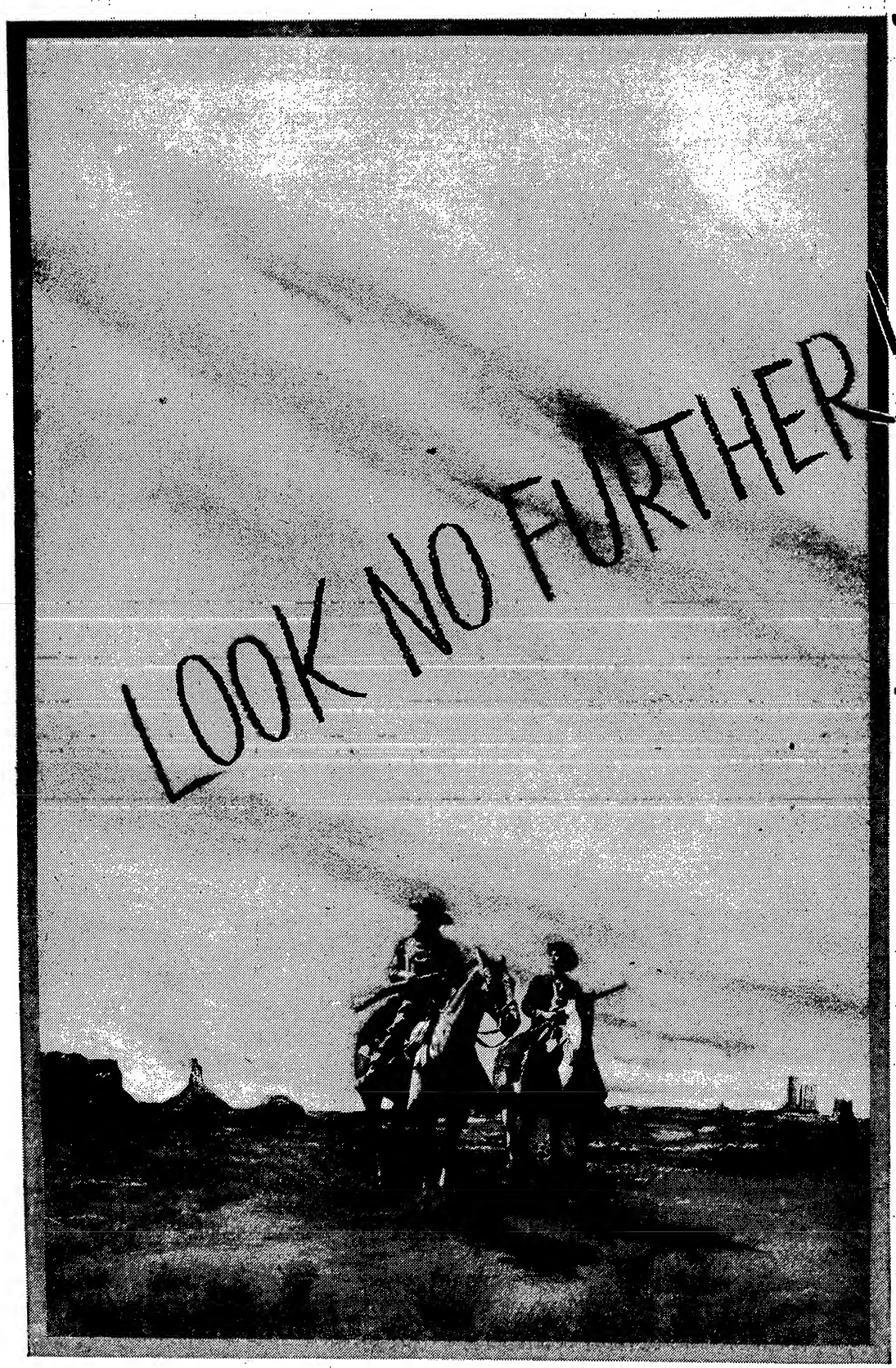
Orpheum (Loew) (1,516; 50-85)—"Quincannon" (UA) and "Crime Against Joe" (UA). Okay $4,000. Last week, "Comanche" (UA) and "Ghost Town" (UA), $5,000.

Pageant (St. L. Amus) (1,000; 50-90)—"Naked Night" (Indie). Good $3,000. Last week, "Svengali" (M-G), $2,000.

Richmond (St. L. Amus.) (400; $1.10)—"Touch And Go" (U). Fine $2,500. Last week, "Fan-Fan Tulip" (UA), ditto.

St. Louis (St. L. Amus.) (4,000; 51-75)—"Man Who Knew Too Much" (Par) (2d wk). Fancy $12,000 after $15,500, first stanza for Day-Stewart starrer.

Shady Oak (St. L. Amus.) (800; $1.10)—"Citizen Kane" (RKO) (reissue) (2d wk). Good $1,500 following $2,000 teeoff frame.



'THE SEARCHERS' IS THE ALL-OUT OUTDOOR SMASH TO OUT-PERFORM 'EM ALL! FIRST DATES HOTTER THAN 'HONDO'-- MIGHTIER THAN 'HIGH AND MIGHTY'! THE STORY'S TREMENDOUS-- THE CAMPAIGN'S TREMENDOUS-- AND THE INDUSTRY HAS A TREMENDOUS BOX-OFFICE ATTRACTION AGAIN!!!!

WARNER BROS. PRESENT THE C.V.WHITNEY PICTURE STARRING

JOHN WAYNE in "THE SEARCHERS"

CO-STARRING

JEFFREY HUNTER · VERA MILES · WARD BOND · NATALIE WOOD

SCREEN PLAY BY FRANK S. NUGENT · EXECUTIVE PRODUCER MERIAN C. COOPER · ASSOCIATE PRODUCER PATRICK FORD

VISTAVISION · TECHNICOLOR

MOTION PICTURE HIGH FIDELITY

DIRECTED BY JOHN FORD · PRESENTED BY WARNER BROS.

Simonelli: You Guys Talk Too Much

Charles Simonelli, Universal's eastern ad-pub chief, this week resigned from the ad-pub committee of the Motion Picture Assn. of America for the stated reason that his colleagues on the committee just couldn't keep a secret. He revealed his bowout in letters to the ad-pub directors of the MPAA member companies.

Simonelli's beef has its origin in a private MPAA meeting in N. Y. last week wherein the ad-pub chiefs discussed ways and means of steaming up more interest in films. What went on was to have been kept from public view.

But blow-by-blow accounts of the session were immediately available from many quarters. Seems that the ad-pub element of the picture business just can't be kept from talking. Excepting Simonelli who said he "studiously and conscientiously" ducked calls from the press.

Whether his letter of resignation was to be a secret wasn't stated. There was no announcement.

British Actor's Views on U.S. Taxes

Ronald Howard Discourses on 'Deductions' and On A Sherlock Holmes Who Ogles Dames

By GEORGE GILBERT

Taxes may be a problem for the Zanucks and other top industryites, but the foreign player who comes to the U. S. for a role has his financial problems, too, according to British actor Ronald Howard (son of Leslie Howard, a big fave in his day this side). En route to the Coast from London for a stint in Earlmar's upcoming "Drango," he noted that "after the U. S. Government exacts its 30%, my agent takes his 10% and Equity deducts its 5%—less other assorted imposts, that leaves me with about half."

But Howard, who planed to the Coast Saturday (26), takes a philosophical view towards taxes. "That's life," he said, "and besides, the trip to America along with the change in scenery in itself has its rewarding aspects." A veteran British film, legit and tv actor, he'll be making his first appearance in a Hollywood picture when "Drango" goes before the cameras June 4 in St. Francisville, La.

Howard, who'll portray a former Confederate Army officer in "Drango," just completed "Hide Up" for J. Arthur Rank and is mulling a return to the London theatre next fall following completion of the Earlmar production. Earlmar, incidentally, was recently formed by Jeff Chandler to turn out several pictures for United Artists release. Its initial venture, produced by Hall Bartlett, stars Chandler and Linda Darnell in a story of the South's reconstruction following the Civil War.

Aside from his varied film and legit work, Howard perhaps is best known to American audiences as the star of the "Sherlock Holmes" telepix series. "There are 39 'Holmes' films," he recalled, "and all were made in 1954 by producer Sheldon Reynolds as a matter of economics in Paris much to the chagrin of the English press which protested it wasn't cricket to make so British a character as Holmes in the French capital."

For those loyal Britons who may lament that "Holmes" has been done practically everywhere except in Britain, Howard indicated that the series may resume shooting in England under the Reynolds auspices, "economic matters" permitting. In an amusing use of the third person he reflected "I think that fellow Howard plays Holmes too broadly (winking at the girls, etc.). It should be done in the traditional manner — severe and strictly business."

'RIFIFI' FIXED POLICY: START-AT-BEGINNING

Success of the "closed door" policy instituted by the Fine Arts Theatre, N. Y., for "Diabolique" has induced the management to present "Rififi," new French entry, under the same conditions. Since "Rififi," like "Diabolique," is a suspense thriller, the theatre will have specially scheduled performances and will not seat patrons once the feature has started.

"Rififi" has its American premiere at the eastside art house on June 5. It won first prize at the Cannes Film Festival in 1955 for its director, Jules Dassin. In addition to directing and collaborating on the screenplay, Dassin, an American, plays one of the major roles in the film, based on a novel by Auguste le Breton, "the French Mickey Spillane."

Fishman's Demise Brings Loew Publicists Shuffle

As a result of the death of Carl Fishman, assistant advertising manager of Loew's Theatres, the theatre company has realigned the responsibilities of the homeoffice pub-ad staff.

James Shanahan has been named assistant to ad chief Ernie Emerling. Ted Arnow will supervise promotional activities for Loew's Theatres in New York, including contacts with the metropolitan press and other duties formerly handled by Fishman. Russ Grant will be in charge of all publicity and advertising for Loew's Theatres outside of New York.

Paula Gould, Capitol Theatre publicist, will also handle publicity for Loew's New Jersey theatres and the Metropolitan, Brooklyn. Ann Bontempo will continue as radio-tv contact as well as executing special assignments. Robert Zanger will handle special promotions for the N. Y. neighborhood theatres.

Ozoner Balks At Nearby Carny Op

Philadelphia, May 29.

The owner of the South City Drive- in Theatre and Amusement Center, Charles Goldfine, protested the permit issued to James E. Strates Carnival for a two-week stand (May 28-June 9) on a lot adjacent to his property.

Goldfine, who claims an investment of $450,000 in the ozoner, and annual taxes in excess of $20,000, charges the carny's light and music systems would not only drive away customers but would keep them away forever.

The attorney for the VFW post sponsoring the affair tried to prove that the theatre operator not only knew about the carnival booking prior to commiting himself for two expensive pix, but had in the past leased his land for other fairs and parking facilities.

The allegations were denied by Goldfine.

Ready K.C. Cinerama

Kansas City, May 29.

Advent of Cinerama, due to open to the public here June 14 in the Missouri Theatre, marks one of the biggest changes in the downtown entertainment scene in several years.

Deal whereby Cinerama takes over the Missouri from RKO was confirmed last week in New York, and Cinerama hands already are on the scene beginning the conversion. RKO returned Matt Plunkett, formerly manager here for a considerable term, to close out its operation, which ended Sun. (27) with "Bold and Brave" winding a two-week run. Plunkett later returns to Des Moines, where he has been for several weeks.

Plans call for the house to emerge as a 1,050-seater at $2 top, converted from its present capacity of 2,585. There will be main floor, loge and balcony seats in the new plan. Frank Upton, Division Manager of Theatre Operations, and William H. Green, Midwestern ad-pub manager, both are here from Detroit offices getting things started.

Metro's Busy-Bee Rythm

Hollywood, May 29.

With 14 films slated for release in the next six months, Metro is setting a near record for releases while racking up its biggest production effort in five years. Outgoing product includes all but one —"Raintree County"—of the pix on the "active" list, that is, in the can, currently in production or on the boards for early production.

"County," the $5,500,000 Montgomery Clift starrer which is the firm's biggest domestic production in history, is sidelined pending Clift's recovery from recent auto accident injuries.

Five films currently shooting, "Tea and Sympathy," "The Teahouse of the August Moon," "The Power and the Prize," "The Barretts of Wimpole Street" and "The Opposite Sex," will be included in the release list. Others include "The Fastest Gun Alive," "High Society," "Somebody Up There Likes Me" and "Somewhere I'll Find Him," all completed; "Lust for Life," now being edited; and the indie films "The Living Idol," "Julie," "The Iron Petticoat" and "A Man is 10 Feet Tall."

3,381 Ozoners C'Scope Geared

Drive-in possibilities for CinemaScope pictures have increased 69.5% since last spring, according to a 20th-Fox survey. Total number of drive-ins in the domestic market, U. S. and Canada, now equipped with CinemaScope is 3,381, representing a gain of 1,387.

As of last May, there were 1,994 ozoners with C'Scope installations, 1,976 in the U. S. and 18 in Canada. At present there are 3,321 in the U. S. and 60 in Canada, representing a gain of 1,345 and 42, respectively.

Despite the increase, 20th's revenue gain from the outdoor theatres in the first 18 weeks of this year was only 5.2% over the same period of 1955. Gain in the first quarter of this year over the same three-month period of 1955 was 2.75%.

The bad weather, particularly in the northeast during the early part of the drive-in season; hurt drive-in business hard. However, a strong pickup is expected in subsequent months. Based on 20th's 1955 statistics, the second quarter income from ozoners was 1.55% higher than the first, third quarter produced 80.6% more than the second and 360.5% above the first three months.

Second and third quarter periods, extending from April to September, represent the key outdoor months. Last year, for example, 20th derived 69.6% of its overall income from ozoners. Since the drive-in market for C'Scope pix has expanded considerably, 20th is hopeful of a hefty boost in revenue from this source during 1956.

6th Term for George Sidney

Hollywood, May 29.

George Sidney has been re-elected prexy of Screen Directors' Guild for a sixth consecutive term. Other officers voted in at annual election are Rouben Mamoulian, first v.p.; George Stevens, second v.p.; H. C. Potter, secretary; Lesley Selander, treasurer.

A paid-up mortgage to SDG headquarters, which opened June 5, 1955 and cost $300,000 was presented Sidney upon his reelection. A $20,000 check, from Screen Directors Playhouse tv show, was turned over to Guild's Educational and Benevolent Foundation.

'Thrillerama,' 2-Strip (70m) Pkge., Ready to Go; 25 Technicolor Prints

"Thrillarama Adventure," film made in a new dual-strip process, will be released by a newly organized Texas corporation, Thrillarama Releasing Corp. New company is headed by Albert H. Reynolds, president, and Dowlen Russell, v.p., both of whom are officers of Thrillarama Productions, the company which produced the film. Under the releasing policy established by the new company, the distrib arm will provide exhibitors with the special screen and booth attachments necessary for the presentation of Thrillarama, the name of the process, too. Combining of two 35m prints is said to provide effect equal to 70m film.

Thrillarama project was fuly developed and organized by a group of Texans whose headquarters are in Dallas. The process, as yet, has not been demonstrated to the trade or general press and, as a result, little is known of its quality in comparison to Cinerama, Todd-AO or other widescreen processes. The majority of information relating to Thrillarama has emanated from Dallas via press releases from the production company.

According to a most recent report, the company has completed 25 units of equipment for the presentation of Thrillarama. It has also appointed J. C. Skinner, chief engineer of Sterling Sales & Service Co., a subsidiary of Interstate Circuit, to head a staff of engineers assigned to "Thrillarama Adventure." Skinner and J. H. Davis, another Sterling engineer, have been responsible for all technical developments apart from the special cameras, which were designed by R. G. Wolff Productions of Hollywood.

The new picture and process will have its world premiere in Houston shortly. A complete equipment package, accompanying each date of the picture, consists of a screen frame, screen, traveler tracks and curtain, 5,000 ft. magazines, interlocks, lenses, and a specially patented device which mates the two pictures at the center of the screen. The equipment, it's said, can be assembled and dismantled in a few hours. The distribution company expects the delivery of 25 prints from Technicolor within a month.

Pat R. Notaro Succeeds Late Ben Wallerstein

Pat R. Notaro has been appointed west coast zone manager of Stanley Warner Theatres. He succeeds the late Ben H. Wallerstein whose assistant he had been since February of this year.

Notaro started his career in the Warner organization, predecessor of Stanley Warner, as an usher at the Warner Theatre in Pittsburgh. He left SW in 1952 to become v.p. of the Roth Circuit of Washington and returned to SW in February, 1956 as Coast district manager and aide to Wallerstein.

Ducats on Credit Idea Pends Anew

Film company officials are now giving active consideration to the idea of selling theatre tickets on a "charge it" basis. This type of operation was suggested as a possibility by Eric A. Johnston, president of the Motion Picture Assn. of America, at an MPAA board meeting several months ago at which time, it was agreed, the thought might be looked into.

Distribution v.p.'s of the film outfits at a New York meeting last Friday (25) gave it a verbal going-over and left the strong impression that it will be pursued further.

It's uniform opinion that ticket sales should be pegged to the convenience of the public and the "bill me later" plan for theatres could be made workable in a manner similar to the Diners Club operation.

Problem is the necessity of putting this on a national basis with, as an obvious necessity, the participation of exhibitors. Much organization work will be required.

Consumer subscribers to the Diners Club are issued identification cards which they show to restaurants, hotels, etc., which also are members. The consumer signs the check and DC guarantees payment less commission.

Plan is expected to be attractive particularly to first-run theatres which draw heavily on passers-by. Latter, mainly among the younger element, might not have the required cash for admission but could still attend by flashing the "charge it" card.

Revamp Tower, Dallas, For Todd-AO Projection

Dallas, May 29.

Interstate Circuit will spend over $50,000 to convert its midtown Tower for showing of all 55 or 65m films. First film will be "Oklahoma," Todd-AO release to come in June 14, and "80 Days Around the World" will follow in September.

R. J. O'Donnell, circuit chief, has set a reserved-seat policy, with two shows on most days. Tower is next door to the Melba where Cinerama "Seven Wonders of the World" debuted May 3.

(Shirley Jones, of "Oklahoma," plays Magnolia in "Show Boat," Aug. 20-Sept. 2, at State Fair here.)

Schwartz to Europe

Sol A. Schwartz, RKO Theatres prexy, takes off for Europe Friday (1) for a month's vacation. He's being accomped by Mrs. Schwartz.

On the itinerary are visits to France, Austria and Germany.

FILM SERIES ADJUNCT TO THE BARD'S TOWN

Stratford, Ont., May 29.

A program of films, featuring pictures from different countries, will be offered here during the fourth annual season of drama at the Stratford Shakespeare Festival. Fourteen film programs, each made up of a feature film accompanied by shorts and featurettes, will be presented from July 23 to Aug. 16 at the Avon Theatre here.

The pictures will include revivals as well as current films which have not had general distribution in Canada.

Rhoden Weeks' Activity

Kansas City, May 29.

Fox Midwest theatres are a beehive of activity as circuit swings into its annual Rhoden Weeks, top drive of the year. First of the two weeks opens May 30, with four houses here opening with "The Proud Ones" and personal appearance by Jeff Hunter sparking the event which honors Elmer C. Rhoden.

Player is in town Tuesday and Wednesday (30) for round of radio-tv-press interviews and series of autograph parties in lobbies of the theatres, Tower, Uptown, Fairway and Granada. Appearances here are part of a tour Hunter is making with the film, coming here from St. Louis and going on to Wichita Thursday.

Managers here, Roy Hill, Harold Guyett, Jess Spain and Charles Barnes, have lined up a special event every day for the two weeks, including midnight teen age shows, cartoon matinees, ladies days, and sneak previews. "D Day, Sixth of June" opens June 6 as the second week attraction.

Oscar No Help to a Short?

An Academy Award for a feature picture frequently results in as much as $1,000,000 in additional bookings. The Oscar nod, however, apparently adds little, if anything, to the revenue chances of a short subject. The experience of 20th-Fox with "Survival City," the single-reel CinemaScope featurette which copped an Oscar for the best short subject of the year, is disappointing.

As of last week, the film played off in only 12% of its 13,603 CinemaScope-equipped possibilities in the U. S. and Canada, a playoff of less than 2,000 bookings. Most discouraging to 20th, which is needling its sales staff to push the short, is the fact that the film has been bookable since last July. Anticipating heavy bookings for the film, the company made 325 prints available.

French Film Biz Sees Urgency Of More Foreign Trade; Looks to U.S.

Paris, May 22.

The French film industry has its eye on the U. S. market because it feels that there a better penetration may prove a real future source of French film income. Rising production costs and the general stability of the home market gross makes the export aspect more essential than ever. Combined foreign income for 1955 was $9,600,000 or $1,200,000 better than 1954. But the U. S. gave only $171,000 of this for 28 films and ranked seventh after West Germany, Belgium, Switzerland, Great Britain, Canada and Japan as a source of pix income.

Most French successes on the foreign markets have come from the appeal of the subject matter and treatment, with the name values of Gallic stars quite limited. This is especially true in the U. S. where Fernandel is one of the few stars to have developed a boxoffice name. Film sources here feel that most U. S. successes have been on audacity of theme or unusual mounting of story. Such moneymakers as "Diabolique," "Hulot's Holiday," "Letters From My Windmill," "Game of Love" and "French Cancan" have not leaned on name appeal.

Work of the Office Du Cinéma Francais, headed by Joseph Maternati, in N. Y. is being watched by film circles here in its development of new facets about the American market. Dubbing is felt to be an important thing but it is understood this will take a long while to adopt. Use of American tele to hypo Gallic pix is also being considered plus making Gallic pic names known.

An analysis of the foreign film income around the world denotes eight male and female players showing up in many top grossing films. This info shows the femmes to be Martine Carol, Marina Vlady, Francoise Arnoul, Brigitte Bardot, Michele Morgan, Dany Robin, Etchika Choreau and Danielle Darrieux with Fernandel, Gerard Philipe, Daniel Gelin, Claude Pascal, Jean Gabin, Jean-Pierre Aumont, Eddie Constantine and Jean Marais as the male names best known. Of the above, Misses Morgan, Darrieux, Robin and Bardot have been seen in American films.

Fernandel has become known in America via his sucessful "Sheep Has Five Legs" and video apppearances. Gabin, Philipe and Marais are known by the art house set. Gelin is in "The Man Who Knew Too Much" (Par). Constantine is that unknown American who made good here playing gangster types and Pascal is still an unknown quantity. The use of French name players in American films being made abroad is also encouraged to get Americans acquainted with them.

NATKE Asks Halt To Sale of British Studios And Cinema Tax Slash

London, May 29.

An appeal to the union's executive to take the initiative and halt the sale of film studios will be made at the bi-ennial conference of the National Assn. of Theatrical and Kine Employees, which opens in Edinburgh tomorrow (Wed.). The request will come from the Shepperton branch of the union, which has tabled a six-point action resolution.

In order to prevent a further deterioration in the studio situation, the motion urges a drastic reduction in admission tax and a higher percentage of the coin to go to film production. It advocates continuance of the National Film Finance Corp. and suggests a larger sum be made available to British producers.

In a bid to get a better deal for British pix abroad, the motion urges the executive to inaugurate high level talks with American and other interests. It also proposes that a conference should be convened of all interested bodies with a view to concerted action.

Another resolution, in the name of West End members, urges an amalgamation of all the existing unions in the entertainment industry and several motions have been tabled dealing with admission tax.

Hemingway Back With Big Fish for 'Old Man'

Havana, May 29.

Ernest Hemingway returned from his fishing expedition off the coast of Peru for "Old Man and the Sea." Hemingway went down to try to catch a big marlin for fishing scenes in the pic. His trip was a success, hooking one fish weighing 1,030 pounds and two others weighing about 750 pounds each. Previously, a special unit had unsuccessfully tried to catch the "big one" off Cuba and then off Peru before Hemingway went down to try himself.

Meanwhile, Warner Bros., producers of the film, announced that Santiago Puig, the fisherman who is credited with being the real-life fisherman of the book, has been enlisted as a "technical adviser" during production. Puig's home is in Cojimar, actual site of the novel where much of the filming is being done.

Upbeat in Aussie Film Prod. Looms

Sydney, May 22.

Between now and the end of the year, Aussie picture production is seen going on a major upbeat via British and U. S. activity. Ealing-Metro will be the first to get underway with the filming of local yarn "Shiralee," starring Peter Finch.

This will be followed by the Columbia-Warwick production setup of "The Broad Arrow," adapted from the bestseller, "Wards of the Outer Marsh."

"Robbery Under Arms," famed cops-and-robbers yarn, also will go before the cameras near the year's end via Ealing-Metro.

The Rank organization also will send a production unit here to do local scenes for an as yet untitled pic.

British Union Wants Nationalized Pix Biz

London, May 22.

The Communist-led Electrical Trades Union, at its annual conference last week, unanimously demanded the nationalization of the British film industry and the immediate restoration of renters' quota. The resolution adopted by the meeting was moved on behalf of the executive by Herbert Batchelor, who called the Quo'a Act an absolute mockery and the most dishonest piece of legislation ever perpetrated. When it came into operation, he noted, studio after studio closed down.

Both British and American film interests came in for harsh criticism in Batchelor's opening speech. J. Arthur Rank, he said, had been publicized as a great patron saint of British pix for falling over himself to close down studios. The Denham lot, the largest in Europe, had been turned into a depot for the American Army of Occupation.

27 Films Entered In S.E. Asia Pix Festival

Tokyo, May 22.

Nineteen features and eight shorts will be entered by the eight member countries of the Motion Picture Producers Federation of Southeast Asia in the third Film Festival in Southeast Asia to be held in Hong Kong June 12-18.

Masaichi Nagata, Daiei Motion Picture Co. of Japan prexy who also is federation chairman, also announced that special films will be shown at the festival by five non-member countries. Member companies of the federation are Japan, the Philippines, Free China, Thailand, Malaya, Indonesia, Hong Kong and Macao. Non-member countries participating will be India, Ceylon, South Vietnam, South Korea and Italy.

Japan will enter five features, two of them in color, plus four documentaries.

Cancel Locarno Pix Fest

Zurich, May 22.

Present boycott of Switzerland by film producers of Italy, France and Germany is blamed by the committee of the Locarno Film Festival for cancelling this year's festival (traditionally held in July) until 1957. Boycott arose from the Swiss distribs' decision to pay no more than a certain minimum guarantee. So far, no solution to the problem has been reached as yet.

U. S. distributors are untouched by the hassle, these having their own setups in this country.

'Marty' May Still Enter Czech Picture Festival; State Dept. Favors It

Paris, May 22.

"Marty" still may be checked into the forthcoming Czech Film Fest in Carlsbad (Karlovy Vara), to be held July 12-31, according to the Czech West European State Film rep Ladislas Kachtik. Since the U. S. State Department is for it and the Motion Picture Export Assn. is against it, this may be overcome by producers Hecht and Lancaster, entering the film in the fest themselves. Reportedly the State Dept. has asked the producers about this, and they may be willing to send the pic to the fete as a special invited American film.

If "Marty" goes to the Carlsbad show, the MPEA and State Dept. will probably send observers to the fest which may lead to overtures for film sales possibly to be instituted between MPEA and the Iron Curtain countries. Only thing holding up actual sales talks is the go-ahead sign from the U. S. major prexies and an official move from the Russo State Film Center.

MPEA rep Marc Spiegel has been conferring with the Russo West European film rep, M. Lebedeff, on an unofficial plane here. Spiegel is now waiting for more conclusive talks. Satellites have all been making offers on their own for Yank films.

SWISS EXHIBS SQUAWK VS. LARGE SCREEN TV

Zurich, May 22.

Reproduction of telecasts on large screens in public restaurants in the Tessin (Italian part of Switzerland), has prompted the Swiss Cinema Assn. to petition the police of the canton Tessin. Request is made that this kind of public telecasting be made subject to a concessions' duty. Reason given is that these performances are in special locales and therefore compete with regular film houses.

The association, in its petition, considers it wiser to take adequate measures in time rather than to seek injunctions once the operations are in full swing. It proposes that the police department either restrict the right to project large-screen television to cinemas only or to make such projections subject to the same regulations valid for regular cinemas.

Highbury Film Plant Closes For Summer

London, May 22.

High-Definition Films is closing its Highbury studios during the summer for reconstruction and installation of new electronic recording equipment, but will continue to function from its recently acquired workshops and labs.

Since the beginning of this year, the HDF studio has been used for pre-filming a number of top commercial tv series, including "Take Your Pick," "Double Your Money," "My Wildest Dream" and "Noddy." The studios hold a record of four hours 31½ minutes screen time filmed in four shooting days. Since January, the minimum daily output has never fallen below 30 minutes screen time.

Tax Angle: Concerts

Washington, May 29.

For purpose of exemption from the 10% admission tax, the term "concerts" includes ballet and classical dance performances, Internal Revenue Service has just ruled.

The exemption is applicable when musical accompaniment is required.

French Pic Producers Shun Specs, Cut Costs With Comedies, Remakes

Paris, May 22.

Unlike the U. S. trend to spectacle films, upcoming Gallic production appears to be cutting down on the costly historical costumers and centering on comedy, social films, and a big number of remakes. This type of film-making would cut down production overhead somewhat and might make for a more balanced fiscal film picture here, with local and foreign income on an upbeat.

About the only costume specs on the horizon are "Til L'Espiegle," with Gerard Philipe doing his first direction stint; Jean Renoir's "Elena Et Les Hommes" (an English and French version, making Ingrid Bergman's first comedy) and Rene Clement's "Gervaise."

Gangster films have faded and in their place loom some socially slanted pix with the perennial joy girl again in for rehabilitation and affectionate study. Leonide Moguy's "Le Long Des Troittoirs" (Along the Sidewalks) will study the case of a girl pushed into a life of disrepute by a gigolo while "La Fille Elisa" will depict a turn-of-the-century respectable prostitute. "Assassins Du Dimanche" treats motorists responsibility. Robert Bresson's "Un Condamne A La Mort" (A Condemned Man Escapes) will detail the life of a prisoner of war.

A pic version of Arthur Miller's "Crucible," "Les Bijoutiers De Clair De Lune," "Paris-Palace Hotel," life in a gaudy hotel, and "La Traversee De Paris," covering occupation days of the last war are also on tap.

Undraped chassis will not be neglected in a $1,000,000 picturization of "Folies-Bergere," "Mannequins De Paris," "Zaza" and "Paris By Night." Remakes include "Notre Dame De Paris," with Gina Lollobrigida and Anthony Quinn; "Les Miserables," "Arsene Lupin," "Michael Strogoff," "Sans Famille" (Nobody's Boy) and "Kean."

Richmond-Power to Do 2 Brit. Pix This Year

London, May 22.

Copa Productions, the Ted Richmond-Tyrone Power producing outfit, has lined up two British pix for filming this year. Power will star in both. They will be produced by John R. Sloan for release through Columbia.

The first, skedded to start rolling at Shepperton July 2, is "Seven Waves Away," which will be directed by Richard Sale. It will be followed in September by "Lorenzo the Magnificent," which will go in location in Florence late in September, with interiors to be filmed later at Shepperton.

102 Jap Permits To 10 U.S. Majors

Tokyo, May 22.

The Japanese government foreign film import policy for the fiscal year 1956-57 was fully okayed May 15 when the Finance Ministry released a supplement to the earlier April 3 announcement. Additional information covers final adjustment of fraction quota holdings by importers, bonus import licenses and quota-less import of educational films.

Final juggling of fraction quotas gives the 10 U. S. majors 102.09 licenses which the ministry said will be 102 import permits to be divided among the companies under the MPEA global division plan. Eight other importers were granted 20 licenses to bring in films from the dollar area. Ten importers received a total of 44 licenses for use in non-dollar areas.

Import-export companies which earn a total of $30,000 from the export of Japanese films may import one extra film for each $30,000 grosser, the ministry announced. They must submit heavily documented proof of the earnings with each application. Eight bonus licenses will be awarded during the fiscal year to films released here during the calendar year which a jury from the Finance and Education Ministries consider "superior." In announcing conditions for these awards, the Finance Ministry said that, unlike the previous year's policy, films which do not win in the first half-year competition may not be resubmitted for second judging.

New Income Tax Gimmick For British Show Biz

London, May 22.

A new plan to enable entertainers to pay their income tax commitments out of earnings instead of allowing arrears to accumulate has been designed by the government and incorporated into the finance bill, now before Parliament. Introducing the new clause, the Financial Secretary to the Treasury told Commons that it was not meant to be a reflection on the entertainment profession.

Unlike other employees, who had their tax deducted automatically at the source, entertainers were in a different class. And the changes were aimed at enabling the tax to be paid as near as possible to the due date.

The new arrangement would permit expense claims to be dealt with "expeditiously, expertly and uniformly." The Minister added that the new proposals were the outcome of careful study of entertainers' tax problems.

Start 'Bundle' in Havana

Havana, May 22.

Filming of "The Big Boodle" is scheduled to begin near Havana this week. The full-length film, being produced by Louis F. Blumberg, is based on the novel of the same name by Robert Sylvester.

Errol Flynn is starred with Rossana Rory, Italian-English star, playing opposite. Also in the cast are Pedro Armendariz and Gia Scala.

Noise Sleuths to Meet In Cambridge for Int'l Powwow on Acoustics

Cambridge, Mass., May 29.

Musical acoustics, production of music and speech sounds and design of enclosures for good hearing conditions will be one of the features of the second International Congress on Acoustics here June 17-23 with more than 500 of the world's leading authorities on sound and noise control taking part.

Harvard U. and M.I.T. will be joint hosts. Sessions will be held in conjunction with 51st meeting of Acoustical Society of America, a member of the American Institute of Physics.

It's largest technical meeting on acoustics in history.

Brisson Mulls 'Fanny' And New Delhi Offers

Minneapolis, May 29.

In final frame of five-week Hotel Radisson Flame Room engagement here, Carl Brisson is mulling two offers for the summer. One from Lillian Schary of the Paul Small agency is to play the Ezio Pinza "Fanny" role for 10 weeks in California. He's also wanted by the Hotel Imperial, New Delhi, India. It's one of the few countries where he hasn't played yet.

Following his local engagement, Brisson goes to the Hotel Duluth, Duluth, for his first engagement there. It's same spot where Hildegarde was booked for her initial Duluth visit.

Palladium TV Show Layoff

London, May 22.

"Sunday Night at the London Palladium," one of the top programs on Britain's commercial tv network, is to be laid off during the summer months. The final airing will be June 24, with the show returning in the fall.

It will be replaced by "Sunday Night at Blackpool," a George & Alfred Black presentation, which will continue to feature "Beat the Clock." Tommy Trinder, resident emcee on the Palladium show, will perform a similar chore from Blackpool.

HITCHCOCK'S

NEW CHAMPION... FOR PARAMOUNT!

The nation's new boxoffice champion "takes over No. 1 position with whopping trade!" reports Variety's coast-to-coast survey. And Variety headlines it the leader in key city after key city: "Socko—St. Louis!" "Boffo—Philadelphia!" "Huge—Boston!" "Whopping—Chicago!" "Stand-out—Buffalo!" "Great—Pittsburgh!" And "A Smash at the New York Paramount where it's in for long run!"

PARAMOUNT PRESENTS

JAMES STEWART · DORIS DAY

in

ALFRED HITCHCOCK'S

THE MAN WHO

KNEW TOO MUCH

Directed by ALFRED HITCHCOCK · Screenplay by JOHN MICHAEL HAYES

Based on a Story by Charles Bennett and D. B. Wyndham-Lewis

COLOR BY TECHNICOLOR

VISTAVISION

Amateau Sets Up Coast Shop

Syndicate Romances Co-op Film Deals For Portugal And Spain—One-Quarter Hollywood Costs

Hollywood, May 29.

Complete or partial financing for American producers interested in film making in Spain and Portugal is being offered by a new foreign syndicate, A. J. Amateau Co., which has set up offices here in an effort to attract Hollywood production talent. Syndicate consists of several wealthy persons in the two countries, none connected with the film biz as such, and headed by Amateau who is now here.

Syndicate already has had two American films completed under its sponsorship, Republic's "Lisbon" and Warwick's "Cockleshell Heroes." Outfit also has an agreement with Mike Frankovich for one or more films.

Production in Spain and Portugal, Amateau contends, costs about one-quarter of the Hollywood cost without loss of quality. Figure also is about one-third or one-half the cost of other foreign production centers. Plan makes two well equipped studios, the Tobis in Lisbon and the Orphea in Barcelona, available to participating producers. Technicians familiar with American techniques are available and the governments also are ready to offer assistance.

For total financing, producer supplies a letter of credit from a U. S. bank for the full amount of the cash budget in favor of Amateau European Production Organization. AEPO finances the entire budget at the rate of six percent interest and then receives total payment from letter of credit on delivery of the negative, or gets "above the line" charges on delivery with the balance within 90 days.

Probe Aftermath

Continued from page 5

practices of the film companies, it would devote its efforts to a single company, or a single policy, or a single picture." It was clearly stated that 'War and Peace' would receive the "package" treatment as soon as exact terms for distribution were known."

Other developments of the Allied sessions:

The Allied emergency defense committee stated "it is not felt that the distributor witnesses have damaged the fundamental of the exhibitors' case."

The board expressed "deep resentment that Adolph Schimel, of Universal, and Louis Phillips, of Paramount, misused the Congressional hearings as a forum for intemperate and scandalous attacks on exhibitors whose only offense was to present information to that committee."

The board said chances of eliminating the remaining admissions tax at this session of Congress are "uncertain," but predicted that if not forthcoming this year, "it is a sure-shot for 1957."

The board, at the suggestion of Spyros Skouras, is making a survey of audience preferences but believes that what is needed is more family type pix, such as "The Kettles," "Andy Hardy" series and "Long, Long Trailer."

Allied prexy Rubin Shor and board chairman Abram F. Myers have notified the Justice Department that they have no objection to Si Fabian buying into WB, so long as he completely divests his Stanley-Warner interests.

Satchmo Feature

Continued from page 1

of the tour had been made for a "See It Now" program earlier this year.

Gold Coast tour was a sock success in terms of the mass turnout to see the trumpeter and the wild acceptance he received. Friendly believes privately-financed visits like these will do more in the Cold War than most diplomatic missions.

Cost Lopping

Continued from page 5

with all films. Some don't lend themselves to it. Test engagements at a limited number of first runs usually show the wisdom, or lack of it, in spending high for the campaign.

New Ballyhoo Approach

Being looked for, as a consequence, is the manner of building public consciousness of films in general, almost institutionally. The ad pub committee of the Motion Picture Assn. of America, chaired by Paramount's Jerry Pickman, sat in a four and a half hour session in New York last Wednesday (23) to tackle the problem. Ideas were dropped—such as a revival of the "Movietime U. S. A." campaign, execs calling on newspaper editors and publishers for more film attention, market research, press tours of Hollywood, etc.—but no formal action was taken, nor was any single broad program recommended. As each company rep was called upon to offer a suggestion, several of them merely said, "I pass." So committees were appointed for further investigation and another meeting is set for next week.

One decision made by the group was to eliminate the formal dinner that went with last Wednesday's session. At the next conclave, only sandwiches will be served so the conversation may continue while the ad-pub experts partake of their nourishment.

As for streamlining distribution, talk among the MPAA sales managers committee, also conducting current meetings, so far has focused on the elimination of certain exchanges, such as New Haven and Hartford to name a couple, and the pooling of physical facilities for handling film. Latter covers print shipping, inspection and storage.

Both proposals have been given trade attention in past but nothing came of either in the tradition-bound industry.

Meanwhile, MPAA has set up a new, special committee of execs whose job is to explore all possibilities concerning both the cost-cutting and public lures. Group comprises members of both the MPAA board and its distributors' committee, including Arthur M. Loew, Spyros P. Skouras, George Weltner, John J. O'Connor, and Abe Montague. Reflecting the urgency of the situation, they've been asked to give as much time as possible to meetings to exchange ideas and the pursuit of proposals which are mutually acceptable. "Progress" reports are to be made periodically to Eric A. Johnston, president, and the full MPAA board.

Fading Pioneers

Continued from page 1

duction topper, also unloaded his holdings but it's strongly suggested he'll stay on as head of the studio (separate story on page 3).

Herbert J. Yates has taken preliminary steps toward relinquishing his longtime hold on Republic Pictures and its predecessor companies. Beverly Hills investment firm of Cantor, FitzGerald & Co., has acquired an option to buy Yates' vote-controlling stock in Rep.

50 Years With Loew's

Joseph M. Schenck who, with brother Nicholas M. Schenck, was associated with Marcus, Loew's nearly 50 years ago and subsequently segued into production, has severed his final connection with the industry by yielding his stock in United Artists Theatres Corp. to George P. Skouras.

At Paramount, Adolph Zukor is continuing as board chairman but, at 83, for years now has been leaving most exec responsibilities to president Barney Balaban.

Earlier this year Mary Pickford, one of the original founders of United Artists (the year was 1917) divested her one-third stock in UA to the management team headed by president Arthur B. Krim and board chairman Robert S. Benjamin.

Nicholas M. Schenck, having taken on board chairman status at Loew's to make way for Arthur Loew in the presidency, is still referred to as the "General" in the trade. But the prominent role he's played, throughout the entire industry and not just within the Loew's murals, is now drawing less of a spotlight.

No pioneer he, but Darryl Zanuck nonetheless has written some of the history of films. He produced some of the feature talkers for the Warners, teamed with Joseph M. Schenck in 20th Century Pictures, which led to 20th-Fox and his job as topkick of that major studio. Zanuck is now exiting, to produce films independently in partnership with 20th.

The Skourases, naturally, go way back, too, but had their origin in the theatre business in St. Louis. The key figure in the pioneering of the 20th-Fox predecessor operation was William Fox. Thus, Spyros P. Skouras, president of 20th, isn't billed as a "founding father."

Louis B. Mayer, whose reputation as M-G studio head was spread the world over, has been on the bench for several years. That Mayer would be again active in film work had been widely expected but this has never materialized. Except for theatre interests, he's on the sidelines.

Sam Katz, who co-founded Balaban & Katz with the Balabans, and later went into production, likewise has been out of action but now is ready to form a new partnership, with Joe Pasternak, as the latter switches from contract to indie producer status, probably remaining at Metro although also mentioned going Columbia.

Al Lichtman, vet of all phases of the business and onetime partner of B. P. Schulberg, bowed out recently as director of distribution of 20th-Fox, is now planning indie production.

Perhaps it's significant that Cecil B. DeMille's next picture will be produced under his own aegis but the actual producer will be Henry Wilcoxon, his longtime associate. Thus marking the first time that DeMille, who's 75, and now putting the final touches on his mammoth "The Commandments," will not call the turns on his own production.

Wrapping it up, the industry has reached that point on the calendar where the generals are doing a fade. All the aforementioned are men of means, to be sure, although the $22,000,000 going to the three Warners and the $10,000,000 earmarked for Yates, through their respective stock divestitures, represents interesting backlogs of capital. In any event, it's a new era.

Senate Decision

Continued from page 3

the withering personal attack made by Phillips and other distrib witnesses on prexy Rube Shor. In addition to officially censuring Phillips and Schimel, Allied leaders felt that Phillips' comments represented a "vendetta" rather than a factual presentation of the facts. Written replies to the distributor testimony are currently being prepared for insertion in the record.

Both exhibition and distribution are claiming "victories" as a result of the facts presented to the Senate committee, although impartial observers are inclined to believe that the distributors make an excellent showing in answering the exhibitor charges. Distribs themselves feel that they have succeeded in changing the views of Sen. Hubert Humphrey, D., Minn., who had at first appeared to favor the exhibitors' case.

Almost everybody agreed that the hearings, more than anything else, placed in sharp focus the changes that are taking place in the industry. That the industry is not completely "healthy" economically was evident from the testimony offered by both groups. Except for possible help via elimination of the Federal admissions tax, no concrete proposals were presented as to what efforts can be taken to preserve the structure of the business as it has functioned for many years.

Over and over again, it was hammered home that television was making serious inroads, that theatrical pictures can only survive if "blockbuster" entertainment can be offered, that the production and talent costs for "big" pictures prevent the producers from turning out films on an assembly line basis, and that some theatres, even given product free, cannot survive in today's market.

Other factors listed as contributing to the falling boxoffice were the dispersal of urban populations, the rash of installment and home buying, and the emergence of unemployment in some sections of the country.

The hearings, to some extent, cleared the air. It crystallized the issues and placed in the forefront the many problems confronting the industry. However, it increased the bitterness between distribution and exhibition since, for the first time perhaps, attacks were made on a personal basis rather than on a group as a whole.

The effect in the relationship between the two segments of the industry may be bitter as a result, but there are many who feel that the clash of personalities will soon be forgotten and that distribution and exhibition, realizing the "tough days" ahead for the industry as whole, will make a concerted effort to bring about an armistice so that both groups can combine to fight equally the common enemy—the slumping boxoffice.

North's Exhibs

Continued from page 7

—exhibitors feared the consequences. They were sure that a Negro in the theatre would cost them a marked boxoffice loss.

But when Warner and Loew houses removed the "color line," the protests which arose subsided in a matter of weeks. Wilmington Negroes still patronize their own "colored" theatres but are seen on Main St. in increasing numbers. Still another case is that of Columbus, where Negro organizations years ago campaigned for equal rights in a tense situation replete with arrests, law suits and bitterness. Today the problem no longer exists.

As with Columbus, segregation long ago disappeared in northern cities such as New York, Chicago, Detroit and Philadelphia.

But in the deep south there's been little, if any, change. Some theatres have "colored balconies" and separate entrances for Negroes. Most communities have "colored" theatres and no Negro attends first run houses.

In line with the motion picture industry's enterprise in lowering the segregation bars in theatres is its long standing custom of mingled white and Negro players on the screen. At one time it was considered improper to have a Negro in a cast of white thespians, except when the Negro portrayed a valet, maid or other menial. Only in Memphis and similar places did objections arise when screen desegregation took effect. Today, of course, there's no color line in casting films, plays or tv shows.

Amusement Stock Quotations

(N.Y. Stock Exchange)

For Week Ending Tuesday (29)

1956 High	1956 Low		Weekly Vol. in 100s	Weekly High	Weekly Low	Tues. Close	Net Change for week
32½	24⅝	Am Br. Par Th	296	31¾	29⅞	31	— ⅛
28⅜	23⅛	CBS "A"	110	24½	23⅛	23½	— ⅝
28¼	23	CBS "B"	63	24¼	23	23⅝	— ⅜
26¾	19⅛	Col Pix	83	21⅝	19⅛	19½	—1½
16⅜	14⅛	Decca	61	14⅞	14⅜	14¾	— ⅛
95⅞	75¾	Eastman Kdk	91	87½	84¼	85½	—2⅛
4⅞	3⅝	EMI	231	3⅞	3⅝	3¾	—
25⅛	18⅞	Loew's	436	27⅞	22⅛	23¼	—
9¼	7⅞	Nat. Thea.	220	8⅛	7⅞	8	—
36½	30¼	Paramount	104	30⅞	30¼	30¾	— ⅝
36½	22	Philco	605	25¾	22	23	—2⅝
50⅜	41⅛	RCA	475	43⅛	41⅝	43	+ ⅜
9	8⅛	RKO Picts.	201	8⅝	8¼	8⅜	— ⅛
12	9½	RKO Ind	89	9¾	9½	9¾	+ ⅛
8⅞	7¼	Republic	107	8⅞	7¾	8¼	— ⅜
15⅛	13¾	Rep., pfd	5	14⅛	13⅞	13⅞	— ⅛
17¾	15¼	Stanley War.	42	16⅛	15¾	15⅞	— ⅛
27¾	22⅛	Storer	32	26	23¾	24	—1¼
29¼	21⅛	20th-Fox	124	25⅜	23	24⅜	—1
29½	25⅛	Univ. Pix	3	25¼	25¼	25¼	—1
82½	76	Univ., pfd	†90	77	76	76	—2
24⅝	18½	Warner Bros.	118	22⅛	20¾	21⅞	— ⅛
141¼	108⅛	Zenith	52	115½	108⅛	111	—3⅛

American Stock Exchange

6⅛	3¾	Allied Artists	63	4¼	3¾	4⅛	—
13¼	10½	All'd Art., pfd.	10	10½	10	10	— ½
2⅛	1½	C & C Super	151	1⅝	1½	1½	—
10	8	Du Mont	110	6½	6	6⅜	— ¼
4⅝	3	Nat'l Telefilm	48	4⅜	4⅛	4½	+ ⅛
5¾	2¾	Skiatron	32	3⅝	3⅜	3½	— ⅛
12⅜	11⅜	Technicolor	93	11⅞	11⅝	11¾	—
4½	3⅛	Trans-Lux	24	3⅜	3¼	3⅜	— ¼

Over-the-Counter Securities

	Bid	Ask	
Ampex	34	36¾	— ⅛
Chesapeake Industries	2¾	3½	—
Cinerama Inc.	1⅛	1⅝	—
Cinerama Prod.	3	3½	—1
Du Mont Bdcast	6¾	7½	— ⅛
Guild Films	3¼	3¾	— ⅛
Official Films	1⅞	2⅜	— ⅛
Polaroid	66½	68½	— ½
U. A. Theatres	6⅝	7⅝	— ¼
Walt Disney	41½	45½	—2

† Actual Volume.

(Quotations furnished by Dreyfus & Co.)

Sol Siegel

Continued from page 3

ent, specifically the participations demanded by top players? "If you have anything they want to do, most of them will overlook percentages," Siegel replied. "A good part in a good property is an insurance policy for the stars who will not pass it up for percentage demands." Only Crosby has a percentage in "Society" and this is a "reasonable one," said the producer.

Film is his first for M-G under a deal that calls for, at least, four productions in two and a half years. His next, expected to roll in Paris Sept. 1, is "Les Girls," with another new score by Porter and four star players, of whom Gene Kelly, Leslie Caron and Mitzi Gaynor already are set. George Cukor will direct.

M-G provides the major part of the financing for Siegel's output under the company's recently-adopted policy of partnership deals with outsiders.

Warner Strife

Continued from page 3

Fabian associate, Lapkin actually is a free agent and couldn't be prevented, legalistically, from moving in on WB.

As for the fate of the company itself, physically, it's seen as a cinch that Semenenko didn't buy control for the only purpose of being in the picture business. There figure to be some spinoffs of assets if banker is to recoup at least part of the $22,000,000 invested in buying out the Warners' stock.

Harry M. Warner originally balked at the stock sale but finally acquiesced when his deal with Semenenko was sweetened up. It's believed that "H. M." was given $30 per share for his holdings as against the $27.50 paid to Jack L. and Maj. Albert Warner. Deal also provides for all three to remain on the board.

Reader's Digest

...THE BIGGEST PUBLICATION IN THE WORLD WILL PRE-SELL THE BIGGEST PICTURE IN U-I HISTORY!

Full page color ads in both domestic and global editions mark the first time any motion picture studio has reached the 17,300,000 circulation of this great publication!

ANOTHER FAMOUS PRE-SELLING FIRST FOR U-I!

and More Color Ads... LOOK Collier's BOY'S LIFE Screen stories The American Weekly Family Weekly modern screen TRUE THE MAN'S MAGAZINE

A COMBINED READERSHIP OF 131,000,000!

PRE-SOLD! through BILLBOARDS in 400 COMMUNITIES!

Spectacular, luminous "Day-Glo" 24 sheets from coast-to-coast . . . power pre-selling in 48 markets! A population of 30,000,000 . . . and will be seen more than 450,000,000 times!

PRE-SOLD! on 91 TV STATIONS NATIONALLY!

Coast-to-coast TV spot campaign will pre-sell from the TV screens in more than 21,600,000 homes!

Away All Boats!

COLOR BY TECHNICOLOR IN VISTAVISION MOTION PICTURE HIGH FIDELITY

starring
JEFF CHANDLER · GEORGE NADER
JULIE ADAMS · LEX BARKER

co-starring
KEITH ANDES · RICHARD BOONE · JOCK MAHONEY
CHARLES McGRAW · WILLIAM REYNOLDS · JOHN McINTIRE AND FRANK FAYLEN

Directed by JOSEPH PEVNEY · Screenplay by TED SHERDEMAN
Produced by HOWARD CHRISTIE · A UNIVERSAL-INTERNATIONAL PICTURE

Film Reviews

Continued from page 6

The Proud Ones

Belle ..... Lois Ray
Guard ..... Jack Low
The Weasel ..... Ken Terrell
Editor ..... Harrison Lewis
Hotel Clerk ..... Don Brodie
Driver ..... William Fawcett
Saloon Barker ..... Ed Mundy
Man on Make ..... Jackie Coogan
Helen ..... Juanita Close

20th-Fox has an exceptionally well-presented outdoor drama in "The Proud Ones." It's certain to hit the mark with western fans, and can prove to be an attractive entry for those who usually do not go for frontier actioners. A credible story with excellent dramatic values, direction that sharpens them and builds suspense, and strong performances by an able cast are among the entertainment assets of this well-thought-out Robert L. Jacks production.

Robert Ryan, Jeffrey Hunter and Robert Middleton are the male cast toppers. Playing a marshal who knows his business, a young man who has not yet determined where he is going, and a gambling saloon operator, respectively, the trio responds exactly right to Robert D. Webb's forceful direction. For femme interest, Virginia Mayo stars, and she gives the pic a performance asset as the girl who loves the marshal. Other acting assists come from Walter Brennan, town jailer; Arthur O'Connell, nervous deputy; Ken Clark and Rodolfo Acosta, deadly gunmen; George Mathews, Whit Bissell, Paul Burns, Richard Deacon and others.

Script by Edmund North and Joseph Petracca, from the novel by Verne Athanas, provides believable shadings to the characters and situations as the plot moves through a dramatic study of a Kansas frontier town suddenly become rich and riotous with the entry of the railroad and trail herds. How Ryan works out his personal and duty obligations, proves that sometimes the use of a gun is necessary, and wins over a young man to his side in the climaxing battle with the town's evil forces, is suspensefully and engrossingly presented. Noteworthy is the script and directorial avoidance of over-statement, resulting in a taut 94 minutes of footage.

The footage looks great in CinemaScope and De Luxe Color as photographed by Lucien Ballard. Editing, art direction and other technical credits merit mention. Picture has a good score by Lionel Newman, albeit over-emphasized in some of the more suspenseful sequences. A simple whistled, behind-scenes theme is very effective for mood. *Brog.*

Secret of Treasure Mountain

Slow, dull re-telling buried treasure.

Hollywood, May 16.

Columbia release of Wallace MacDonald production. Stars Valerie French, Raymond Burr, William Prince, Lance Fuller; features Susan Cummings, Pat Hogan, Reginald Sheffield, Rodolfo Hoyos. Directed by Seymour Friedman. Screenplay, David Lang; camera, Benjamin H. Kline; editor, Edwin Bryant. Previewed May 15, '56. Running time, 67 MINS.

Audrey Lancaster ..... Valerie French
Cash Larsen ..... Raymond Burr
Robert Kendall ..... William Prince
Juan Alvarado ..... Lance Fuller
Tawana ..... Susan Cummings
Vahoe ..... Pat Hogan
Edward Lancaster ..... Reginald Sheffield
Francisco Martinez ..... Rodolfo Hoyos
Sheriff ..... Paul McGuire
Sam ..... Tom Hubbard
Stub McCurdy ..... Boyd Stockman

This is a poor action programmer, re-telling a familiar outdoor theme about buried gold at such a dull pace there's little to recommend it. The footage is short at 67 minutes, but the picture is long.

David Lang's screen story bears a certain basic resemblance to Columbia's 1949 "Lust For Gold," as does some of the stock footage included in this Wallace MacDonald production. Plotting and dialog are hackneyed, so there is nothing the direction by Seymour Friedman nor the thesping can do to make events even vaguely believable.

A multi-million treasure in gold is the plot lure. The early-day Fort Knox was buried by a Spaniard, who in turn was killed by Apaches and an Indian curse put on the land and cash. Apparently the Apaches didn't believe in the power of their curse, though, so some 200 years later, a redskin posing as a white stands guard. When some adventurers come along and one of them gets on the scent of the hoard, things happen and greed crops out, both for gold and gals. When the plot's all over, the gold's still cached and the bad men are dead.

William Prince, who appeared in the '49 "Lust," is again a good guy in this and his basic honesty gets him the gal, Valerie French, daughter of English remittance man Reginald Sheffield, who has sought the desert for his health. Raymond Burr is the stereotype baddie, Lance Fuller the masquerading Indian guardian. Susan Cummings, Pat Hogan and Rodolfo Hoyos are among featured players.

Benjamin H. Kline's photography and the other technical credits are standard for the budget. *Brog.*

Screaming Eagles

Good war actioner.

Hollywood, May 16.

Allied Artists release of Samuel Bischoff, David Diamond production. Stars Tom Tyron, Jan Merlin, Alvy Moore, Martin Milner, Jacqueline Beer; features Joe di Reda, Mark Damon, Paul Burke, Pat Conway, Edward G. Robinson Jr., Ralph Votrian. Directed by Charles Haas. Screenplay David Lang, Robert Presnell Jr.; story, Virginia Kellogg; camera, Harry Neumann; editor, Robert S. Eisen; score, Harry Sukman. Previewed May 14, '56. Running time, 80 MINS.

Mason ..... Tom Tryon
Pauling ..... Jan Merlin
Grimes ..... Alvy Moore
Corliss ..... Martin Milner
Marianne ..... Jacqueline Beer
Dubrowski ..... Joe di Reda
Lambert ..... Mark Damon
Drecf ..... Paul Burke
Forrest ..... Pat Conway
Smith ..... Edward G. Robinson Jr.
Talbot ..... Ralph Votrian
Foley ..... Paul Smith
Hernandez ..... Bobby Blake
Torren ..... Bob Roark
Peterson ..... Bob Dix
Nolan ..... Wayne Taylor
Hans Schacht ..... Robert Boon
Gustav Bormann ..... Peter Michaels

The formula war action in "Screaming Eagles" is stirred up at an okay pace so it averages out as a good entry for regular program bills. Additionally, it nicely showcases a number of newer male faces. Younger filmgoers, particularly the action-minded male teeners, will accept this one.

Screenplay by David Lang and Robert Presnell Jr. from a story by Virginia Kellogg, rounds up a group of stereotype characters and situations for the cast to enact under Charles Haas' direction. Latter keeps the Samuel Bischoff-David Diamond production going at a pace fast enough to hold overall interest in the familiar doings.

Tom Tyron plays a surly private replacement in the 1st Platoon, Company D, 101st Airborne Inf. Division, whose association with an understanding lieutenant, well played by Jan Merlin, and other heroes of the group brings about a change of character. The platoon's Normandy D-Day mission to take and hold a bridge. In trying to make its way to the bridge after parachuting into France, the group valiantly fights its way through all sorts of Nazi opposition, even rescues a French girl, Jacqueline Beer, and takes her along on the heroic junket.

Cast acquits itself excellently. Rating a nod, In addition to Tyron, Merlin and Miss Beer, are Alvy Moore, Martin Milner, Joe di Reda, Mark Damon, Paul Burke, Pat Conway, Edward G. Robinson, Jr. Ralph Votrian and others.

Lensing by Harry Neumann, art direction, settings, editing and other technical assists handle the physical layout expertly. Harry Sukman's music is okay. *Brog.*

Light of the Stars
THE HOLLYWOOD KNICKERBOCKER
IN THE HEART OF HOLLYWOOD CALIF.

New York Theatre
RADIO CITY MUSIC HALL
Rockefeller Center
"BHOWANI JUNCTION"
starring
AVA GARDNER • STEWART GRANGER
in CinemaScope and Color
An M-G-M Picture
and SPECTACULAR STAGE PRESENTATION

'Knew To Much' Nifty $12,000 in Dull Indpls.

Indianapolis, May 29.

A soggy weekend here further depressed slow firstrun biz current here. "Man Who knew Too Much" at Keith's is the only pic getting okay biz. It is sockeroo. "Tribute to a Bad Man" at Loew's and "Tap Roots" at Circle are getting mild interest. Greater Indianapolis chain closed Lyric this week for summer.

Estimates for This Week

Circle (Cockrill-Dolle) (2,800; 50-80)—"Tap Roots" (U) and "Kansas Raiders" (U) (reissues). Tepid $6,000. Last week, "Maverick Queen" (Rep) and "Steel Jungle" (WB). $6,500.

Indiana (C-D) (3,200; 50-80)—"Great Day in Morning" (RKO) and "Siam" (Indie). Sad $1,500 in three days. "Distant Drums" (WB) and "Dallas" (WB) (reissues), $4,000 in four days. Last week, "World Without End" (AA) and "Atomic Man" (AA), $6,000 in 5 days.

Keith's (C-D) (1,300; 70-95)—"Man Who Knew Too Much" (Par). Nifty $12,000. Last week, "Serenade" (WB) (2d wk). Slow $4,500.

Loew's (Loew) (2,427; 50-80)—"Tribute to Bad Man" (M-G) and "Crime Against Joe" (UA). Dull $6,500. Last week, "Patterns" (UA) and "Killer Is Loose" (UA), $3,500 in 5 days.

CHICAGO

(Continued from page 9)

(6th wk). Hefty $11,000. Last week, $13,000.

McVickers (JL&S) (1,580; $1.25-$3)—"Oklahoma" (Magna) (22d wk). Sturdy $21,000. Last week, $22,000.

Monroe (Indie) (1,000; 67-87)—"Untouched" (Indie) and "Fury in Paradise" (Indie). Okay $5,000. Last week, "Husband for Anna" (IFE) and "Love in City" (IFE), $2,500 in 3 days.

Oriental (Indie) (3,400; 98-$1.25)—"Man Who Never Was" (20th) and "On Threshold of Space" (20th). Swell $29,000. Last week, "Mamie Stover" (20th) (2d wk), $19,000.

Palace (Eitel) (1,484; $1.25-$3.40)—"Cinerama Holiday" (Indie) (50th wk). Stout $24,300. Last week, $28.000.

Roosevelt (B&K) (1,400; 65-98)—"Tribute to Bad Man" (M-G) and "Apache Ambush" (Col) (2d wk). Dull $15,000. Last week, $17,500.

State-Lake (B&K) (2,400; 98-$1.25)—"Helen of Troy" (WB) (2d wk). Slow $21,000. Last week, $25,000.

Surf (H&E Balaban) (685; 98)—"Ballet Romeo Juliet" (Tohan) (4th wk). Waning $3,600. Last week, $4,900.

United Artists (B&K) (1,700; 98-$1.25)—"Man Who Knew Too Much" (Par) (2d wk). Good $20,000. Last week, $32,000.

Woods (Essaness) (1,206; 98-$1.25)—"Jubal" (Col) (3d wk). Okay $16,000. Last week, $20,000.

World (Indie) (430; 98)—"Madame Butterfly" (IFE) (2d wk). Neat $7,000. Last week, $6,500.

Ziegfeld (Davis) (430; 98)—"Diabolique" (UMPO) (23d wk). Sturdy $3,200. Last week, $3,000.

The Rig Now the Bay

Anahuac, Tex., May 29.

Rig Theatre which was built 20 years ago and has been owned and operated since that time by the Jefferson Amusement Co., with headquarters in Beaumont, has changed hands and names. T. C. McMullen purchased the theatre and changed the name to the Bay Theatre.

McMullen is installing a wide screen and other new equipment.

Loew's Board

Continued from page 3

member of the board, have been in the forefront in urging Loew's to accept Chesler's $50,000,000 bid. They have faced considerable opposition from prexy Arthur M. Loew and other members of the management team who feel that a restricted release policy of M-G-M old pictures to television would be a more suitable arrangement. If the situation reaches a showdown stage, a vote of the 13-man board will determine the direction the Metro films will take.

Charles C. Moskowitz, v.p., and treasurer of Loew's, has returned from a Florida vacation and will be present for the board meet. Moskowitz, also a member of the board, interrupted his holiday several weeks ago to return to N.Y. to take part in the initial board discussions of the proposed tv deals.

Arthur Loew and other key Loew's executives, meanwhile, have been studying the Chesler proposition. All details have been committed to paper and frequent talks took place during last week between representatives of Loew's and Chesler.

Wall Street sources continue bullish on the chances of the deal going through. Actual bidder is Chesler's Ridgeway Corp., a corporate shell in a hefty cash position which resulted from its sale of the physical assets of the Campbell, Wyant & Cannon Foundry Co.

Picture Grosses

L'ville Perks; Stewart Wham 10G, 'Searchers' Huge 11G, 'Alex' $9,500

Louisville, May 29.

Biz at firstruns is perky this week. Heavy rainfall Saturday (26) helped the downtowners, possibly catching some trade which would have been outdoor. Toppers are "Man Who Knew Too Much," wow at the Kentucky, "Alexander the Great" tall at State and "Searchers" terrific at Mary Ann.

Estimates for This Week

Brown Fourth Ave.) (United Artists) (1,000; 55-85)—"Revolt of Mamie Stover" (20th) (m.o.). Shunted over here from Rialto. Mildish $3,000. Last week, "Man In Gray Flannel Suit" (20th) (m.o.), $3,500.

Kentucky (Switow) (1,000; 55-85)—"Man Who Knew Too Much" (Par). Wham $10,000. Last week, "Battle Stations" (Col) and "Joe MacBeth" (Col), $2,500.

Mary Anderson (People's) (1,000; 75-$1) — "Searchers" (WB). Looks like town topper at huge $11,000. Upped scale is helping. Last week, "Cockleshell Heroes" (Col) and "Black Jack Ketchum" (Col), $5,000.

Rialto (Fourth Avenue) (3,000; 65-85)—"Bold and Brave" (RKO) and "Paris Follies 1956" (AA). Okay $9.000. Last week, "Revolt Mamie Stover" (20th), $10,000.

State (United Artists) (3,000; 75-$1)—"Alexander the Great" (UA). Hefty $9.500. Last week, "Gaby" (M-G), $6,000.

'Searchers' Mighty 27G, Cleve.; 'U.F.O.' $7,500

Cleveland, May 29.

Despite generally sluggish tone here currently, "The Searchers" is soaring to a great total at the Allen. It stays over indefinitely. "Foreign Intrigue" shapes fair at the State while "Unidentified Flying Objects" is rated okay at the Stillman.

Estimates for This Week

Allen (3,000; 70-$1)—"Searchers" (WB). Great $27,000. Last week, "Autumn Leaves" (Col) (2d wk), $10,000.

Hipp (Telemt) (3,700; 70-$1)—"Star in Dust" (U) and "Day of Fury" (U). Sad $6,000. Last week, "Revolt Mamie Stover" (20th), $10,500.

Ohio (Loew) (1,244; 70-$1)—"Three Bad Sisters" (UA). So-so $4,000. Last week, "Timetable" (UA) and "Quincannon" (UA), $5,000.

State (Loew) (3,500; 70-90)—"Foreign Intrigue" (UA). Fair $10,000. Last week, "Maverick Queen" (Rep), $10,500.

Stillman (Loew) (2,700; 70-90)—"U.F.O." (UA) and "Patterns" (UA). Okay $7,500. Last week, "Tribute To Bad Man" (M-G), $6,000.

LOS ANGELES

(Cntinued from page 11)

Hollywood, Uptown, "Harder They Fall" (Col) and "Star In Dust" (U) (3d wk), $9,100.

Downtown Paramount (ABPT) (3,300; 90-$1.50—"Violent Years" (Indie) and "Macumba" (Indie). Fast $10,000. Last week, with Pantages, "Screaming Eagles" (AA) and "Come On" (AA), $15,900.

Four Star (UATC) (868; 90-$1.50)—"Naked Night" (Indie) (2d wk). Dull $3,000. Last week, $3,700.

Warner Beverly (SW) (1,612; $1-$1.75)—"Autumn Leaves" (Col) (2d wk). Medium $8,500. Last week, $10,100.

State, Hawaii (UATC-G&S) (2,404; 1,106; 90-$1.50)—"Guys, Dolls" (M-G) (2d wk). Trim $12,000. Last week, $16,900, plus $68,000 two nabes, seven drive-ins.

Fine Arts (FWC) (631; $1.25-$2)—"Ballet Romeo, Juliet" (Indie) (3d wk). Okay $3,900. Last week, $4,300.

Fox Wilshire (FWC) (2,296; $1-$1.80)—"U.F.O." (UA) (3d wk). Small $5,200. Last week, same.

Vogue (FWC) (885; 80-$1.50—"Meet Me Las Vegas" (M-G) (3d wk). Good $4,500. Last week, with Rialto, $7,100.

Chinese (FWC) (1,908; $1.40-$2)—"Gray Flannel Suit" (20th) (7th wk). Slow $7,200 in 4 days. Last week, $10,000.

Egyptian, United Artists (UATC) (1,411; 1,242; $1.10-$2.75)—"Oklahoma" (Magna) (28th wk Egyptian, 23d U.A.). Fancy $23,000. Last week, $21,000.

Warner Hollywood (SW) (1,364; $1.20-$2.65)—"Cinerama Holiday" (Indie) (29th wk). Started current frame Sunday (27) after fine $24,500 last week.

BUFFALO

(Continued from page 11)

(2d wk). Stout $11,000. Last week, $15,500.

Center (Par) (2,000; 50-80)—"The Searchers" (WB) (2d wk). Sturdy $10,000 for John Wayne starrer. Last week, $18,200.

Lafayette (Basil) (3,000; 50-80)—"World in Corner" (U) and "Day of Fury" (U). Soft $7,000. Last week, "Creature Walks Among Us" (U) and "Price of Fear" (U), ditto.

Century (Buhawk) (3,000; 60-85)—"23 Paces to Baker Street (20th) and "Crashing Las Vegas" (AA). Slow $8,500. Last week, "Revolt Mamie Stover" (20th) (2d wk-5 days), $6,500.

Tech (Cinema Products) (1,200; $1.20-$2.40)—"Cinerama Holiday" (Indie) (17th wk): Big $13,000. Last week, same.

'BAD MAN' GOOD 10G, PROV.; 'HILDA' OKAY 8G

Providence, May 29.

State is tops hereabouts currently with "Tribute to a Bad Man." Next in line is Majestic's "Hilda Crane." Strand is fairly good with "Cockleshell Heroes" and is followed by RKO Albee's "While The City Sleeps."

Estimates for This Week

Albee (RKO) (2,200; 65-80)—"While City Sleeps" (RKO) and "Cash On Delivery" (RKO). $5,500. Last week, "Larceny" (U) and "Shakedown" (U). $4,000.

Majestic (Fay) (2,200; 65-85)—"Hilda Crane" (20th) and "Kentucky Rifle" (20th). Oke $8,000 or near. Last week, "Revolt Mamie Stover" (20th), $10,000.

State (Loew) (3,200; 60-80)—"Tribute To Bad Man" (M-G) and "Patterns" (UA) and "Wedding In Monaco" (M-G). Good $10,000. Last week, "Meet Me Las Vegas" (M-G) and "Top Gun" (UA) (2d wk), $9,000.

Strand (Silverman) (2,200; 65-80)—"Cockleshell Heroes" (Col) and "Skabenga" (Col). Fairish $6,000. Last week, "Birds and Bees" (Par) and "Fury Gunsight Pass" (Par), $7,000.

SAN FRANCISCO

(Continued from page 11)

Much" (Par). Smash $20,000. Last week, "Cockleshell Heroes" (Col) and "Blonde Bait",(Indie), $13,500.

Orpheum (Cinerama Theatre Calif.) (1,458; $1.75-$2.65)—"Cinerama Holiday" (Indie) (43d wk). Good $13,000. Last week, $13,500.

United Artists (No. Coast) (1,207; 70-$1) — "UFO" (UA) and "Ghosttown" (UA). Good $8,200. Last week, "Come On" (AA) and "Navy Wife" (AA), $6,000 in 6 days.

Stagedoor (A-R) (440; $1.25-$1.80)—"Richard III" (Lopert) (5th wk). Fair $4,000. Last week, $5,000.

Larkin (Rosener) (400; $1)—"Diabolique" (UMPO) (22d wk). Good $3,200. Last week, $3,800.

Clay (Rosener) (400; $1)—"House of Ricordi" (Indie) (4th wk). Oke $2,300. Last week, $2,600.

Vogue (S. F. Theatres) (377; $1)—"Citizen Kane" (RKO) (reissue) (3d wk). Fine $3,500. Last week, $4,200.

Bridge (Schwarz) (396; $1-$1.25)—"Touch and Go" (U) (3d wk). Fast $2,000. Last week, same.

Coronet (United California) (1,250; $1.10-$2.75) — "Oklahoma" (Magna)) (14th wk). Big $18,300. Last week, $21,000.

DENVER

(Continued from page 9)

week, "Birds and Bees" (Par) (2d wk), $7,500.

Denver (Fox) (2,525; 60-$1)—"Unidentified Flying Objects" (U) and "Crime Against Joe" (U). Poor $9,000. Last week, "Return Jack Slade" (AA) and "Northwest Passage" (M-G) (reissue), $8,000.

Esquire (Fox) (742; 75-$1)—"Doctor at Sea" (Rep) (2d wk). Good $2,500. Holds. Last week, $3,500.

Orpheum (RKO) (2,600; 60-$1)—"Rack" (M-G) and "Roadhouse Girl" (Indie). Thin $7,500. Last week, "Great Day in Morning" (RKO) $8,500.

Paramount (Wolfberg) (2,200; 60-$1) — "Searchers" (WB). Terrific $27,000. Holds over. Last week, "Revolt Mamie Stover" (20th) (2d wk), $10,000.

Vokue (Sher-Shulman) (442; 75-$1)—"Night Number Came Up" (Cont). (3d wk). Fair $1,800. Last week, $2,000.

SPECS' POWERLESS STEERING

'We Love Hits—Anybody's': NBC

In view of present-day network sensitivities on so-called program-talent "monopoly," NBC-TV is making a point of hammering home board chairman Pat Weaver's sentiments expressed at the recent annual meeting of the Association of National Advertisers, to wit:

" . . . we should use tv to get as many groups as possible building shows—it is that tough a medium—and our stated policy is that we want more, not fewer groups, producing programs, whether they are agency, client, management company, star company, independent company—we don't care. Our variations run the entire gamut. For instance, we have stars who won't speak to anybody including us. We have stars working in our packages; our stars working in agency packages; stars that the agencies control, and so on.

"We love hits. We don't care whose they are. We just love hits."

Collingwood Revelations Stir Up An AFTRA Anti-AWARE Tempest

A high degree of anti-AWARE sentiment among members of the N. Y. branch of American Federation of Television-Radio Artists is given in some quarters as the reason why some thesps who were not too long ago closely associated with AWARE have allowed themselves to run for national office on the "coalition" anti-AWARE slate. Feelings became feverish over the weekend as the result of an article in AFTRA's "Stand By" bulletin and a subsequent N. Y. newspaper report.

Charles Collingwood, as prexy of the local AFTRA board and as a man who last December successfully opposed the AWARE-allied slate, declared in "Stand By" that "a newly elected group of officers" was singled out by AWARE for a working-over. He said that "in at least two cases this campaign has had some success." Orson Bean and John Henry Faulk, who became 1st and 2d veep, respectively, on Collingwood's "middle-of-the-road" slate, were attacked in an AWARE bulletin shortly after their election. Word was out that Collingwood and Faulk, both of whom work for CBS, had some troubled moments afterwards. Now everything seems to be back to normal, but not before one had "appearances on shows cancelled" and the other suffered a decline in the number of his sponsors.

Collingwood, whose words were picked up in the N. Y. Post on Friday (25), went on to say: "I'd like to think that the character and record of these men under assault is such that, in the end, these efforts to ruin their careers will fail. But the ugly thing is that they should be subjected to this kind of thing at all. For it seems crystal clear that the motive for this offensive is not the purifi-

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'TODAY'S' BONANZA

Grove Labs, BC Remedies Buy $1,100,000 Worth

NBC's "Today" enriched its coffers this week by a $1,100,000 gross sales of 273 participations to two drug advertisers. Grove Laboratories, for its Fitch Shampoo and 4-Way Cold Tablets, pitched in $700,000 for 124 participations started this week and running through next April, while BC Remedies bought up a total of 149 spots on "Today's" eastern network starting Aug. 1 at the rate of three a week.

Harry B. Cohen agency placed the business for Grove; N. W. Ayer agented the BC deal.

4-Star, CBS-TV In Love Again As 'Zane Grey' Is Set

Dick Powell and his Four Star Films have patched up their feud with CBS-TV. The feud started when the network bounced "Four Star Playhouse" to make way for the 90-minute "Playhouse 90" on Thursday nights, and Powell, on behalf of Four Star, let loose a public yowl about monopoly. Now, however, Four Star has set a new Zane Grey filmed series with General Foods, which has placed it on Columbia as the "Our Miss Brooks" replacement for the fall, so Powell is presumably mollified.

Powell, who's partnered in Four Star with Charles Boyer, David Niven and William Cruikshank, will narrate the new series, all westerns based on Gray's stories and novels. Show goes into the "Brooks" 8:30 slot Friday nights starting in the fall. Purchase of the show by General Foods (via Benton & Bowles) fully resolves the company's CBS-TV nighttime status for the fall, since the company picked up "The West Point Story," another indie vidpix entry (Ziv) for its 8 p.m. Friday spot as the "Mama" replacement. It still has another program buy to make to fill the Sunday 7 p.m. time period it purchased on NBC-TV.

Wrap Up Kleenex For Danny Thomas

Danny Thomas' "Make Room for Daddy," which lost both its clients this season on ABC-TV, has latched onto one new alternate-week sponsor, Kleenex and Delsey Tissues, out of the Celluton Division of Kimberly-Clark Corp. Kleenex will take alternate weeks of the show starting in the fall, when it moves into its new Monday at 8 time slot. Kleenex deal set via Foote, Cone & Belding.

Thomas' two sponsors for the past couple of seasons were Dodge and American Tobacco (Pall Mall), with Dodge ankling the show to pour more coin into Lawrence Welk (same network) and Pall Mall reportedly unhappy with an earlier time slot than the current Tuesday at 9. There's a good chance, though, that Pall Mall will have a change of heart and decide to stick with the comedy series. It's reported that a final decision on the reconsideration will be made when American Tobacco prexy Paul Hahn returns from Europe in a couple of weeks. A yes from Pall Mall would return the show to SRO status, what with the new Kleenex deal.

L & M's Co-Sponsorship Deal on Bergen TV Show

L&M Filters, recently cut off from the parent Chesterfield brand insofar as advertising is concerned via the transfer of the filter biz to Dancer - Fitzgerald-Sample agency (see separate story for this week's Chesterfield switch from Cunningham & Walsh to McCann-Erickson), has made its first independent program buy. Ciggie outfit has picked up half of the Edgar Bergen quizzer, "Do You Trust Your Wife?"

L&M starts alternate-week sponsorship of the Don Fedderson package on June 5, with Frigidaire Division of General Motors continuing with skip-week exposure instead of every week as heretofore.

90-MIN. PIONEERS ON CROSSROADS

By GEORGE ROSEN

The tv networks, particularly NBC, are finding out the hard way that they've been putting too much reliance on automotive sponsorship coin to keep the spectaculars in business. The auto market being what it is, which translates itself into some drastic sales dips and serious cutbacks, Detroit & Co. has been beating a hasty retreat on lavish tv spending (in sharp contrast to their No. 1 status this past season).

Whether or not NBC will be able to invite other sponsors in to pick up the slack may well determine the status of the specs as either a permanent pattern in the scheme of tv programming or scrapped in a return to the established half-hour and 60-minute formula.

With perhaps the single exception of RCA, the parent company of NBC, the automakers practically stood alone among all facets of big industry in embracing the new ambitious concept of big-big-big programming as evolved by NBC and later taken up by CBS via its Saturday night "Ford Star Jubilee." On the other hand, the General Foods', the Procter & Gambles, etc., have wanted no part of them, content with the old established 30-minute format.

While NBC has encountered a modicum of success in inviting such lower-level sponsorship coin as Sunbeam, Maybelline and a couple of others in embracing the specs, by and large it's been the auto companies who have displayed the major courage in lending economic support to what unquestionably remains as tv's most prominent and distinguished bid to brighten up the spectrum.

CBS-TV's "Ford Star Jubilee" is in the bag for another semester (this representing the network's sole effort thus far in the spec area), but the situation at NBC is something else again. Ford has pulled out of the Monday night "Producers' Showcase" series, leaving its co-sponsor, RCA holding the bag. Same situation pertains to the upcoming Friday night one-a-month specs on NBC, with only RCA-Whirlpool signing up for the series.

NBC's high hopes of bringing Plymouth into the Monday-Friday specs as Ford's replacement were dashed, even after board chairman Pat Weaver had gotten a tentative okay from the Detroit brass. Plymouth reversed itself within 24 hours. Reason: cutback. Had the inflationary market continued, NBC could probably have had its choice among Plymouth, Buick or Pontiac. But all three companies are taking a scram, Buick pulling out of Jackie Gleason and Pontiac tossing over "Playwrights '56."

Oldsmobile will be back for the Saturday night NBC-TV specs, but only committed to a handful of special attractions, such as the Esther Williams, swim show, etc. General Motors is staying with the "Wide Wide World" Sunday specials, but don't look for those auxiliary Motoramas either hitting the road or on tv. They're off next year and for the same reason—budgetary cutbacks.

GE UPS SPONSORSHIP ON 'WB PRESENTS'

General Electric has upped from quarter to half-sponsorship to ABC-TV's "Warner Bros. Presents" via full support to the alternate-week "Cheyenne" slot. The net is still seeking a sponsor for the skip-week Warner's dramatic anthology.

Next season, under the new half-sponsorship arrangement, lamp, houseware and radio set divisions will get the "Cheyenne" plugging for GE, which this year bankrolled only a half-hour every other week of the hour-long Tuesday night show. Deal was set through both BBDO and Gray.

David Davidson Blasts 'Chiseling' Tactics of TV Networks, Agency 'Hucksters' in Handling Writers

By DAVE KAUFMAN

Hollywood, May 29.

David Davidson, one of television's top writers, accuses the tv networks in N. Y. and Madison avenue "hucksters" of "chiseling" practices against vidscripters, and charges some writers are owed thousands of dollars for teledramas already seen on tv. Davidson is currently working on a screenplay for Metro.

Davidson said the prices paid tv writers in Gotham are "ridiculous," and added on top of this the pay isn't forthcoming even when the work is done. He cited as an example his "The President," telecast on Alcoa Playhouse, on NBC, on May 13. "I wrote the first draft last January, but I haven't received a nickel for it yet. They first offered me $3,000; I demanded $3,500; and I had to go on strike for a month to get $3,500 for a play seen by 25,000,000, but I haven't been paid yet," he said bitterly. Webs owe some writers as much as $10,000 to $12,000, he added.

'Asked why the delay in pay, he replied "the freshman lawyers at both networks (CBS and NBC) are out to make a good impression, so they're busy searching for loopholes in the writers' contracts. They're trying to arrange it so the networks will get a piece of the price on any teleplay sold to movies, and they seek exclusivity. And the accountants say they are busy and can't seem to get to it.

"TV hasn't yet learned how to bargain for writers. TV doesn't like its writers. It feels tv would be a great operation if you could just eliminate the writer, and have scripts come out from an IBM machine. If in talking terms with a network you casually mention a figure like $5,000, they shudder. They don't realize it now takes two to three months to turn out a good script.

"As far as I know, the highest amount paid in N. Y. is to Reginald Rose, who draws $4,000 a script on one show. My top is $3,500. They demand blockbusters at bargain prices. At one place I was offered $2,500 and held out for $3,500; I got it, but only after a seven-week delay.

"Here in Hollywood it's entirely

(Continued on page 28)

Gleason as Priest

Hollywood, May 29.

Jackie Gleason may play the part of a priest in "The Edge of Heaven," on CBS-TV's new "Playhouse 90" series. Show's producer, Martin Manulis, has signed A. J. Russell to script the property and it's to be tailored for the comedian. Russell writes Gleason's "The Honeymooners" series on CBS.

If the comedian okays the script, the show would originate from Hollywood, and he probably would have a couple of his weekly hour-long variety shows emanate from the Coast while working on the drama.

Gleason has essayed serious roles previously, starring in at least two Studio One dramas on CBS.

Mull Day & Date World Preem Of Danny Kaye TV'er

CBS-TV is toying with the idea of a "simultaneous world showing" on television of the filmed Danny Kaye world tour on behalf of the United Nations International Children's Emergency Fund, which will open the "See It Now"" season on the network on Oct. 1. Idea would be to distribute prints of the film through the UN to every country Kaye visited which has television for a mass world showing of the film via tv on that date. For countries without television, idea would be to put the soundtrack on radio.

Language isn't considered a problem for the international day-and-date showing, since the film involves such scenes as Kaye leading the Israeli Philharmonic or imitating an Israeli pantomimist, singing "Minnie the Moocher" with a Turkish audience or dancing with Yugoslavian children. Film won't be straight entertainment, either, since much of it will be devoted to footage showing how UNICEF has cleaned up trachoma in North Africa, polio in Italy and spastics in Yugoslavia. Ed Murrow-Fred Friendly "See It" time is planning to edit the 200,000 feet in a pattern alternating the entertainment with the "message."

It isn't determined yet whether the film will be used as a 90-minute one-shot or a two-parter of 60 minutes each. All coin involved in the tv showings—that is Murrow & Friendly's take and Kaye's own fee—will go to UNICEF. Thus, Kaye's first major tv appearance will be a "benefit," so to speak, all the more startling since Kaye is reported to have turned down $250,000 for a spectacular appearance recently.

'Bloomer Girl' Caught With Trendex Down

CBS-TV is making a habit of knocking off those NBC spectaculars in the overnight Trendexes. Latest casualty is Monday night's (28) "Producers' Showcase" version of "Bloomer Girl," which took a pasting from Columbia, with the 8 to 9:30 average showing CBS with a 21.7 and the spec with a 13.2. ABC averaged 4.7.

Half-hour breakdowns gave "Bloomer" a 12.9, "Burns & Allen" (CBS) a 13.7 and "TV Reader's Digest" (ABC) a 6.4 at 8; "Bloomer" 14.5, "Godfrey's Talent Scouts" 21.2 and "Voice of Firestone" 3.7 at 8:30; and "Bloomer" 12.3, "I Love Lucy" 28.6 and "Film Fair" 3.2 at 9.

Vic Damone Series To Sub 'Dec. Bride'

Last-minute flurry of summer replacements were set this week by CBS-TV, chief among them a Vic Damone musical stanza as the "December Bride" summer speller and reruns from the NBC-TV "Loretta Young Show" with Gene Raymond cut in as host as a late-summer sub for "Mama" before that gives way for the new "West Point Story."

Damone series, in the last stages of finalization, would give CBS a full Monday night hour (9-10) of new shows, since neither "I Love Lucy" nor "Bride" will use reruns, though both are filmed series. The new Charles Farrell segment rides for "Lucy" as a film entry, with Damone filling the other half-hour live. The Loretta Young series will consist of films which did not star Miss Young on NBC, and since Raymond will host the show, all trace of identity to the network showcaser except the Lewislor screen credit will be erased. This starts Aug. 3 in the Friday at 8 slot for eight weeks. At 8:30, "Our Miss Brooks" uses reruns as its swansong.

Other replacements are "Undercurrent," series of old MCA half-hour films, for "The Lineup" Fridays at 10, starting June 92, and another film anthology rerun series for Red Skelton on Tuesdays at 9:30.

IT'S NBC-TV VS. FILM SYNDICATORS IN OPENING SALVO OF BATTLE ROYAL

NBC flatly accused the film syndicators and other allied interests of spearheading the attack on network television and seeking to destroy network programming and replacing it with "a continuing flow of stale and stereotyped film product." In a brief submitted to the Senate Committee on Interstate and Foreign Commerce this week, NBC launched its first counteroffensive against charges of monopolistic practices by the networks with a "naming names" manifesto that also sought to discredit previous testimony against the webs by Richard C. Moore, KTTV, Los Angeles, president, by charging he was acting as representative for and was financed by a group of film syndicators.

The NBC charges brought instant replies from the film syndicators, who declared the charge of a link with Moore is "an insult" and that the suggestion that they seek destruction of the network structure is "an absurdity tantamount to stating that the film companies seek to commit economic suicide." Moore also replied that KTTV acted on its own "and on its own expense" and stated that his huddles with the film outfits, "which have been referred to often in the trade press, seem sinister to NBC, which apparently expected that the victims of its restraints should lick their wounds separately, privately and passively."

The NBC brief, submitted at the request of the Committee as a comment on Moore's recent testimony attacking network option and must-buy practices, came on the eve of testimony by the film companies before the FCC's Network Study (Barrow) Committee in Washington. The film companies, which had been planning to announce the organization of the Assn. of Television Film Distributors, a new industry association, incorporated the announcement in their reply to the NBC charges and will testify tomorrow (Thurs.) under their new ATFD banner. The testimony, in spite of the NBC barrage, is expected to be moderate in its approach to the network problem.

Names Five Companies

The NBC attack, which broke down the "interests seeking to profit by displacing the network system of national broadcasting"

(Continued on page 38)

'Topper's' Topper

General Foods purchase of the "Topper" series for a summer NBC-TV run in the food firm's newly acquired Sunday at 7 time slot sets some sort of record for the Bernard Schubert series. By playing NBC-TV over the summer, the same "Topper" films will have received exposure on all three networks within the past two years. It'll also be the first series to have a network third-run status.

Series started on CBS-TV for Camel's in the '54-'55 season, running in a Friday-at-8:30 time slot. Then it was set on ABC-TV last fall as a re-run entry Mondays at 7:30, with Standard Brands sponsoring on alternate weeks. Now comes the third run, with GF picking up 17 of the original pix for Sunday starting June 10.

'Why Ampex When We Got Our Own Color Tape' Folsom Retorts

In categorically denying that RCA "has any interest directly or indirectly" in the Ampex television tape recorder, Frank M. Folsom, president of the Radio Corp. of America, discloses that his company's own color tape device has been utilized at NBC for almost a year. "Since our sights are dominantly on color television," says Folsom, "that is our objective and we have been developing our own color-tape."

Folsom, while attending the NARTB convention in Chicago in May, purchased three of the Ampex machines but "other than those three pieces of equipment which we bought like any other customer interested in a new device we have no other interest in Ampex," says he.

NIX VIVIEN KELLEMS BID FOR EQUAL TIME

Bridgeport, May 29.

WICC, Bridgeport, has rejected the bid of Vivien Kellems, now seeking the Republican nomination for the U. S. Senate, for free time equal to that Sen. Bush has used in his reports from Washington since July 5, 1955.

In announcing the turn down, Philip Merryman, station's general manager, contended that "Miss Kellems' demand for a free ride for her candidacy is apparently based on the misapprehension that Senator Bush has been using time on our station to campaign for the Senate since last July. In fact, his broadcasts have been reports of his stewardship in Washington to the people who elected him."

MacDonald to CBS Sports As Derr's Replacement

James A. MacDonald Sr. has been named executive radio producer for CBS Sports, replacing John Derr, who recently ankled the post to freelance as announcer-producer. MacDonald, like several other top network sports execs, is out of the N. W. Ayer camp, where he coproduced regional and national pro football telecasts for Ayer oil clients.

MacDonald checks in June 11, reporting to Bill MacPhail, CBS director of sports.

Chet Huntley's Local TV'er

Chet Huntley, NBC-TV newsman out of the Coast who's been getting a national buildup via subbing for John Cameron Swayze and his own Sunday afternoon "Outlook," gets his first New York show via the network's WRCA-TV flagship. He'll take over the new "Saturday News Special," a 6:45-7 p.m. slice starting June 9.

So far the segment is slated as a sustainer.

SAMMY KAYE
SWINGING and SWAYING on TOUR
May 30—Brights Grove, Ont.; 31—Bellevue, Ohio. June 1—Lansing, Mich.; 2—Kalamazoo, Mich; 3—Green Bay, Wisc.; 5—Fruitport, Mich.
On ABC Radio—"Sunday Serenade"
COLUMBIA RECORDS
Pers. Mgr.—David Krengel
607 Fifth Ave., New York 17

CBS Radio Still Going Hot; Three New Clients In

CBS Radio, sparked by Colgate's purchase of $1,500,000 of daytime radio on the web last week, continues to roll new sponsor coin into its daytime coffers. Web signed on three new sponsors last week, one for the first time on CBS, another returning after 20 years and a third in an expansion of its lineup.

Newcomer is Stanback Co., which is making its largest network radio expenditure to date in a pickup of three five-minute segments a week. Drug outfit will sponsor Galen Drake in Monday-Wednesday-Friday capsules at 3:30-3:35. Returning to the web for the first time since 1937, when it sponsored "Dining With George Rector," is Phillips Packing Co., which picks up three five-minute portions of the "Wendy Warren With the News" strip. Expanding is Sleep-Eze, which having first sponsored Drake and "Young Dr. Malone," has bought in on "Road of Life" and "Romance of Helen Trent," giving it a total of seven segments of seven and a half minutes each every two weeks.

New business, including Colgate's, comes on the heels of a rash of Arthur Godfrey morning buys and Art Linkletter afternoon simulcast deals. Add to that renewals on the radio-tv side from both Lipton's Tea and Toni for the Godfrey "Talent Scouts," which came through last week.

'MARKO' A LOTTERY

FCC Cautions Against Transmission of TV Program

Washington, May 29.

Departing from usual policy of issuing no declaratory rulings, the FCC last week advised the owners of "Play Marko" that the tv program is a lottery and that its transmission over the air would be against the law.

The show was withdrawn last year by KTLA-TV in Los Angeles when the Commission ordered the station to show cause why a "cease and desist" order should not be issued on the ground the program was found to be a lottery. Other stations later cancelled the show or refused to carry out contracts with The Caples Co., Chicago, the owners.

The Commission advised Caples that one element of the program, which requires attendance at a retail store to win a prize, is similar to the "Bank Night" schemes which were found by a majority of courts to be a lottery

SAG Rejects AFTRA 1-Card Bid

Screen Actors Guild flatly rejected an offer by American Federation of Television & Radio Artists to merge the two thesp unions at their joint Coast meeting a fortnight back. According to an AFTRA spokesman, only thing that seems to remain to be discussed when the groups meet again in N. Y. the middle of June is disposition of taped commercials.

AFTRA and SAG prior to this week each maintained that "nothing happened" during their Coast talks, but it is reported that AFTRA is preparing a full report to its membership on the two-day meeting. AFTRA will tell its members that it approached the guild and simply declared that it was ready to merge into a one-card union with no reservations. When this was rejected AFTRA proposed a looser working arrangement to allow both unions to engage jointly in all contract negotiations.

AFTRA's one-card hopes, which the N. Y. local is supporting, are a result of the growing jurisdictional hassles between the two unions. The forthcoming N. Y. powwow might erupt with squabbling over jurisdiction of taped shows. AFTRA sees only taped commercials in dispute. Because of its Clarification Agreement with the networks, permitting it to negotiate on contracts for taped shows, AFTRA doesn't figure on any trouble with deciding jurisdiction on programs proper. However, SAG has been unhappy with the Clarification since it was first written several weeks ago.

SAG national exec secretary John L. Dale stated: "It's correct that after study of all merger propositions the Guild believes that dangers and weaknesses . . . in a merger are greater than the benefits . . . but the Guild has a keen interest in continuing close cooperation with AFTRA . . . where our contract fields come close, while retaining control in the basic field where our primary interests lie.

"We feel, as always, that the existing federation of actors' unions should be strengthened, always maintaining complete autonomy of present branches, and work out a better system of membership card interchangeability."

Stanton, Bricker Go at It Again In Running Feud on Network Control

Sen. John W. Bricker and CBS prez Frank Stanton continued their running feud over Government control of networks last week in a public exchange of letters that saw Sen. Bricker denying he wants the networks regulated as public utilities and Stanton refusing to take him at his word.

Exchange started as a result of Stanton's speech the week before to the American Marketing Assn., in which he called Sen. Bricker a "20th Century King Canut ready to tell the electronic signals to turn back at the edge of town." Bricker wrote to Stanton stating that "your speech implies I propose Federal regulation of networks as a means to put them out of business," but "nothing could be further from the truth. I am an ardent advocate of freedom from regulation except when it is proved such regulation is in the public interest. . . . However, the use to which the public airwaves is put assuredly is a matter of public interest."

Sen. Bricker denied he ever proposed regulation of the networks as public utilities, pointing out that stations are regulated by the FCC, but not as a public utility "nor does the FCC attempt to decide rates, as is done in the case of a public utility." he referred to the "anomalous" position of the FCC in finding itself "having some directive control over individual stations but no licensing authority over what is agreed is the all-important network operation."

Sen. Bricker concluded that "freedom of the networks from regulation has brought about an

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JESS OPPENHEIMER'S '10 COMMANDMENTS'

NBC-TV has assigned Jess Oppenheimer to produce a new color film series based on the Ten Commandments, his first project for the web since quitting as producer of "I Love Lucy" to join the network. Series, which will clothe each commandment in a modern-dress adaptation, will be turned out for the fall by Oppenheimer's Burlingame Productions on the Coast.

Oppenheimer, according to Tom McAvity, veep over the tv network, will ask top writers like Ernest Hemingway, William Faulkner and J. P. Marquand, to create original stories based on the Commandments for telefilm adaptation.

Sponsors Like Winning Ball Clubs, So Pirates Get Weekend Away Slots

Pittsburgh, May 29.

Upswing in the fortunes of the Pittsburgh Pirates in the National League race has resulted in still another dividend, the sale of tv rights to nine away-from-home weekend games. Deal was just closed few days ago, more than a month after season opened.

Plymouth and Atlantic Refining, co-sponsors with Braun Baking Co. of radio broadcasts on Pirates, are picking up the tab along with Otto Milk outfit, and KDKA-TV will be the outlet, which means flock of Sunday afternoon sponsors will have to be preempted eight times during the season. The other game, in September, will be on Saturday.

With Pirates hugging the National League cellar past few seasons, there had been little sponsor interest in them, and even so little likelihood of getting time on KDKA-TV, the only VHFer in this big market, but club's steady onslaught on the first division changed that picture immediately. Plymouth and Atlantic, previously uninterested, taking cognizance of the public response, decided to go for the bundle.

Pact Allen, Bullock To Script 'Stanley'

Max Liebman has signed on Ray Allen and Harvey Bullock as scripters of his new Buddy Hackett comedy series, "Stanley," which will ride the Monday 8:30 slot on NBC-TV in the fall under Helene Curtis-Pall Mall auspices. They're the first regular scripters assigned to the show.

Allen & Bullock checked off the Robert Q. Lewis daytimer

O'Neill, NBC Dicker Chi TV Origination

Chicago, May 29.

While in New York last week, Don McNeill, headman of ABC's "Breakfast Club," set a tentative deal with NBC-TV to host a lunchtime show which would emanate daily from the top floor of Chi's 41-story Prudential Bldg. Project is contingent upon the network's ability to make the necessary arrangements with the Prudential management and the Stouffer restuarant chain which operates the Top O' the Rock lounge where the daytimer would be located.

There's an obstacle in the negotiations with the eatery management in that the audience participation show is earmarked for the fall in either the 11 or the 11:30 a.m. half-hour which could interfere with the luncheon trade. That's one of the several kinks still to be ironed out. Another is the possible client conflict problem

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Pall Mall and Simoniz Still Like 'Big Story'

Pall Mall and Simoniz have taken the iffy status out of "Big Story" for next fall by renewing the series for 26 weeks starting Sept. 7. Both sponsors will be back for the Friday night half-hour on NBC-TV, but whether it will be in the same 9 p. m. time is still undecided, waiting on a possible shift of the new "On Trial" series from 9:30 into the 9 p. m. slot.

Show goes off the air July 6 for the customary eight-week summer hiatus, returning Sept. 7. SSC&B set the renewal for both sponsors.

Cabinet Post For B'caster Seaton

Washington, May 29.

A television station operator will soon be a member of the Cabinet, with expected confirmation of the President's appointment of Fred A. Seaton, White House aide, as Secretary of Interior. Seaton, a former Senator, is head of KHAS and KHAS-TV in Hastings, Nebr., and holds interests in radio stations KGGF in Coffeyville, Kan., and KMAN in Manhattan, Kan. Seaton also owns a chain of newspapers.

Seaton will be the second Cabinet member in recent years from the broadcasting industry. President Truman's Secretary of Commerce, Charles Sawyer, has controlling interests in Ohio and Kentucky stations.

COMEDY SITUATION STILL GOOD

BBC-TV a Foreign Agent?

London, May 29.

BBC-TV is being taken to task by the London Evening Standard for giving screen time to a series of American propaganda films made by NBC. These, according to a Standard diarist, "are designed to sell the American people to the English—and any other country that wants to look. The plan is to endear the Americans to us by presenting some of their problems.

"It is bad enough," the writer comments, "that the BBC should consider it necessary to buy shows from another country. But to become propaganda agents for a foreign broadcasting service is far worse. In this case it is the BBC who have been bought" he adds.

Ch'field Blows $12,000,000 Billings McC-Erickson's Way in Agency Shift

Loss of the $12,000,000 Chesterfield billings by Cunningham & Walsh, within a few weeks after C&W also blew $4,000,000 in Liggett & Myers' L&M product, puts the agency in a spot on billings. It's estimated that the total Liggett Myers account represented about 50% of the agency's biz.

Falling heir to the Chesterfield biz is McCann-Erickson, with the additional billings putting that agency well over the $200,000,000 mark in McC-E's onward-and-upward surge into the year's "dream agency" status. Although only a week ago Cunningham & Walsh had named a new radio-tv veepee—Edward H. Mahoney — who was brought over from Benton & Bowles, the Chesterfield defection didn't come as a particular surprise, since the jockeying among agencies for the biz had been going on for some time. The L&M filter cig account went to Dancer-Fitzgerald-Sample.

Of the total $16,000,000 Liggett & Myers biz, about 75% represents tv billings, siphoned chiefly into sponsorship of "Dragnet," "Gunsmoke" and "Warner Bros. Presents," and about $2,000,000 in tv spot billings.

Whether or not McCann-Erickson will revamp the tv spending is still to be determined. Meanwhile, Terry Clyne, McC-E's veepee overseeing the tv operation, will become managing officer of the Chesterfield account. (Emerson Foote takes over Bulova account from Clyne with William Berchtold moving in from Chi office as administrative veepee.)

Cunningham & Walsh still has Eversharp and a few other accounts, but the Liggett & Myers biz was its major plus.

'Queen' Rakes 'Em In

NBC-TV's high ridin' "Queen for a Day" is continuing as one of the web's top daytime lures. New business booked includes Borden's, latter having dropped "Date With Life" on the same network to come aboard "Queen" twice weekly starting June 29.

Procter & Gamble, already repped on the show triply, is taking a pair of additional positions weekly.

Triangle NH Buy For $5,400,000 To Pepper Conn. TV

Hartford, May 29.

Sale of WNHC-TV, New Haven, to Triangle Publication Co., is expected to hasten the sale of two local UHF'ers to NBC and CBS. Friday (26) Aldo De Dominicis, treasurer of the Elm City Broadcasting Co., announced the sale of the VHF'er and its AM sister station for $5,400,000.

WNHC-TV has been the main stumbling block in the sale of WGTH-TV here to CBS and of WKNB-TV, West Hartford, to NBC. In both cases FCC has ordered hearings on the petition of the WNHC-TV owners.

According to De Dominicis, the petitions will continue until the sale of WNHC-TV and its sister station is approved and then may be dropped. Any further appeal against the sale of the local UHF'rs will be up to the new owners.

Sale of the Elm City Broadcasting properties does not include WHAY in next door New Britain. A prehearing FCC conference skedded for Saturday (26) on the WKNB-TV transfer to NBC was postponed until June 8 at the request of Elm City Broadcasting, which gave as reasons the impending sale of the New Haven VHF'r. A similar prehearing conference on the transfer of WGTH-TV to CBS scheduled for today (Tues.) is expected to be delayed at the request of Elm City for the same reasons.

Last Monday (21) CBS petitioned the FCC to cancel the WGTH hearings and approve the station's purchase by the network. Elm City had protested the assignment of two hearing examiners to the case. Earlier the Commission had sanctioned the sale to CBS.

Both WGTH-TV and WKNB-TV

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300G Suit Rap Vs. 'Let's Take Trip'

Suit for $300,000 has been filed against CBS-TV in N. Y. Supreme Court alleging theft of the idea for the "Let's Take a Trip" show. Suit was filed by Esther Friedman, also known as Esther Plan, who states she furnished the idea and format for the show at CBS-TV's request in 1948.

Network promised to pay for value received, Miss Friedman alleges, but instead appropriated the idea for its own use and without payment and started running "Let's Take a Trip" in April of 1955.

NC&K's Fat Chunk Of Lambert-Hudnut Biz

Norman, Craig & Kummel has grabbed off some new drug-cosmetic billings in the form of four new products out of the Lambert-Hudnut division of the Warner-Lambert Pharmaceutical Co. Since the products aren't on the market yet, final budgets aren't set, but are expected to be in excess of $1,000,000. Television will figure large in expenditures on the new products. NC&K also took over the Sportsman line of men's toiletries.

Other Warner-Lambert billings are concentrated at Kenyon & Eckhardt and Lambert & Feasley, with this being NC&K's first crack at the company.

Chevy Passing Up Hope's Final TV'er of Season

Chevrolet, in line with a rapid moveout by the automotives from television, has asked out of its regular June 12 "Chevy Show." That's the 8 to 9 NBC-TV slot that was to front-line Bob Hope in the season's Chevy finale.

As result, the network will fill the time with another repeat of its anti-Hitler telementary, "The Twisted Cross."

ONLY 2 SHOWS FEWER IN FALL

By BOB CHANDLER

Those filmed situation comedy shows are more durable than anyone seems to think. In spite of the hullabaloo about the "end of the situation comedy cycle," the fact is that they are just as strong as ever. It's not simply a case of "I Love Lucy" retaining its top status on the rating list either; fact of the matter is that as of now, there will only be two fewer situation comedy shows on the air than this season out of a grand total of 18.

There were six cancellations of the comedy shows at the end of this season. One, "Our Miss Brooks," was a veteran; another, "It's a Great Life," had a two-year span; a third, the live "Ethel & Albert," has been an on-again-off-again affair for several years. The others were one-time losers: the ill-fated Jackie Gleason "Honeymooners," "It's Always Jan" and "Damon Runyon Theatre."

In contrast, however, there are four new comedy shows already scheduled for fall, and the selling season is by no means over. These are Jack Carson's "Johnny Come Lately," the new Buddy Hackett starrer, "Stanley," the new Jeannie Carson show, "Hey Jeannie" and Gale Storm's new entry. "Oh, Susannah." The latter show, incidentally, provides a striking example of the durability of situation comedy. Miss Storm was last seen in "My Little Margie," like "Susannah" out of the Hal Roach Jr. stable. "Margie," after a three-year run, got cancelled, so what happened? Roach has been mopping up on "Margie" reruns; he's got Miss Storm back on the networks with "Susannah," and to complete the picture he's got Charles Farrell, costarred in "Margie," on the air as a summer replacement for "I Love Lucy" in a Palm Springs-located filmed comedy series.

List of returning shows includes "Make Room for Daddy," the Danny Thomas starrer which was axed by its two bankrollers but which has already picked up one new sponsor; "Ozzie & Harriet," which was shared by four sponsors this season, all of whom dropped, but will be back under a single aegis, Eastman Kodak; "Private Secretary" as the continuing alternate to Jack Benny for American Tobacco; Burns & Allen, another longrunner; "Lucy" and "December Bride" as a Monday night CBS pairing; Phil Silvers army show, the hit of this past season; "Father Knows Best," the sole survivor of a Scott Paper cutback in television; "People's Choice," the Jackie Cooper starrer which made it for Borden's in spite of a bad start; the Bob Cummings show, which survived the Groucho Marx Thursday night competition; and the longrunning "Life of Riley."

If there's been any trend that's hurt the comedy shows, it's an indirect one, the new interest in "kid shows," be they costumers or so-called "adult westerns" which stir high moppet interest. Added to last year's "Robin Hood" entry on the costume side are "The Buccaneer" and "Sir Launcelot." Pairing with "Wyatt Earp" are the new "Jim Bowie" and "Zane Grey Theatre" series. Then there's "Circus Boy" and "The West Point Story," all of them aimed mainly at the "family trade," which means the juves.

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K&E Goes Int'l

Appointment of Robert Cole, veepee of Kenyon & Eckhardt as director of the agency's newly-organized international division has been announced.

The new division, which will have its headquarters in New York, will provide broad advertising and marketing services to meet the growing international requirements of K & E clients, according to Cole. The first office in K & E's international operation will be opened in Mexico City June 1.

NBC's Got a Slight Edge Over CBS on Live Summer TV Entries But Pix Repeats Get Major Play

NBC-TV looks to have a slight edge over CBS-TV in the programming of live pinchhitting and "as is" shows over the summer stretch. But save for this factor, both networks are in there pitching for the dubious if perhaps inevitable honor of slipping in reruns of the same vidpix series or inserting replays of skeins that have "had it" as network entries and are now available for hot weather relief duty. (CBS' summer sked was lined up in the last issue.) That some new titles appear in the bannering of summertime telepixers isn't gonna fool viewers—they'll find out soon enough that these new labels merely cover the old ones.

Highlighting NBC's mercury-on-the-rise agenda on the live side are singers and maestri-virtuosi. There's still a pretty fair sked of the full hour dramatics plus a brand new series (Kaiser's) in this bracket.

Here's how the network's summer schedule shapes, give or take a couple of minor alterations:

Sunday: "It's a Great Life" is through via the Chrysler guillotine and "Topper" pix get a new lease under General Foods which has the slot for next season. "Frontier" films stay, with some reruns and some new product. "NBC Comedy Hour" will bid for an "all new" tag starting June 17, due principally to the introduction of Steve Allen as the emcee, with retitling to bear the Allen name. Goodyear-Alcoa dramas stay. Loretta Young pix have their final '55-'56 fling June 24 with replacement not yet set. Sunday specs are stet.

Kovacs Subs Caesar

Monday: "News Caravan" crossboarder rides through. Ernie Kovacs will take "Caesar's Hour" starting July 2, Caesar switching to Saturday night in the fall. "Medic" ended its two-season run in the 9 o'clock spot Monday (28) and reruns go in. (No word as to where will be spotted next season.) "Robert Montgomery Presents" works itself into the "Summer Theatre" edition. "Producers' Showcase" rides through every four weeks.

Tuesday: Dinah Shore rides at 7:30 to July 10, then Snooky Lanson heads up her Tuesday-Thursday quarter-hours until end of July, when Frankie Carle occupies the Tuesday segment (Lanson prevailing on Thursday). In the 8 to 9 slot (for Milton Berle, Martha

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Love That 'Lucy'

Hollywood, May 29.

"I Love Lucy," the Desi Arnaz-Lucille Ball top-rated situation comedy series, has been renewed for another semester by Procter & Gamble and General Foods, it's revealed by producer-star Arnaz.

Series will begin its sixth season in the fall, with Bob Hope set as the first guester when it returns in October.

Arnaz and CBS-TV had considered switching the show to a once-a-month, hour-long format, but decided to let well enough alone and continue with the half-hour "Lucy."

CBS Mfg. Still In State of Flux; Six Alternatives

There's still no decision at CBC Inc. on the future of the CBS-Columbia set-manufacturing arm, though prexy Frank Stanton indicated last week in a memo to all divisions that things won't continue as they are. Stanton said that six separate alternatives are being considered for the subsidiary, but that no decision had been reached on any of them.

The six alternatives are "merger with or acquisition of other television receiver manufacturing companies"; greater concentration on special types of sets such as color and "small-screen black and white portable" units; expansion of activities through the acquisition of new and modern facilities in place of the present Long Island City (N Y.) plant; subcontracting the manufacture of chassis to other companies; halting operations altogether and operating on a minimum basis until the situation clarifies."

All of these are possibilities, he said, but "no decision among any of these alternatives has been reached." He referred to a "significant drop in unit as well as dollar sales throughout the industry" and said "the imminence of color on the one hand and the current emphasis on low-priced portable black and white sets on the other make it imperative to reexamine the future of television receiver manufacturing. As a result, we, along with many other manufacturing units in the industry—particularly the smaller units who generally feel a drop in consumer demand most severely — have found it desirable to reappraise the future. We have set as our immediate objective getting our house

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LEVER'S ALTERNATE RIDE ON TV 'TRAIL'

Lever Bros. has added some more coin to its nighttime expenditures on NBC-TV, buying in on half of the new Friday night "On Trial" Joseph Cotten starrer. Lever, which will share the show alternate Fridays at 9:30 with Campbell Soups, replaces Pond's-Chesebrough, which had dropped out of the current "Star Stage."

Deal is Lever's second new NBC-TV buy, since the company just a couple of weeks back had signed for alternate-week sponsorship of the new "Sir Launcelot" series on Monday nights. Lever also bankrolls "Lux Video Theatre" and has half of "Big Town," but it hasn't yet decided whether it will be back for the Mark Stevens starrer.

Wrigley May Axe Autry TV'er, Too

Chicago, May 29.

Apparently the Wrigley gum firm is cutting all ties with cowboy star Gene Autry, who's carried its radio-tv brand these many years. Autry's CBS Sunday night radio show has already bitten the dust after 17 years under the Wrigley banner. And now it's doubtful that the Chi-based gum outfit will renew Autry's Flying A-produced films series when the contract for the Saturday afternoon CBS-TV show ends in July.

If the final Wrigley decision is negative on the series it's sponsored since it's inception, one of the factors is believed to be CBS-TV's prodding that it expand its station lineup.

Meanwhile, the Chi CBS programmers and the Ruthrauff & Ryan agency which handles Wrigley's radio biz are whipping up formats for the Pat Buttrom vehicle which goes out on CBS radio in a couple of weeks as a replacement for the defunct Autry show. It's still not decided whether the Buttram program, to originate from the Windy City, will be a weekly half-hour or a 15-minute strip.

British Com'l TV's Program Rift; A-R and ATV Go Separate Ways

By HAROLD MYERS

London, May 29.

The networking rift between Associated-Rediffusion and Associated TeleVision on an exchange of programs on the London and Birmingham commercial outlets, is now complete. First news of the split was given in VARIETY April 25, but was subsequently denied by ATV execs.

In the intervening weeks a series of meetings between the commercial programmers have failed to resolve the differences, and the existing network agreement will terminate on June 4. Thereafter they go their own ways and have to provide their own programming. There will, however, be one exception. Associated-Rediffusion will take the ATV Birmingham program, "Hit the Limit," and in return will network to ATV "I've Got a Secret."

TV insiders, who are close to the situation, and regret the development, are hopeful that the breach may be healed in the next few weeks. Meantime, the limited technical facilities of a single coaxial line from London through Birmingham to Manchester, present difficulties in arranging a programming reshuffle.

In view of these limitations, networked programs claim priority and if the line is in use for a program exchange between London and the north, it would not be available for use by ATV. They would not, therefore, be able to beam a show direct from London but would have to use local facilities. Either they would have to rely on talent available in the midlands or substitute filmed programs. They will also be in technical difficulties in regard to their Monday night dramas which have been networked on the three commercial outlets. As the drama exchanges between London and Manchester will continue they would need to stage their own plays locally if they wished to continue with the series.

The split has its roots in the price demanded by ATV for its top weekday vaude shows. A-R complained they were being asked to foot a substantial bill for unscripted entertainment which, more often than not, featured familiar performers. A-R contended that they were unable to build large enough audiences with such programs.

As a result, both ATV and A-R are making hurried adjustments to their program schedules to fill the gaps which will be created by the end of networking. As an example, "On the Town" which had hitherto been networked between

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Todd Storz Does Things The Big Way; $210,000 In Promotion Giveaways

Omaha, May 29.

Biggest radio or tv giveaway of all time will be kicked off June 7 at two Mid-Continent outlets by prexy Todd Storz. Sum of $105,000 obviously was rigged to top the $100,000 tv program.

Storz, who has had considerable success with treasure hunts, mystery telephone numbers, money searches and lucky house numbers, is going to try his newest gimmick on KOWH in Omaha and WDGY, Minneapolis and St. Paul, simultaneously from June 7 to June 16.

Storz contracted with a national company (unidentified until the contest is over) to underwrite the $210,000, and the company will have a man hide a bank check for $105,000 in each city. If check is found after June 16 deadline, it will be worth $500 in each city.

Stations broadcast two clues per day for entire 10-day period but at different times every day to boost listening auds.

New production has focused considerable attention on Storz, 32, who has built Mid-Continent auds to peak levels. The first year Storz had Mid-Continent, billings totalled $100,000. Today the annual billings exceed $3,000,000, a growth of 3,000%.

Life, Time and Newsweek staffers and photogs were in town past week, preparing articles on youthful exec.

Godfrey's Ayem SRO

Arthur Godfrey's CBS morning radio and tv shows have been restored to SRO status with the pacting of Scott Paper, Simoniz and General Foods to dual radio-tv segments. Purchase by the three advertisers of an additional segment every fourth Friday on radio gives the radio side of the segment, which involves a half-hour more than tv every day and the entire show on Fridays, an SRO status as well. Each bankroller picked up one quarter-hour on tv a week.

Scott buy, via J. Walter Thompson, reverses what first appeared to be video retrenchment by the paper company's new management. Among its initial cancellations had been the Bob Crosby daytimer on CBS-TV.

Rountree 'Press' TV Show Slotted

Washington, May 29.

Martha Rountree, who pioneered in the press conference format for news shows when she co-founded "Meet the Press" 10 years ago, debuts a new type televised press-huddle on NBC July 4. New show, which will be programed into the 8 to 8:30 p.m. Wednesday slot through the summer, moves to 10:30 p.m., Wednesday, with return of fall schedules next September. Corn Products will pick up check for institutional type commercials. C. R. Miller agency inked deal.

Miss Rountree, who will produce show with husband, former New York ad agency exec Oliver Presbrey, was prepared to launch new show, "Press Conference," shortly after she sold her "Meet the Press" interest to co-producer Larry Spivak two and a half years ago. However, clause in sale contract prevented her entry into tv with format resembling "Meet the Press" for two years. Though Miss Rountree contends new format is entirely different, possible legal difficulties made her decide to wait the full contract term. New deal was inked last Friday (25) in New York.

"Press Conference," according to Miss Rountree, will be just that —a "no holds barred" give-and-take between a roomful of reporters and a top drawer, newsworthy subject. Miss Rountree plans to background herself in role of referee, or press adviser to the guest of the day, in much the same way government officials have their aides sitting on sidelines during meetings with press.

Show will accent the free-for-all aspect of capital press conferences, rather than the panel type of show which is standard. Plans are to draw 16 newsmen and women weekly from a pool of top reporters. All reporters will be invited to attend televised press conference, however, and to probe for their own stories in post-show period.

ED REYNOLDS QUITS CBS RADIO FOR AGCY.

Ed Reynolds leaves CBS as manager of radio press June 18 to join Ketchum, McCleod & Grove in the Pittsburgh agency's recently-established New York branch office. He'll handle publicity for the office, concentrating mainly on the Westinghouse Broadcasting Corp. account.

Reynolds has been with CBS for 10 years, moving over to the network from the now defunct Earl Ferris flackery. No replacement is set yet, that awaiting he installation of Jules Dundes as v.p. over sales promotion, advertising and press info on June 18. Reynolds' departure leaves the CBS publicity sector with two key posts unfilled, manager of the department and trade editor, the latter vacated when Harry Feeney took over the trade chores for the tv network at CBS.

Summer 'Studio One' May Prove Exception With Offbeat Ventures

Although this coming summer shapes up as one of the dullest to date, replete with filmed reruns and vocalist, there will be at least one conspicuous exception to the rule, That will be the "Summer Studio One," with Robert Herridge of CBS-TV "Camera Three" fame moving in on the Westinghouse hour for the 13-week hot spell plus another 10 weeks of regular season and later an alternating producership with Felix Jackson.

Herridge, fresh out of the free and rarified air of the "Camera Three" sustainer, won't be lacking for experimentation this summer, having already set a plan to alternate adaptations of top established writers both contemporary and classical with originals from "fresh young writers." When he says "fresh young writers," he means it, for already set for the summer schedule are four "first" tv scripts, two by complete newcomers and one by a scripter with Broadway credits but new to television. To add to the metaphor, Herridge bought two scripts from Richard DeRoy, a newcomer who just walked into his office with a "bundle of scripts under his arm.'

Herridge, with a staff he took away from "Camera Three," starts operations June 11 with a John Steinbeck short story (Herridge, who adapted it, calls it a "tragic narrative"), "Flight," story about a Mexican boy. Ted Pearson, longtime "Camera Three" narrator, will double over to narrate this, with another "Three" alumnus, Gerald Sarracini, in the lead. On June 18, the first DeRoy script, a comedy titled "Snap Your Fingers," is set, with Jeanine Menatis, prize-winning off-Broadway actress, in the femme lead.

Back on the established-writer side, June 25 will see another Herridge adaptation, of Conrad Aiken's short story, "Mr. Arcularis," with John Drainie and Nancy Wickwire, also out of the "Three" stable, in the leads. That's followed on July 2 by "The Luck of Luke McTrigger," a western farce by Leo Brady, the legit writer-gone-television. Another newcomer, Charles Garment, is spotlighted July 9 with an original, tentatively

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DORFMAN'S UPPED CBS AD-PROMOTION STATUS

Louis Dorfman has been upped to director of advertising and promotion for CBS Radio. Dorfman for the past several months had been in the peculiar position of holding the title of co-director of ad-promotion without anyone to share the co-billing with, as Sherill Taylor had quit the co-director's post to join Television Bureau of Advertising and hadn't been replaced.

Dorfman has already taken over his new duties but the appointment won't be officially announced until June 18, when Jules Dundes steps in as v.p. in charge of sales promotion, advertising and publicity, replacing the departing Irving Fein.

Weed's 100-Hour Spin

Dallas, May 29.

Gene Weed, 21, KGKO deejay, set a new record for marathon disk spinning Friday (25) at 7:16 p.m., after 100 hours, 16 minutes and 58 seconds. General manager Buddy Harris said the previous record was 90 hours and odd minutes, by a Utah d.j.

Weed entered a glassed-in booth in the Palace Theatre lobby Monday (21) to start his daily 3-to-6 p.m. stint. Then KGKO announced that he was starting the record-breaking stunt. Earlier, Weed had a doctor's okay and, fortified with vitamin pills but no stimulants, youngster acted as his own engineer on the spins and also voiced skedded commercials. Only recesses came with hourly five-minute news bits from the studio.

A policeman kept a 11 p.m. to 7 a.m. vigil over Weed, while the theatre was closed. Near the 100-hour mark, a doctor was on hand and an ambulance was called as Weed went to sleep.

Must a UAW Gabber Join AFTRA?

Detroit, May 29.

The official voice of the United Automobile Workers, labor news commentator Guy Nunn, is having union trouble. The Detroit Chapter of AFTRA thinks Nunn should pay dues—starting with a $100 initiation fee.

Nunn maintains he should not have to join AFTRA. He says he is a member of the American Newspaper Guild and is an employe of the United Automobile Workers.

He broadcasts over CKLW with which AFTRA has a contract. Tapes are used on other stations across the country. An AFTRA spokesman said that under the CKLW contract the union could ask that Nunn's programs be stopped until the dues are paid.

"That's not true," Nunn stated. "The contract covers only CKLW employes and I'm employed by the UAW. I have not refused flatly to pay dues to the AFTRA, but they cannot do anything for me. I see no reason to pay dues to a union that doesn't have the power to negotiate for me, or offer me job security or other union benefits. In some cities where my broadcasts are heard, the American Newspaper Guild includes commentators."

Nunn said that he has been informed by AFTRA's national headquarters in New York that the union's jurisdiction includes announcers, but not commentators who express opinions. The executive board of AFTRA's local chapter is tussling with the problem and is fearful that a bad precedent might be established unless Nunn is brought into the fold or forced off the air.

Comments on A Tale of 2 Cities

Dual Identification of TV Stations Draws Lots Of Pro & Con Reaction

Washington, May 29.

FCC's proposal to allow dual identification of tv stations serving two principal cities drew comments from about 35 stations last week, the majority of which opposed the plan.

The proposal resulted from petitions by WVEC-TV in Hampton, Va. (Norfolk area) and WDSM-TV in Superior, Wis., which serves Duluth, Minn.

Majority opposition to the proposal was summed up in the comments of the Meredith stations which told the Commission that dual identification might be justifiable in some cases in the public interest but the usual purpose is to identify a second city for "prestige" reasons, especially with advertisers and networks.

"Carried to its logical conclusion," said Meredith, "the objective would require that station be permitted to list all of the cities in its coverage area."

Meredith argued that "a desire to impress advertisers should not be permitted to make a mockery of the whole concept of principal city service."

Among those which supported the proposal with qualifications was KGUL-TV in Galveston, Tex., which has been authorized to move its transmitter to cover Houston. The station took the position that an outlet serving two communities should be required to say it has studios in both places. However, it asserted it was not urging that dual identification be permitted or required.

Comments filed by KFSD-TV in San Diego, Calif., urged the Commission to prevent foreign stations, such as XETV in Tijuana, Mexico, from identifying themselves as American. It was suggested that FCC impose such conditions on American networks supplying programs to such outlets. The San Diego station is fighting a request by ABC to supply network shows to XETV which covers the San Diego area.

Betty Field's Spec

Betty Field has been set for the lead of the "Producers' Showcase" spec version of Anita Loos' "Happy Birthday" spec on NBC-TV June 25. Showcase Productions and Alex Segal, who will produce-direct the spec, have been looking for a lead ever since Rosalind Russell nixed the part a few weeks ago. Supporting cast includes Enid Markey, Harry Vellaver, Parker McCormick and Harold Vermilyea.

RCA Convention's Major Color Push

Top RCA execs will open a big push for color-tv sets this year at the convention of the company's consumer products convention at Miami Beach, opening Friday (31). Frank M. Folsom, RCA prexy, and Robert A. Seidel, exec vice-prexy of the consumer products division, will be on hand among the 1,300 representatives of the company's distribs and 17 foreign affiliates.

In addition to previewing the new line of video sets, RCA will also show its upcoming radio, phonograph and hi-fi equipment models. Execs of each division will be on hand to detail the extensive ad-promotion campaigns planned for the coming period.

As entertainment for the delegates, a talent contest will be held at the Roney Plaza Hotel with the winner getting a NBC and Victor disk pact. Among the Victor disk names who will appear are Perry Como, Eddy Arnold, Mitchell Ayres, Ray Charles Singers, Jaye P. Morgan, Vaughn Monroe, Homer & Jethro, Janet Martin, Joe Reisman, Henri Rene, Hugo Winterhalter and others.

CHI AUTO DEALER'S BAIT & SWITCH RAP

Chicago, May 29.

Crackdown by the Better Business Bureau and State's Attorney John Gutknecht on alleged televised bait and switch advertising has resulted in the arraignment on charges of "false and misleading advertising" of auto dealer Irving Cole, prexy of Cole-Finder Inc. and Irving Rockling, head of the ad agency bearing his name.

Arraignment by Criminal Court Judge Cornelius J. Harrington last week followed an earlier indictment handed down by the Cook County Grand Jury. Hearings have been set for June 22.

State's Attorney's office took the charges to the grand jury after an investigation by the BBB of Cole-Finder's advertising claims. Although the car merchant at one time or another has used all four Chi tele stations, the charges specifically mention the ad claims aired in February on WNBQ. Cole-Finder is currently sponsoring "The Falcon" on the NBC-TV station.

Sealtest Hot for UPA Network Cartoons But Not Against Rival Dairy

Sealtest is known to be a hot client potential on the United Productions of America cartoon half-hour being offered by CBS-TV for the fall. But as much as the dairy wants the show, it might not be able to take it.

Network is purportedly ready to offer a half-hour anchorage Wednesday night opposite "Disneyland" via ABC-TV. However, Sealtest does not want to compete with "Disneyland" bankroller American Dairy Assn. Dairy, which intends maintaining its CBS-TV "Big Top" position next fall, is said to want a 30-minute opening for the UPA "Gerald McBoing-Boing," et al., cartoon variety presentation either on Tuesday or Friday night.

Tele Follow-Up Comment

U. S. Steel Hour

J. M. Barrie's vintage play of World War One, "The Old Lady Shows Her Medals," was shaped into a standout offering on the "U. S. Steel Hour" Wednesday night (23) on CBS-TV. It was not an easy assignment either. One false step in the telling of Barrie's sentimental story would have tripped the whole production into bathos. But as adapted by Robert Anderson, the video play struck the precisely right blend of comedy and tear-jerking.

The yarn about an elderly spinster, who pretends to her charwomen friends to be the mother of a soldier whom she finally meets and adopts, was flawlessly performed. Making her bow in a dramatic role on tv, Gracie Fields played the central role with a charm and a tenderness that suffused the whole stanza and made for a substantial quota of lumps in the throat. Jackie Cooper shared top honors for his portrayal of the Scot soldier boy. He carried off the burr like a pro and made the whole characterization thoroughly credible.

The attentiveness to detail in this play was above all demonstrated by the superb performances in the supporting roles. As the on-scene narrator, Jerome Kilty keynoted the play with his urbane humor. The three friends of the charwoman were played by Moyna MacGill, Betty Sinclair and Cynthia Latham in the best tradition of the English film, where the small character touches are of major importance. Ralph Bunker, John McLiam, Ronald Long and Stanley Bell were also excellent in subsidiary parts.

The excellent package was wrapped up under Norman Felton's direction. *Herm.*

Playwrights 56

Fred Coe, hitherto in the producer's seat of "Playwrights 56" on NBC-TV, took a crack at directing last week (22) in a dual assignment. Coe hasn't been repped as a tv stager in the official sense for a few years, but such craftsmanship is nothing new to the pioneer teledrama man who only last week was elaborately kudosed on his 10th anni in the homescreen biz.

Coe could hardly have asked for a better script to show off a director's ingenuity; nor a more workmanlike playwright than Sumner Locke Elliott, one of the Coeterie of tiptop dramatic boys who've rode along with the tall Mississippian in his preeminence over the decade. For "The Keyhole" was nothing if not a vigorous vehicle for displaying a director's approach to staging a live show in a manner that compared favorably with the "liquid assets" of the motion picture camera.

As a matter of fact, the ingenuity called into play for the playout of a trial and the numerous flashbacks thereof seemed to challenge film lensing in its own backyard. It was an impressive production, beautifully mounted and moved along at a pace that could not help but strike a viewer with its coherence and clarity amid a shuttling of the characters as to time and locales—and on the same set to boot. Every moment was precious and none of it was wasted, mated to a decent regard for fillips of humor that stemmed from two directions: the characters themselves and the introduction of a "Greek chorus" narrator on-screen who was also injected as a character smack into the courtroom proceedings for one of the most vivid stunts in tv annals. The role also brought new credit to its interpreter, E. G. Marshall.

The setting was a British court of 1889; on trial for murder of her English husband was [redacted] American, Lee Grant. As explained, this was before an accused, English or otherwise, could testify in his behalf in the British courts. Against the fact that the testimony was more or less down the middle, though slanted in certain particulars, certain shafts of information and humor supplied largely by "interlocutor" Marshall were apparently intended to lead auditors to the belief that Miss Grant was innocent. She said so in a final statement to the court without benefit of appearance in the witness box, following detailed testimony covering death by arsenic poisoning as worked out in quick-change flashbacks contrived on the spot.

The technique was handled mostly through having witnesses step down from the dock to the point where the recollective action was marked off.

What seemed of basic importance was the fact that as result of this trial, with Miss Grant first sentenced to be hanged and later gaining commutation of sentence (serving 15 years), British law was altered to permit testimony by an accused. The play as a whole was less weighty than the spotlighting of this single gap in the then British law which by latterday standards seems unreasonably severe on one charged with a capital crime. But this stress was all but lost in "The Keyhole" where it should have been a fatter part of the running theme. From this view, it was an uncommon production of an otherwise routine—through interesting all the way—courtroom drama.

Miss Grant, called upon for numerous scenes with changes in dress and manner, delivered a performance that had sensitivity and authority as well as grace and style. There were a succession of small and extended scenes from witness box to flashback locale and back again, ably done in particular by Meg Mundy; and including even the courtroom entry of the deceased in another piece of fascinatin' filmflammery. To top it all, "Keyhole" Marshall committed a sort of libel on the judge himself, this being explained away by the fact that the old boy was adjudged insane after the trial. This part was played vigorously by Henry McNaughton. All in all, an absorbing study in tv departures. *Trau.*

Bob Hope Show

It was those dreary stretches between chuckles which deadened the whole effect of this final Bob Hope effort of this season on NBC-TV last week. The prefilmed footage gave the impression that Hope was tidily cleaning out the bits and snippets remaining from past programs, before winding his seasonal chores.

Sharpest turn was an intramural breakup duel between Hope and Ken Murray, in which the razor-sharp ad libs overwhelmed the set lines. However, a number of specialized tv industry jokes must have left the hinterlanders bewildered. In the later stages, an adaptable Leo Durocher displayed an increasing ease before the cameras.

In whatever direction Kim Novak's talents lie, she amply demonstrated that they don't tend toward the quick-paced give-and-take comedy of the Hope variety. Another comedic bit with warbler Vic Damone and Hope in tandem likewise disclosed that as a funnyman, Damone's a most able ballad singer.

On the other hand, Pearl Bailey again registered solidly, both in her inimitable song stylings and in the quip-trading department, although her comedy material sagged woefully in large part.

Hope's opening monolog departed considerably from preshow publicity, but therein he managed a goodly number of wry nifties, especially aimed at his employers, NBC. The watching execs may have been laughing, but there surely must have been suspicious moisture in their eyes as shaft after shaft found its mark. *Kove.*

Antarctica: Third World—Part II

Second full-hour presentation of NBC-TV's film coverage of the U. S. Navy's "Operation Deepfreeze" Sunday (27) proved a vastly interesting doumentary of the current South Pole expedition. In the initial installment of cameraman Bill Hartigan's polar footage last February viewers were briefed on the natural obstacles facing the men and ships who probed the Antarctic continent.

But Sunday's films depicted the Navy's race to complete its mission on the frozen wastes before the Antarctic night set in. It was a stirring pictorial chronicle of how the Navy found sites and set up bases for America's participation in the Antarctic phase of the International Geophysical Year. Purpose of the expedition was further outlined in an introduction by Rear Admiral Richard E. Byrd who described the Antarctic as "an untouched reservoir of natural resources."

Lensman Hartigan, who did his own narration, ably covered the physical aspects of the expedition via graphic scenes of natural hazards which abound in that frigid area. These were further pointed up in sequences showing a tanker blown to sea, an icebreaker's crew hacking away at three-foot thick ice on deck and Seabees' valiant efforts in mooring a couple of YOG's (Yard Oilers Gasoline) to the ice shelf for the winter.

How men react to the biting cold and 102 knot winds wasn't overlooked by Hartigan for his film

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BLESSINGS OF LIBERTY
With Gil Rathbun, Angela Bayer, Peter Jerome, Keith Kirby, Paul Kielar, Alfred Anderson, Jackson Lowe, Ted Work, Lee Reynolds, Philip Bosco, Robert Prest, Robbie Bordley, Sid Slappey.
Producer: Thomas Jones
Director: Jim Silman
Writer: Stanley Reid
30 Mins., Sun. (27), 5:30 p.m.
WTOP, Washington

Staff members of WTOP, who must have labored long and hard on this historical documentary, rate A for effort, and nearly as much for results. First of all, it is a step in the right direction to tackle a live show of these proportions on a local level. Secondly, show itself, based on a little known incident in American history, stacked up well even programmed immediately before "You Were There," another historical drama of formidable proportions.

Show was wisely backgrounded against the setting of the capital itself, using the Jefferson Memorial to lead in and out of actual drama. The device of weaving the action from a small boy's visit with his father to the impressive Memorial was effective stage-setting.

Play, adroitly written by Stanley Reid, production manager for WTOP, is based on an incident in the life of Matthew Lyon, Congressman from Vermont, at the turn of the century. Action pivots on court room scene in which Lyons defends himself on charges of violating the Alien and Sedition Acts of President John Adams' administration. Exploiting the principle of free speech as guaranteed by the Constitution, script was often stirring, sometimes too detailed.

Standout on cast of local players, recruited from AFTRA roles, Catholic U, Arena Stage, and Barter Theatre, was Gil Rathbun in leading role. Actor Rathbun managed an Irish brogue with far more skill and consistency than many a bigtime player viewed by this reviewer. In addition, he was generally up to the demands of long runs of rhetoric, sustaining interest and drama. Cast was, on the whole, competent, a credit to director Jim Silman and producer Tom Jones, both WTOP staffers.

Washington is a natural for shows of this type. And certainly any town of same size can well afford to spend time and money to develop local talent. This effort impressed as sufficiently polished to stand a try at the network.

Peter Masters' sets rate special mention. They were effective, simple, and uncluttered. *Flor.*

TROOPING THE COLORS
With Bruce Rogers
Producer: Pierre Normandin
60 Mins.; Sun. (27); 2:30 p.m.
CBC, from Ottawa

Trooping the Colors is one of the most colorful military spectacles in British history, dating more than 400 years back and a slick subject for television, if handled right. This year's event was held (27) on the laws of Parliament Hill in Ottawa with the Governor General's Footguards (an affiliate of the Goldstream Guards of Britain) and the Canadian Grenadier Guards of Montreal combining to present a broad, precision production. Canadian Broadcasting Corp. did its third annual airing of the ceremony to its national web, with Pierre Normandin exhibiting boffo production throughout. Camera action and angles plus narrator were his tools and he made the most of them, using building-top cameras and a turret setup in the middle of the parade grounds for closeups. Sound pickup was as good as it could have been since the combined bands marched as much as they stood still. Bruce Rogers gabbing showed top advance research and a good knowledge of the background of the event and the units taking part as well as the ceremony itself. Rogers kept the gaps filled with intelligent narration while Normandin had the cameras filling with movement and clicko coverage of crowds and buildings in the area.

Zoom lens held the arrival of the Governor General, Rt. Hon. Vincent Massey, with his Royal Canadian Mounted Police escort, well in the picture and followed the GG through the inspection. Normandin neatly interspersed long shots and closeups during the march-past and reviews. In spite of cloudy weather and some rain, the video pickup was satisfactory at all times, even bringing in traffic an people in the background. Normandin's experience as newspaper reporter and photographer before he hit tv went to his advantage in a show like this. *Gorm.*

THE JOHNNY CARSON SHOW
With Carson, Glenn Turnbull, Laurie Carroll, Peter Hanley, Cal Gooden Orch, Hank Simms
Producer: Herb Allen
Director: Ron Winston
Writers: Milton Pascal, Morris Freedman, David Greggory
30 Mins.; Mon.-thru-Fri., 2 p.m.
Sustaining
CBS-TV, from Hollywood

In line with a general reshuffle of its daytime variety picture, CBS has inserted Johnny Carson as a Coast sub for the eastern-originated Robert Q. Lewis longrunner. In effect, the only difference is a change in faces and originations, since the format is the same type of easygoing variety offering that characterized both the Lewis show and another daytime casualty, Jack Paar. What CBS-TV is trying to accomplish by the switch is a little difficult to figure out.

Of course, there's the element of a buildup for Carson. The young comic may have been pushed along too fast via his nighttime half-hour, which has since been dropped, as his initial television outing. Mebbe, CBS figures, some exposure on a day-to-day basis in the afternoon will bring him along to the point where he can overcome the nighttime hurdle. And Carson, as personable a performer as has come along in the past couple of years, is certainly worth the trouble.

Whatever the reasoning, CBS can rest easy, for the new show looks pretty good at this point. Of course it's cut out of the same daytime cloth as half a dozen similar daytimers, and whether it can overcome some of the difficulties in clearing stations and thus getting sponsors is another matter. But it's a cheerful, relaxed entry with some pleasant and talented people, and under today's daytime standards, who can ask for anything more. Carson's a likable emcee and a funny gent, fast on the uptake. Two singers, Laurie Carroll, late of "Plain and Fancy" and Peter Hanley, out of the New York televinyards, are engaging and have excellent voices. Glenn Turnbull is an inventive dancer with verve and ability. Cal Gooden orch seems well-versed and Gooden looks like a good straightman. Hank Simms is a pleasant announcer. With an act-and-gab format, enlivened at the end with a guest in the form of the prez of Godgets Inc., it makes for an easy-to-take, pleasant session. It looks like fun, even if it doesn't turn out to be commercial. *Chan.*

STAND UP AND BE COUNTED
With Bob Russell, others
Exec Producer: Sy Fisher
Producer: Robert Wald
Director: Karl Genus
20 Mins.; Mon.-Fri., 1:10 p.m.
CO-OP
CBS-TV, from N.Y.

"Stand Up and Be Counted" is an audience particlipationer in the widest sense of the word. The housewife can get into the act whether she's in the studio audience or at home, and there are so many that just love to dish out advice, good, bad or indifferent.

Situation has emcee Bob Russell putting a femme with a problem through the paces. The audience then steps up to a bar and are interviewed as to their solution, and a vote taken afterward. Stay-at-homes can also chime in. On show caught, a mother had to decide whether to give her 17-year-old son permission to marry. The mother had lined up the issues involved fairly, but just couldn't get herself to go on record. The studio audience just swarmed over to the mike for their say in the matter, and the opinions expressed were strong and positive that permitted no deviation.

A vote is taken with the studio deciding in favor of withholding approval, and the mother is slated to return next week and give her decision. In the meantime, Russell asks for letters, with the best epistle getting an automobile. And when the housewife comes back, she too will undoubtedly be loaded with gifts, probably to start the kids off right.

Of course, the issue here is so delicate, deeply personal and so dependent upon the individuals involved that counsel from backfence sources can be dangerous—irrespective of the outcome of any votes. However, the bulk of the housewives will know of no such thing—they'll gladly throw their weight into the fray, especially when a car is involved. Although it's socially wrong to pander these highly personal questions for public consumption, there's little doubt that a lot of stay-at-homes will find this right up their alley.

Russell does a good job in handling the wives. He has a quiet and confidence-begetting demeanor, and handles the studio audience and the central figure nicely.

Though a network venture, stations will be selling this one locally, and it should be able to hold its own on the ratings. *Jose.*

BLOOMER GIRL
(Producers' Showcase)
With Barbara Cook, Keith Andes, Carmen Mathews, Paul Ford, Rawn Spearman, Nydia Westman, Patricia Hammerlee, Paul McGrath, Frank Overton, Brock Peters, Leon Bibb, others
Producer-Director: Alex Segal
Production Executive: Andrew McCullough
Dances: Agnes de Mille
Music and Lyrics: Harold Arlen and E. Y. Harburg
Adaptation of Fred Saidy and Sid Herzig's book by Leslie Stevens
Musical Director: George Bassman
Vocal Director: Hugh Martin
Settings: Otis Riggs
Costumes: Jerome Boxhorn
90 Mins., Mon. (28), 8 p.m.
FORD, RCA
NBC-TV, from N. Y. (color)
(Kenyon & Eckhardt)

NBC-TV's "Producers' Showcase" turned up with a gay frolic Monday night (28) in a compatible color video reincarnation of Harold Arlen-"Yip" Harburg's "Bloomer Girl" musical of the 1944 Broadway season. As produced-directed by Alex Segal, a new hand in the terp and tonsil department, its musical-dance sequences provided a bouncy, zingy plus to the late season. Practically all hands on board earned their tv stripes for extracting a high quota of entertainment values from the lampoon on militant feminists. This was one of the better of the season's musical colorcasts, despite an occasional "book" intrusion awkwardness, and the rich tint values heightened the enjoyment immeasurably.

After a dozen years, it was refreshing to have Arlen's melodic score and Harburg's lyrics trotted out and treated to such fine vocal interpretations, and although the "Bloomer Girl" book rates something far less than a masterpiece, Segal's direction gave it a movement and fluidity. It was a big, striking, multiple-peopled production, endowed with fine talent, that meshed into a cohesive unit.

Agnes de Mille was on deck to stage the dances and the recreation of her "Civil War Ballet," an established item in the Ballet Theatre repertoire, was a standout final-act sequence of the production, blending as it did so neatly into the "Bloomer Girl" framework. Yet in the telscoping of the musical into its hour and a half spec format, it was the dancing chiefly that came out on the short end, with only a comedy interlude (to the accompaniment of "It Was Good Enough For Grandma") rating the remainder of attention from the dance department. The in-between "Sunday In Cicero Falls" with its "Uncle Tom's Cabin Parade" cried out for choreographic attention, if only for a change of pace.

Vocally the show was a delight and its richest item. With Barbara Cook and Keith Andes as the romantic leads—and a fetching couple they made, too—they romped home with "Evalina," still one of the top tunes in the Arlen catalog, and handled "Right As the Rain" ballad beautifully. It was the major virtue of the show that all the tunes received primary vocal attention, whether in solo or in chorus. Thus the choral roundelay on "When The Boys Come Home" fore and aft and "Sunday In Cicero Falls"; Rawn Spearman's sock rendition of "The Eagle and Me" and as a trio with Brock Peters and Leon Bibb on "I Got A Song"—here were the properly accented musical contribs that gave it its high entertainment voltage.

The straight acting performances of Carmen Mathews as the femme revolter Dolly Bloomer, along with Nydia Westman and Paul Ford; Patricia Hammerlee's stunningly executed terping comicalities in the "Grandma" sequence; George Bassman's musical direction; Hugh Martin's choral direction; Otis Riggs' settings and Jerome Boxhorn's finely detailed costuming all rate as distinctive plusses. *Rose.*

CHARLES COLLINGWOOD WITH THE NEWS
Director—Vince Walters
10 Min., Mon.-thru-Fri.; 1 p.m.
CBS-TV, from New York

A workmanlike 10-minute midday tv news show, with Charles Collingwood doing the commentary, preemed Mon. (28) on the CBS net. It will be presented regularly Monday through Friday (1 to 1:10), filling in the afternoon news gap.

Although the show apparently does not blaze any trails in news presentation, it offers a solid, factual up-to-the-minute news account, using film clips from reports of CBS newsfilm's department. Utilized for the preem event were exciting shots of the Cypros rioting, a not too newsworthy filmed

(Continued on page 36)

VARIETY - ARB City-By-City Syndicated and National Spot Film Chart

VARIETY'S *weekly chart of city-by-city ratings of syndicated and national spot film covers 40 to 60 cities reported by American Research Bureau on a monthly basis. Cities will be rotated each week, with the 10 top-rated film shows listed in each case, and their competition shown opposite. All ratings are furnished by ARB, based on the latest reports.*

This VARIETY *chart represents a gathering of all pertinent information about film in each market, which can be used by distributors, agencies, stations and clients as an aid in determining the effectiveness of a filmed show in the specific market. Attention should be paid to time—day and time factors, since sets-in-use and audience composition vary according to time slot, i.e., a Saturday afternoon children's show, with a low rating, may have a large share and an audience composed largely of children, with corresponding results for the sponsor aiming at the children's market. Abbreviations and symbols are as follows: (Adv), adventure; (Ch), children's; (Co), comedy; (Dr), drama; (Doc), documentary; (Mus), musical; (Myst), mystery; (Q), quiz; (Sp), sports; (W), western; (Wom), women's. Numbered symbols next to station call letters represent the station's channel; all channels above 13 are UHF. Those ad agencies listed as distributors rep the national sponsor for whom the film is aired.*

BOSTON — *Approx. Set Count*—1,395,000 — *Stations*—WBZ (4), WNAC (7)

TOP 10 PROGRAMS AND TYPE	STATION	DISTRIB.	DAY AND TIME	APRIL RATING	SHARE (%)	SETS IN USE	TOP COMPETING PROGRAM	STA.	RATING
1. Superman (Adv)	WNAC	Flamingo	Fri. 6:30-7:00	28.8	80.7	35.7	TV News Reporter	WBZ	6.2
							Range Rider	WBZ	5.9
2. Annie Oakley (W)	WNAC	CBS	Sun. 5:00-5:30	27.4	77.0	35.6	NBC Opera Theatre	WBZ	5.2
2. Waterfront (Adv)	WNAC	MCA	Sun. 7:00-7:30	27.4	54.1	50.6	Range Rider	WBZ	22.0
4. I Led 3 Lives (Dr)	WNAC	Ziv	Mon. 7:00-7:30	26.6	62.8	42.4	Wyatt Earp	WBZ	18.0
							Nightly Newsletter	WBZ	11.5
5. Ellery Queen (Myst)	WNAC	TPA	Fri. 10:30-11:00	23.9	59.5	40.3	Madison Square Garden	WBZ	12.6
6. Wild Bill Hickok (W)	WNAC	Flamingo	Tues. 6:30-7:00	22.6	78.3	28.9	TV News Reporter	WBZ	5.3
							Cattle Trail	WBZ	5.3
7. Range Rider (W)	WBZ	CBS	Sun. 7:00-7:30	22.0	43.5	50.6	Waterfront	WNAC	27.4
8. Western Marshal (W)	WNAC	NBC	Wed. 7:30-8:00	21.1	48.2	43.8	Coke Time	WBZ	17.7
							News Caravan	WBZ	19.8
9. Man Behind the Badge (Myst)	WNAC	MCA	Sun. 10:30-11:00	20.8	58.5	35.6	Masquerade Party	WBZ	13.0
10. Roy Rogers Feature (W)	WNAC	MCA	Sat. 5:00-5:30	19.4	70.0	27.7	Zoo Parade (5:00)	WBZ	7.7
							Wonder World (5:30)	WBZ	6.8

WASHINGTON — *Approx. Set Count*—754,000 — *Stations*—WRC (4), WTTG (5), WMAL (7), WTOP (9)

1. Superman (Adv)	WRC	Flamingo	Tues. 7:00-7:30	19.4	44.9	43.3	Do You Trust Your Wife	WTOP	14.4
1. Ramar of the Jungle (Adv)	WTOP	TPA	Wed. 7:00-7:30	19.4	53.0	36.6	Guy Lombardo	WRC	6.6
							News—J. Daly	WMAL	7.5
3. Science Fiction Thea. (Adv)	WMAL	Ziv	Sun. 6:00-6:30	18.3	36.8	49.7	Meet the Press	WRC	15.8
4. Death Valley Days (W)	WRC	McCann-Erickson	Mon. 7:00-7:30	16.8	52.9	31.8	Turning Point	WTOP	5.9
							News—J. Daly	WMAL	6.3
5. Badge 714 (Myst)	WRC	NBC	Fri. 7:00-7:30	15.5	42.9	36.2	Annie Oakley	WTOP	12.2
6. Wild Bill Hickok (W)	WRC	Flamingo	Thurs. 7:00-7:30	13.8	44.1	31.3	San Francisco Beat	WTOP	9.7
7. Championship Bowling (Sp)	WMAL	Schwimmer	Sat. 6:30-7:00	13.7	32.6	42.0	Count of Monte Cristo	WTOP	12.5
							Your Hit Parade	WRC	21.3
8. Mr. District Attorney (Myst)	WRC	Ziv	Mon. 10:30-11:00	13.5	33.1	40.8	Studio One	WTOP	15.5
9. Celebrity Playhouse (Dr)	WTOP	Screen Gems	Tues. 10:30-11:00	12.5	33.9	36.9	Big Town	WRC	15.8
9. Count of Monte Cristo (Adv)	WTOP	TPA	Sat. 6:30-7:00	12.5	37.1	33.7	Championship Bowling	WMAL	14.1

MINNEAPOLIS-ST. PAUL — *Approx. Set Count*—515,000 — *Stations*—WCCO (4), KSTP (5), KEYD (9), WTCN (11)

1. Studio 57 (Dr)	KSTP	MCA	Wed. 9:30-10:00	23.0	42.8	53.8	U. S. Steel Hour	WCCO	15.5
2. I Led 3 Lives (Dr)	KSTP	Ziv	Tues. 9:30-10:00	21.2	42.9	49.5	Wrestling	WCCO	20.2
3. Badge 714 (Myst)	KSTP	NBC	Mon. 9:30-10:00	20.4	41.4	49.4	Studio One	WCCO	23.8
4. Annie Oakley (W)	WCCO	CBS	Sat. 4:30-5:00	19.8	78.0	25.4	Pepsi Party	WTCN	4.3
5. Buffalo Bill, Jr. (W)	WCCO	CBS	Sat. 11:30-12:00	18.3	77.0	23.8	Superman	WTCN	4.6
							Junior Auction	KSTP	3.1
6. Cisco Kid (W)	WCCO	Ziv	Sat. 8:30-9:00	16.9	74.8	22.6	Western Trails	KSTP	5.7
7. Wild Bill Hickok (W)	WCCO	Flamingo	Sat. 5:30-6:00	14.9	48.1	31.0	Laurel & Hardy	WTCN	12.3
8. Celebrity Playhouse (Dr)	KSTP	Screen Gems	Sun. 9:30-10:00	14.1	29.9	47.2	Red Owl Theatre	WTCN	15.5
9. Highway Patrol (Adv)	WCCO	Ziv	Thurs. 10:00-10:30	13.4	32.1	41.8	Today's Headlines	KSTP	27.3
							Weather; Sports	KSTP	16.6
10. Superman Adv)	WTCN	Flamingo	Mon. 6:30-7:00	12.0	39.5	30.4	Robin Hood	WCCO	10.4

DAYTON — *Approx. Set Count*—511,310 — *Stations*—WLW-D (2), WHIO (7), WCPO (9) Cincinnati

1. City Detective (Myst)	WHIO	MCA	Tues. 7:30-8:00	27.8	56.8	49.0	Gordon MacRae	WLW-D	14.6
							News Caravan	WLW-D	17.6
2. Highway Patrol (Adv)	WHIO	Ziv	Thurs. 9:30-10:00	27.7	48.4	57.3	Ford Theatre	WLW-D	26.2
3. Man Called X (Myst)	WHIO	Ziv	Fri. 10:30-11:00	25.0	64.2	39.0	Red Barber's Corner	WLW-D	10.0
4. Stories of the Century (W)	WHIO	IITS	Sat. 7:00-7:30	23.5	45.2	52.0	Midwestern Hayride	WLW-D	26.5
5. Gene Autry (W)	WHIO	CBS	Thurs. 7:00-7:30	19.6	65.8	29.8	D. Fairbanks Presents	WLW-D	7.2
6. Buffalo Bill, Jr. (W)	WLW-D	CBS	Sat. 11:30-12:00	17.3	56.0	30.9	Tales of the Texas Rangers	WHIO	13.6
7. Hopalong Cassidy (W)	WHIO	NBC	Sun. 1:30-2:00	16.9	76.1	22.2	Choose Your Partners	WLW-D	1.4
							Barnet's Amateur Hr	WLW-D	5.4
8. Racket Squad (Myst)	WHIO	ABC	Tues. 7:00-7:30	16.3	38.0	42.9	Wyatt Earp	WLW-D	24.5
9. Annie Oakley (W)	WLW-D	CBS	Fri. 6:00-6:30	16.1	49.1	32.8	Little Rascals	WHIO	14.6
10. I Led 3 Lives (Dr)	WLW-D	Ziv	Fri. 9:30-10:00	15.8	32.3		Playhouse of Stars	WHIO	29.5

SEATTLE-TACOMA — *Approx. Set Count*—500,050 — *Stations*—KOMO (4), KING (5), KTNT (11), KTVW (13)

1. Celebrity Playhouse (Dr)	KOMO	Screen Gems	Thurs. 9:00-9:30	29.4	50.9	57.9	Shower of Stars	KTNT	16.5
2. Highway Patrol (Adv)	KOMO	Ziv	Thurs. 7:00-7:30	29.2	60.0	48.7	Lone Ranger	KING	12.0
3. Mr. District Attorney (Myst)	KING	Ziv	Fri. 9:00-9:30	29.0	50.0	58.0	Big Story	KOMO	16.8
4. Badge 714 (Myst)	KING	NBC	Fri. 9:30-10:00	25.5	46.8	54.5	Playhouse of Stars	KTNT	14.5
5. Judge Roy Bean (W)	KING	Screen Craft	Mon. 7:00-7:30	23.2	43.6	54.3	Studio One	KTNT	15.7
6. I Search for Adventure (Adv)	KING	Bagnall	Sat. 7:00-7:30	21.1	37.2	56.8	Championship Bowling	KOMO	19.1
7. Superman (Adv)	KING	Flamingo	Tues. 6:00-6:30	20.0	63.0	31.8	Cartoon Special	KTNT	5.8
							CBS News	KTNT	6.5
8. Championship Bowling (Sp)	KOMO	Schwimmer	Sat. 6:30-7:00	18.4	36.4	50.5	Ford Star Jubilee	KTNT	16.1
							I Search for Adventure	KING	21.1
9. Wild Bill Hickok (W)	KING	Flamingo	Thurs. 6:00-6:30	17.9	63.5	28.2	Grand Ole Opry	KOMO	6.0
10. Annie Oakley (W)	KING	CBS	Fri. 6:00-6:30	17.8	64.0	27.8	Ray Milland	KOMO	5.2

M-G: SHORT FOR MIGRAINE

'Lassie' a Dog's Life to Jan

Hollywood, May 29.

Jan Clayton has intimated that she wants to quit her femme lead role in the "Lassie" vidpix series. Unless the producers of the series can come up with a fatter part for her, the chances are she will check out at the end of the year.

Miss Clayton will shoot 39 of the half-hour series and do a theatrical film between now and Christmas, when her "Lassie" contract expires. Her major beef is that the vidpix role is a more or less inconsequential one and she would like to have it expanded.

Somewhat similar situation arose in the case of the Danny Thomas vidpix series. Jean Hagen is leaving the cast (requiring a whole new approach to the show) because she finds it's stymieing her in other theatrical endeavors.

More Chi Live Entries Bite The Dust as Vidpix, Feature Films Take Over the Local TV Spectrum

Chicago, May 29.

The Windy City, generally considered a tight film market with three of the four tele stations network-owned, is being attacked with renewed vigor by the syndicators and feature film distribs who see an accelerated trend to celluloid by the local advertisers and agencies.

The upbeat has sharped the competition between the peddlers of the vidpix portfolios and those pushing the swelling supply of full-length ex-theatricals. It's the latter, with more and more "big name" product coming into tv release, that continues to excite the bankrollers as a result of the rating track record the Hollywood oldies and the not-so-oldies have scored down through the years. This is not to say the Zivs, the MCA-TVs, the Officials and the network syndicators aren't scoring with their half-hour virginal and repeat product.

Sales coup of the week, however, goes to E. Jonnie Graff, National Telefilm Assn.'s midwest veep, repping this time the feature film side of the sweepstakes. Graff engineered the sale of NTA's "TNT" bundle of 34 films, including the giltedged bundle of 10 David O. Selznick pix, to Ford dealer Jim Moran for his longstanding Sunday night at 10 berth on WGN-TV. Everyone involved is strictly mum on how much Moran paid for the package so as not to make him a target for the next guy.

Malcolm-Howard account exec Hal Barkin did say, however, it's by far Moran's biggest film expenditure to date.

More Live Entries Axed

Meantime, WBBM-TV is getting a lot of scrutiny from the film peddlers. Wholesale series of sponsor shifts has two of the Columbia station's live entries falling by the wayside in favor of vidpix replacements. But even of more import are the ambitions of the filmites to tip the scale towards their programming fare in the debate that's going on at the Columbia station on what to do about the 11 o'clock weeknight strip. Veep H. Leslie Atlass this past

(Continued on page 31)

'Public Defender' Into 40 Markets

Interstate has sold the reruns of the former network show, "Public Defender," in 40 markets. Package contains 69 films, and a spokesman for the syndicator said that in all but two or three cases, it was sold to local sponsors and not stations.

He said that most of the deals call for single run only, adding that it was the aim of the company to leave room for third run sales after one year of initial syndication. Former CBS-Philip Morris series starring Reed Hadley has been on the block for five months.

Meantime, Interstate TV reports that its "Little Rascals" is now in 142 markets.

Toy Guidance Council Repeats Jimmy Nelson

Again, several months ahead of the Xmas selling season, Toy Guidance Council is setting production dates on the new Jimmy Nelson quarter-hour series, "Toyland Express." RKO Pathe will produce the 13-week telefilm skein.

Last year the Nelson show, which marked the Council's second year in tv via Friend-Reiss agency, was spotted on 60 tv stations.

Stanwyck Telepix Series With Flock Of Major Names

For its first major entry in the telefilm lists, the Coast-based Jaffe Agency is throwing practically every one of its big name Hollywood stars, many of whom have never appeared on video before, up for national sponsor grabs. Talent percentery has a half-hour anthology format making the Madison Ave. rounds called the "Barbara Stanwyk Theatre."

Miss Stanwyk, who hasn't appeared in a regular tv show before, is co-producing with Jack Denove productions, with Jaffe said to be coming in for a share of the profits. Agency has already exacted promises from practically all the talent on its roster to appear on the show, if the sponsor desires it.

The Jaffe "A" list, from which eight performers are to be chosen for the 39-film series, includes: Greer Garson, Cary Grant, Rod Steiger, Errol Flynn, Jack Palance, Merle Oberon, Joan Fontaine, Dorothy McGuire and Jimmy Cagney. Firm has also listed "B" and "C" groups of actors. It is said that those on the "B" list are "substantial names, but people who regularly do leads in television." Ten leads will be taken from that group, and eight from the "C" list. Miss Stanwyk is to appear as star in 13 as well as host all 39.

In an effort to match the star and the story, the producers are offering writing talent of the Charles Lederer, Don Mankiewicz, Frank Nugent, James Poe genre. Jaffe says its going to develop scripts first and then find the stars to fit them.

TPA's Chi Setup

Television Programs of America has created a new central sales division and named Walt Plant to head it up out of the Chicago office. New division, TPA's sixth such setup, will cover a good part of the midwest and take much of the pressure off the overloaded midwestern division under Leo Bernard.

Plant has been with TPA as a sales staffer since January, having managed the Horace Heidt band prior to that.

BACKLOG INVITES DIZZY ECONOMICS

By ART WOODSTONE

All the talk about spending $35,000,000 to $50,000,000 for tv rights to MGM's catalog of pre-1948 features is dizzying the industry, but there would seem to be an abundance of flies in the ointment.

There are 780 pix involved in the negotiations between Metro and the Lou Chesler-Eliot Hyman interests, who are willing to pay $50,000,000 for outright purchase of the prints. Ely Landau and Oliver Unger (National Telefilm Associates) are reportedly just as eager to pay between $35,000,000 and $40,000,000 for a longterm lease, said to be 10 years. A number of questions arise if either buy is consummated: (1) Where is the market in television for such extensive and costly product? (2) How long, under present market conditions, would it take to recover this kind of investment? (3) How many of the 780 Metros will be acceptable to station film buyers?

Unger and Landau so strongly believe that top features will "create their own playing time" that they're turning almost entirely from half-hour syndication. While many share that opinion, it's warned that it was first voiced at a time when only Matty Fox owned a large supply of new-to-tv features. When he acquired RKO's catalog, tradesters couldn't immediately depend on getting any further product from Hollywood. Also, it really had been some time since product-hungry first-run tv stations had gotten new stuff and they were willing to pay new highs to get the goods.

When Will Price Come Down?

But now, with RKO's 740 and Warners 754 both available, and with some quarters figuring a Metro deal has a 50-50 chance, more than one major source has opened up for quality product. Competition is seen bound to bring down the price of the new pix—which cost the distrib as much as $60,000; in some cases more. Generally, those higher purchase prices necessitate asking higher station prices.

Along with distrib competition, which puts the stations in the driver's seat, the trade points to factors compressing the size of the market:. Half-hour telepix, though

(Continued on page 34)

Sinn to London to Set Ziv 'Martin Kane' Series; 39 to Be Shot Abroad

Ziv prexy John Sinn is in London to work on the first large scale vidfilm production for the company abroad. He's overseeing a half-hour pilot on "Martin Kane, Private Eye," with William Gargan, who also played the lead when it was a live network tv'er.

According to reports, Ziv intends shooting all 39 "Kane" stanzas in London. At one time, the syndicator lensed 13 of the Ronald Coleman "Favorite Story" telepix in England, but that was the only extent to which the company went in overseas production.

With "Kanes" in production, it makes nine out of 13 Ziv syndicated packages which were once radio programs, showing how heavily the vidfilmer depends on audio originals for video material. "Cisco Kid," "Dr. Christian," "Man Called X," "Meet Corliss Archer," "Mr. District Attorney," "Favorite Story," "Boston Blackie" and, of a more-or-less status, Eddie Cantor were all radio stanzas. Only "Highway Patrol," "I Led Three Lives," "The Unexpected" and "Science Fiction Theatre" began as tv'ers.

More TV Film News On Page 34

TV Film Distributors Assn. Now A Reality, and With Its Hands Full; NBC Blast, D.C. Quiz Cue Speedup

About two years ago, Ziv prez John L. Sinn, asked whether he would support a telefilm trade association, answered that he would "when and if" the industry's problems were of such a nature that they couldn't be solved by an individual companies. Ziv is now one of the charter members of the Assn. of Television Film Distributors (ATFD), formed several weeks ago and formally announced this week.

For a fledgling trade group, the ATFD already has its hands full, what with NBC having launched a direct assault upon it—if not by its organized name, then by the names of the individual members, Ziv, Television Programs of America, Screen Gems and Official Films (see separate story). Moreover, its first official act takes place tomorrow (Thurs.) via testimony before the FCC Network Study Committee (Barrow group). And all this before the association has named officers, set budgets or even gotten a firm hold on its intentions and scope. About the only thing set is the ATFD's general counsel, the Washington law firm of Arnold, Fortas & Porter.

Nonetheless, announcement of the formation of the group comes on top of informal meetings that date back to January, and that included the drafting of tomorrow's testimony. Group, spearheaded by Screen Gems' Ralph Cohn, TPA's Michael Sillerman, Official's Herman Rush and Ziv's Sinn and A. Frank Reel, had gotten together after the Barrow Committee had invited it to prepare a presentation on the network situation. They had comprised the remnants of an industry "steering committee" formed the previous summer to draft an industry organization which was then thumbed down by the industry itself in September. When the Barrow Committee invite was extended, they revived the group. Guild Films' Dave Savage was also a member of the original group, but Guild's interest started to wane when Savage left to head up Theatrical Enterprises, and

(Continued on page 36)

Pay-TV the Solution?

Hollywood, May 29.

If the syndicate bidding $50,000,000 for the backlog of Metro pix wins out, it will have to gross $100,000,000 to break even, according to Telemeter exec Carl Leserman. Exec commented, "I don't understand how they expect to get it back unless they envision using the films on pay-as-you-see tv. TV stations can't afford to pay prices which would have to be asked to break even; and in many small towns around the country, they pay as little as $12.50 a picture. They simply can't afford more."

Lou Chesler syndicate of Toronto has made a $50,000,000 bid for the Metro backlog.

No RKO Teleradio Vidpix Production For Year or More

RKO Teleradio's entry into vidfilm production is at least a year off, even though a staff has been in readiness on the Coast to start work. Company execs now admit that RKO probably won't enter tv film production on its own before this time next year. They don't believe that the market is conducive to the sale of vidfilm.

RKO sees the tightening syndication market as discouraging. Company had laid plans to do a syndicated series on "Bozo, the Clown," and mentioned a Ted Steele (he's on RKO's WOR-TV, N. Y.) as a probable, but series has been stalled indefinitely, it's reported.

Downbeat attitude of RKO for the present toward telefilm production is seen evidenced in the company's almost total disestablishment of a tv syndication arm. Its execs have largely been moved into other areas of RKO Teleradio, such as national sales division, or have moved out of the company completely. (Dwight Martin, who headed the syndication division, lately assumed command of a station in Baton Rouge, La.

WCAU-TV's $100,000 Buy of 50 Features

Philadelphia, May 29.

Conclusion of a deal between WCAU-TV and Hollywood Television Service, Inc., for the Republic subsidiary's Silver and Diamond packages, involving about 50 features, has been disclosed. Reported price was approximately $100,000.

Negotiations for the deal, involving tv rights for two years, were carried on by Charles Vanda, WCAU v.p. in charge of tv, and Earl Collins, Hollywood Television Service prez, and Richard Yates, veepee and Eastern sales manager.

Damon Runyon Series Into SG Syndication

Screen Gems is expected to toss "The Damon Runyon Theatre" half-hours into syndication almost immediately in an attempt to line up some station sales for next season. Stanza, with a bundle of 39 films in the kitty, is ending its CBS-TV network run in a couple of weeks when Budweiser drops it.

SG syndication head Bob Salk will handle the rerun stanza.

Pillsbury's Major Spread on 'Opry'

In one of the biggest national spot deals yet consummated, Pillsbury Mills has bought Flamingo Films' "Stars of the Grand Ole Opry" in 119 markets starting in September. Pillsbury has been carrying the show in some 30 markets this season, but expands four-fold in the fall with new films currently being shot in Nashville.

Deal is expected to put the show into a grand total of 225 markets in the fall for Flamingo, since it's currently in 115 cities, 85 of them non-Pillsbury markets under the current lineup. Pillsbury deal, based on the show's success this past season, is via Campbell-Mithun and represents the mill's largest non-network expenditure to date.

Flamingo has already completed production on 26 new "Opry" half-hours in Nashville and goes into production on an additional 26 in a month, with Al Gannaway as producer. All 52 are in color, as were the original 39 produced last summer by Gannaway. Previous pix were filmed with only some of the "Opry" stars, but the new batch will feature all of them on a rotating basis.

Deal gives "Opry" continued exposure on spot-film, network tv and radio. Telecasts, on a once-a-month basis, were bankrolled on ABC-TV by Ralston, while its broadcasts on NBC Radio are sponsored by Prine Albert. For Flamingo, the show is far and away its hottest property.

Those happy Days are here again!

Life with Father, the adventures of the lovable Days, is a family portrait framed in gilt-edged success...a best-selling book, a record-breaking play, a smash box office movie and a hit on the CBS Television Network.

Now a sparkling syndicated film series, *Life with Father* is continuing to delight large family audiences everywhere. In seven-station Los Angeles, for example, *Life with Father* is the top-rated syndicated series in the market...seen by one out of three homes watching television. In Columbus, it commands a 70% share of audience. And in Denver, competing with two big network programs and a local sports show, it draws a 38.7% share of audience. *Life with Father* reaches wonderfully balanced audiences too. An average 22% men, 41% women, 37% children...just right for selling the entire family. Why not let the great Days start selling for *you?* Just call the distributors of the fastest-moving films in television...

CBS TELEVISION FILM SALES, INC.

New York, Chicago, Los Angeles, Detroit, San Francisco, Atlanta, Boston, Dallas, St. Louis. And in Canada: S. W. Caldwell, Ltd.

Source: Latest Pulse and ARB reports

'Translator' Stations for Isolated TV Communities Get Nod from FCC

Washington, May 29.

Regardless of their impact on community antenna systems, the FCC last week authorized the establishment of low-power tv "translator" stations to rebroadcast programs of existing outlets (VAF or UHF) to isolated communities beyond the range of direct reception.

The new service, which will use the upper 14 UHF channels (70 to 83), is designed to provide service in areas where regular stations cannot be supported and at the same time help ultra high. To pick up programs from the "translators," which can be built for $2,000 or less, all the viewer will need is an all-channel set or a converter for his old set.

To encourage the establishment of the new stations, the Commission will impose no limitation on the number which may be operated by the same interest. To minimize expense of operation, remote control of the transmitter will be permitted where automatic devices are used.

To provide multiple program service to a community, the Commission will grant authorizations for more than one translator, each of which will be assigned a separate channel.

Under rules adopted for the service, licensees of translator stations will not be permitted to operate without "prior consent" of the station whose programs are to be rebroadcast.

While the National Community Television Assn. did not register outright opposition to the new service, it urged the Commission to consider the effect translators would have on established c.a. systems. It was also proposed by Spencer Kennedy Laboratories, an equipment manufacturer, that c.a. systems be given "a breathing space" of three or four years before being subjected to "competition" from translators.

Regarding these appeals, the Commission said it recognized that community antennas have made a significant contribution in bringing tv service to isolated areas. "But community antennas," the agency asserted, "do not provide a broadcast service available to the public at large. Their service is limited to subscribers who must pay a fee, and often is not available even at a fee for those members of the community in outlying areas."

The Commission said it would not be warranted in withholding authorization of translators "merely because they would compete with community antennas providing service to some people at a fee. Investments in community antennas were not made on the basis of any assurance that the areas served by them would remain without direct tv reception. Such systems have been interim measures, taken without Commission authorization, to provide outlying areas with tv until direct reception could be achieved. The public interest would not be served by depriving a community of the privilege of obtaining direct reception to protect these investments."

It is expected that most translators will be established by local groups, probably on a cooperative basis. However, some may be built by UHF stations to extend coverage in so-called "shadow" areas.

David Davidson

Continued from page 19

different. Here you deal with showmen; in N. Y. you deal with hucksters. I can afford to write for tv only because I come to Hollywood to do screenplays, and am paid generously for it. I write for tv because I like certain shows where you have complete freedom of theme and handling of the script, as well as first class production. I have no criticism of the creative producers like Fred Coe and Herbert Brodkin who work to get more money for the writer; it's the moneyed people in tv who have this dislike of the writer.

"They can't get it into their heads that there is such a thing as a star writer as well as a star actor. In fact the more they pay a star, the less they want to pay the writer. You don't receive a reward commensurate with your work; You're rewarded much more in movies and in legit. They tell you you can sell your story to movies, but actually movie sales of tv stories are diminishing.

"Ironically, Hollywood appreciates the tv writer more than tv does. For example, I know of one studio where the lowest-paid producer gets $300 a week, while the highest paid writer receives $5,000 a week. They want and will pay for good writers here, but in N. Y. the idea of a prosperous writer is appalling.

"The networks feel when the new contract forced them to raise the writers' minimums from $800 a script to $1,100, they will make the writer pay for that hike. What they don't realize is that more and more tv writers are coming to Hollywood and subsequently writing less for tv. I will be writing eight months of this year in Hollywood for movies, for example.

"I plan to write a play based on a tv story I wrote called 'High Man.' But I will raise the money to do it from my movie work. Everything I get from tv goes down the drain while working on tv. And those delays in paying for contractual work are terrible in tv.

"Paddy Chayefsky, for example, hasn't written for tv in about two years; he's been busy in movies and legit. But when he was active in tv, it took great effort by Fred Coe to raise Chayefsky's price. I believe he finally got it up to $2,500 a script; I understand that the last year Chayefsky wrote for tv, he wrote four teleplays, for which he got a total of $10,000.

"My complaints are directed against the business side of tv; it refuses to give the writer opportunity or acknowledge his rights," concluded Davidson.

College Audition Winners Get TV 'Matinee' Roles

Hollywood, May 29.

Nine winners of a four-day audition project involving six local colleges and universities have been inked by producer Albert McCleery for roles in an NBC-TV "Matinee Theatre" stanza coming up June 29. Each of schools sent 10 best campus players, selected by drama department toppers of USC, UCLA, L. A. City College, Santa Monica City College, Pasadena J. C. and Pasadena Playhouse.

Future auditions on similar pattern may develop with colleges throughout the country.

Why Was 'Medic' Dumped? It's in 81st Position On Nielsen's Newest Roundup

While it's true that NBC-TV had a wrestling match with the masterminds of "Medic" (notably producer Frank Latourette and creator James Moser) stemming from a recent installment that was to include a Caesarean birth sequence which never got to the homescreens, its dumping from the 9 p.m. Monday niche is apparently based on weightier considerations. One of these is realism, with "Medic" showing up a straggling 81st in the latest Nielsens.

It's no secret that that M.D. stanza, a two-season wonderboy that has made a number of departures in tv and at one period was threatening the supremacy of "I Love Lucy" on CBS-TV., has been dipping sharply of recent months. But NBC was reported last week as anxious to find a new spot for the show, although the vacancy chart is down to only a pair of slots on the '56-'57 agenda. The 9 o'clock slot next season is earmarked for "Impact," a suspense telepix series out of the network's hatchery. Chesebrough-Pond's is practically set to sponsor on a two-out-of-three basis, leaving a single vacancy. Fourth go-rounder taken is by "Producers' Showcase."

Triangle

Continued from page 21

have been leaders in the fight to get the FCC to make the Connecticut Valley an all-UHF area, eliminating or removing VHF Channel 3 from Hartford. Litigation over that channel between the Travelers Broadcasting Service and the Hartford Telecasting Co. has been in progress for quite some time. An examiner has awarded the channel to the Traveler's, operator of WTIC here, but the commission hasn't acted on this initial decision yet.

WHNC-TV was New England's first television station. It went on the air in 1948. WNHC-AM went on the air in 1944. It was and still is Connecticut's only VHF outlet and lately has been affiliated with ABC and CBS.

Triangle Publications owns the Philadelphia Inquirer and the trade publication Television Guide. Triagle also owns radio or television stations in Philadelphia, Binghamton, N. Y., Altoona and Harrisburg, Pa.

Radio Reviews

O'HARA
With Jack Moyles, Ben Wright, John Reed, others
Producer-Director-Writer: William N. Robson
25 Mins., Sun., 6:05 p.m.
Sustaining
CBS, from Hollywood

"O'Hara," an adventure series about a newspaper correspondent in the Far East, apparently has been in the CBS program hopper for some time, since when the Gene Autry show was axed the network immediately substituted this and announced that it would continue at another time slot after an Autry successor was chosen by Wrigley's. Since the chewing gum outfit has already signed Pat Buttram for a new series, it's too late for them to give a listen to "O'Hara," but there's no reason why the adventure entry shouldn't find some other sponsor coin.

It's a racy, flip programmer in the classic adventure-whodunit tradition, fast-paced and snappy. Moreover, the story on the show caught, as adapted by producer-director William Robson from a yarn by Irene Winston, was better-than-average in its offbeat approach and ending. This combination of good story, intriguing setting and snappy dialog, plus some offbeat characterizations, are a winning combination for any adventure show, and add the solid basis of a correspondent off on a story, and you've got a winner, or at least CBS does.

Jack Moyles is fine as Bob O'Hara, the correspondent, and a good supporting cast including Ben Wright and John Reed backed him solidly on the show caught. To give an idea of the show's approach, this one dealt with a big-deal industrialist whose wife was running off with a British adventurer. The runaway doesn't work, the industrialist casts the wife off anyway and then prevents O'Hara from filing his story by buying out a major interest in the new syndicate he works for. Robson keeps the story moving at a good clip, which is all anybody can ask in view of the other strong ingredients. *Chan.*

FRED WARING SONGFEST
With Ed Herlihy
Producer-director: Parker Gibbs
Writer: Jack Wilson
30 Mins., Mon.-thru-Fri., 2 p.m.
WRCA, New York

"The Fred Waring Songfest" is getting a five-day trailerization before the maestro takes over next Monday (4).

Under the emceeship of Ed Herlihy, the first week of this new cross-the-board entry will relate "The Fred Waring Story" in between spins of Waring's orch and chorus disks. After that the show shifts to Waring's Shawnee-on-Delaware (Pa.) lodge where the orch leader will spin his disks as well as interview celebs from the entertainment and business fields.

Opening day's trailer was easy to take. Herlihy wisely kept the gab at a minimum and let the Waring story be told via wax. Among the disks turntabled Monday (28) were "Say It With Music," "The Girl Of My Dreams," "On Top of Old Smokey," "Collegiate" and "The Battle Hymn of the Republic." It was a varied and delightful potpourri of Waring's waxworks.

The series should please dialers who are tiring of the run-of-the-rock'n'roll platter shows. The series goes out on the network at 5 p.m. the same day. *Gros.*

From the Production Centres

IN NEW YORK CITY . . .

WABC commentator **Art Van Horn** is in Frankfurt, Germany, with political bigwigs in London, Paris, Berlin and Madrid also on his agenda for taped gabs to be aired on his return . . . **Lanny Ross** taping his WCBS-TV shows this week and next while he takes off for a week of fishing in Canada, followed June 16 by a stint in Mississippi for Cerebral Palsy . . . **Emory Ward**, formerly of McCann-Erickson, and **Richard Miller**, ex-BBD&O, joined the copy staff of SSC&B, while **Donald Moone**, former sales manager of Southland Frozen Foods, joined the same agency's merchandising department . . . **Ralph Glazer**, former eastern sales rep for KNX, Los Angeles and the Columbia Pacific Radio net, joined CBS Radio Spot Sales in N. Y. as an account exec . . . **Alan Ewald** upped from radio-tv research supervisor to administrator of represented stations at NBC Spot Sales.

Jacques Fray, hottest afternoon talent for WQXR, getting his strip jacked 25-minute a day, from 4:05 to 5 p.m. instead of 4:30 to 5 . . . **Edward McLean** newest promotion writer for Radio Ad Bureau . . . **Norman Pader**, director of radio and tv for Crusade for Freedom, and Radio Free Europites **Ann Casa** and **Edward Witanowski** . . . Adam Young reppery adds KRUX, Phoenix indie recently bought by Bartell Broadcasters, to roster.

Judy Johnson back as vocalist on the **Robert Q. Lewis** CBS'er after birth of a son . . . **John Fostini** plays the lead in ABC's "My True Story" tomorrow (Thurs.) . . . **Don Bishop**, publicity chief for the NBC o&o's, off to North Carolina for a week's vacation . . . **Richard J. Jennings** joined WRCA as a staff director . . . Staff of WRCA tossed an office party for **Shirley Frye** of its traffic department, who was married over the weekend . . . **Michael Sands**, WGBB (Long Island) biz manager, takes over as program director and **Syl Reilly** becomes head of pubserv shows . . . **Eugene Castle**, former head of Castle Films who blasted U. S. Info Agency at Senate hearings recently, guested Monday (28) on **Robert Hurleigh's** MBS stanza . . . Radio Ad Bureau plans committee convening in N. Y. last week for a semi-annual o.o. of the bureau had five new faces in attendance: KWKH's (Shreveport, La.) **Henry Clay**, owner of several Pennsy stations **Victor Diehm**, WFBR's (Baltimore) **Robert Jones Jr.**, Avery-Knodel chief **Lewis Avery**, and **Adam Young** who heads his own rep company . . . RAB's **Warren Booram** is getting around on crutches; sez he's healing well after operation . . . **Joe Rose** becomes biz manager of John Blair; was a Chi certified public accountant . . . **Martin Kochring** and **Eugene Cogan** are new Marschalk & Pratt agency veeps . . . WAAT hillbilly deejays, **Don Larkin** and **Lyle Reed**, presenting three country-western stage stands and the Mosque Theatre, with **Webb Pierce, Red Sovine, Roy Clark, Kitty Wells** and **Johnny and Jack** guesting.

IN CHICAGO . . .

Sun-Times columnist **Irv Kupcinet** and conductor of WBBM-TV's nightly "Chicago Story" handed the Hamilton Time Award by the watch outfit of the same name for his work in behalf of the Chi-area war veterans . . . Mutual veep **Carroll Marts** vacationing in Miami Beach . . . **Kenny Bowers'** noontime kid show a WNBQ casualty with the June 1 rejuggling of NBC-TV's daytime lineup . . . **John Lane**, formerly with Illinois Bell, new writer-production assistant at CBS Newsfilm's Chi office . . . **Leonard Reinsch**, Democrats' radio-tv masterminder, featured speaker at the Broadcast Advertising Club luncheon next Wednesday (6) . . . **Charles Ferguson** signed on with the WNBQ sales crew after two years with Screen Gems . . . **Eunice Atkinson**, ex-promotion and radio writer for Wieboldt's department stores, new tele scripter and producer at the Olian & Bronner agency . . . WMAQ commentator **Frayn Utley** to receive the English Speaking Union's Better Understanding Award tomorrow (Thurs.) . . . Milestone notes: WNBQ's "Bob & Kay Show" (**Bob Murphy** and **Kay Westfall**) clocks its seventh tv anni next week. WBKB's "Creative Cookery" logs its sixth same date . . . **Cliff Mercer** added to WGN's deejay-announcer stable . . . **Jerry Merritt** is the new chief engineer at WICS, Springfield, vice **Bazil O'Hagen** who's moved to the same berth at WNDU-TV, South Bend . . . Chi NBC announcer **Lou Roen** vacationing on his newly-acquired 36-foot Chris-Craft . . . WGN is dropping the longrunning **Cliff Johnson** & Family morning show July 30 with the spot to be filled by disk spinner **Jim Lounsbury** . . . WNBQ estimates some 7,000 visitors have trooped through the Merchandise Mart "Hall of Color" since its April 15 unveiling . . . **Ted Thorne** assigned **Les Nichols'** news show on WGN-TV. Latter has joined a Denver station . . . NBC newsman **Jim Hurlbut** emceed the annual Friends of the Public Library Authors' luncheon Saturday (26).

IN PHILADELPHIA . . .

Ed Altman, former WRCV-TV traffic manager, named operations manager of WPFH . . . "Funhouse," "Our Gang" daily WRCV-TV series emceed by **Pete Boyle**, has added a half-hour to its Sat. segment (6-7 p.m.) . . . **Len Valenta**, formerly with WPEN, inked as director of tv's "Big Story" . . . **Ed McMahon**, WCAU-TV star, will host the Navy Relief Fund Ball (25) at the Officer's Club, Philadelphia Naval Base. McMahon was a Navy flier . . . **Samuel Barber**, master control engineer and lighting director of WFIL-TV for the last six years, named chief engineer of WHYY-TV, local non-commercial outlet . . . **Les Paul** and **Mary Ford** Show gets a five-minute slice of **Harry K. Smith's** late night WRCV-TV 10 minute segment . . . **Forrest Tucker** will emcee a fashion show for a hospital benefit (June 9), tv time and facilities to be donated by WCAU-TV . . . WGAL-TV, Lancaster, plays host to local ad agency personnel at a dinner at the Warwick Hotel (23).

IN DETROIT . . .

WWJ-TV will cooperate with NBC and the Canadian Broadcasting Corp. in telling the story of the St. Lawrence Seaway on "Wide Wide World" Sunday (3), with WWJ-TV cameras covering the Detroit River and **Dave Garroway** doing a voice-over from N. Y. A second mobile unit will move up from Ohio to cover the Marine Terminal at Delray for the second live pickup in the Detroit area . . . CKLW's disk jock **Toby David** presented fith the Blessed Martin Award by the Catholic Interracial Council of Detroit for his work in promoting social justice and Christian charity . . . **John Derderian**, assistant WWJ-TV facilities director and floor manager since 1953, promoted to staging services manager . . . **Charles F. Kocher**, WXYZ's chief engineer, is one of the three outstanding alumni of Lawrence Institute of Technology to receive the 1956 Russel E. Lawrence Achievement Award . . . **Dan Edwards** will host "Cactus Dan," a new cross-the-board show featuring hour-long Western movies over WWJ-TV.

IN BOSTON . . .

Joe Cullinane feted at surprise party by WBZ, WBZ-TV associates and Hub radio and tv columnists at the Press Club Thursday night (24) on his leaving as press chief to join WEEI as sales promotion manager. **Fran Cochran**, Cullinane's assistant, takes over the press job for WBZ-TV . . . **John Mounteer**, WHDH disk jock, ankling to return to home area of Troy, N. Y. with WTRY . . . **Frank Avrouche**,

(Continued on page 30)

STAGE 7 FIRST!

PARADE OF HOLLYWOOD PERSONALITIES

Lloyd Bridges
Thomas Mitchell
Howard Duff
Diana Lynn
John Ericson
Don Taylor
Jan Sterling
Ricardo Montalban
Marilyn Erskine
James Whitmore
Angela Lansbury
Dane Clark
. . . and many others

A NEW STAR EACH WEEK

When you've seen your favorite network show, haven't you said to yourself: "I'd sure like to sponsor *that* show right here in my market — but FIRST RUN!" Now you can do just that! STAGE 7, the half-hour film dramatic anthology series which got highest ratings for a national network advertiser, is now being produced in Hollywood — same as before, with exactly the same production qualities — except that now it's being produced for your local market . . . FIRST RUN!

FIRST MARKETS SNAPPED UP! OTHER RICH MARKETS AVAILABLE

Regional advertisers are signing up their markets fast! Chef Boy-Ar-Dee (Y & R) has selected New York City and markets in New England; Household Finance (Needham, Louis & Brorby) has picked out some Midwest markets. Other markets have been signed up by Standard Oil of California (BBDO); National Premium Beer (W. B. Doner); Blue Plate Foods (Fitzgerald); and Robert A. Johnston Co. (Klau-Van Pietersom-Dunlap). Many choice markets are still available! Phone or wire collect to get STAGE 7 for your markets. Better do it now!

JUST IN! Sheaffer Pen through Russel M. Seeds!

tpa *Television Programs of America, Inc.*

477 Madison Avenue, New York 22 • PLaza 5-2100 • Sales Offices or Representatives in Principal Cities

Milton A. Gordon, President Michael M. Sillerman, Executive Vice President Edward Small, Chairman

for higher sales through quality programs

Other TPA quality shows which help you increase sales:

LASSIE • ADVENTURES OF ELLERY QUEEN • CAPTAIN GALLANT OF THE FOREIGN LEGION • HALLS OF IVY • COUNT OF MONTE CRISTO • RAMAR OF THE JUNGLE • FURY • SUSIE • EDWARD SMALL FEATURES • YOUR STAR SHOWCASE • SCIENCE IN ACTION • AND ON THE WAY: WALDO • TUGBOAT ANNIE • HAWKEYE — THE LAST OF THE MOHICANS • NEW YORK CONFIDENTIAL • . . . . . AND OTHERS YET UNTITLED.

Money's the Root of All Evil

WISK Disk Jocks in Mpls., Mobbed During Cash Handouts, Nurse Bruises

Minneapolis, May 29.

Five radio station WISK disk jockies still are nursing bruises sustained when the continuing local audio cash giveaway war hit a new frenzied high as they attempted to hand out $1,000 in $5, $10 and $20 bills on an orderly first-come first-served basis.

The stunt had been well advertised over the air in advance. The bills were in sealed envelopes sans any outside designation as to the amount of money therein. People were supposed to step up to the jockies and ask politely for one of the envelopes.

But standing at noon in front of a loop sponsor store, the quintet was mobbed by an estimated 5,000 people, some 4,500 more than it had been expected would be attracted by the chance to get quick buck handout. The six policemen lost control of the crowd and a traffic jam ensued.

When the mob tried to snatch the envelopes from their grasp, the disk jockies tossed all of them out on a "catch-as-catch-can" basis and beat a hasty retreat after suffering some pummeling during the getaway. In the mob's ensuing scramble there were no serious injuries as far as the police could learn.

Stunt was conceived as a switch in the local radio stations' cash giveaway war and to publicize WCOW's name change to WISK, to create publicity otherwise and to stir up word-of-mouth. All Twin Cities' newspapers carried stories on it.

In the war in which many of the Twin Cities' stations engaged and which shows no sign of abating after nearly two months, WCCO, for example, already has passed out $18,000 in cash and WDGY now is promising a cash contest with a single $105,000 cash prize. Until the WISK gimmick the money had gone largely to people whose telephone numbers, home addresses and auto license numbers had been selected at random.

NBC Summer Sked

Continued from page 21

Raye, Bob Hope), "Dear Phoebe" pix get the first half and the live Paul Whiteman show occupies the last half under Hazel Bishop. Jane Wyman's "Fireside Theatre" gives way to "Sneak Preview" celluloid. "Armstrong Circle Theatre"is status quo but Fred Coe's "Playwrights 56" for Pontiac is dumped and Kaiser Aluminum rotates the dramas with Armstrong, continuing into the '56-'57 span. "Big Town" gets reruns.

Wednesday: "Father Knows Best" makes with repeats. Ina Ray Hutton's all-femme show makes "Midwestern Hayride" move over, the orch gal riding under Purex auspices. Up ahead of "Father," a live Martha Rountree paneller (see separate story) will be slotted at 8 o'clock as "Screen Directors Playhouse" does a foldo, and already is being talked up to spill over into regular season.

Thursday: The usual "Best of Groucho" repeats for the Groucho Marx "You Bet Your Life" long-running picwizzer. "Dragnet" will do repeats, as will "People's Choice." At 9:30 "Ford Theatre," which is being ousted to make room for Tennessee Ernie Ford's show for Ford Motors next fall, will play out the summer on a re-run grind. "Lux Video" will be replaced by "Preview Series."

Friday: Not complete as to revisions for the summer. "Star Stage" will offer repeats. Gillette Fights ride through, as does Red Barber's sports segue. In the forepart hours, "Truth or Consequences" bids for continuance, "Big Story" goes into "Best in Mystery" vidpix pinchitter.

Saturday: Perry Como vacations after June 9 (and with his first season one of the prime clicks in tv, he's earned it). Network spots a cluster of singers, with Patti Page to July 7, then Julius LaRosa to Aug. 4 and Tony Bennett to Sept. 8. Jimmy Durante's show for Texaco is cancelled and goes into reruns. George Gobel's live one will have "Encore Theatre" as pinchhitter. No word yet on what moves in for the Max Liebman 90-minute every-fourth-week specials. "Hit Parade," last season replaced by Ann Sothern's "Private Secretary" in a CBS moveover, this time up will get another telepixer, "Adventure Theatre," with Paul Douglas. American Tobacco and Hudnut stay with it.

Collingwood

Continued from page 19

cation of the union from Communist influence which these people bray about so much. It's a transparent attempt to destroy opposition within the union by destroying anyone who has the temerity to run against the group which feels it is its holy mission to direct the affairs of AFTRA."

The new slate put out to fill the 12 N. Y. vacancies to the national board of AFTRA in the upcoming referendum have already published a new anti-AWARE platform. But the "coalition," which was formed a fortnight back to oppose it, has not appeared yet with the anti-AWARE doctrine, as some of its members promised. When organized, one of the "coalitionites" who had run as one of the dethroned pro-AWARE group last year, said that he knew nothing about the stand. However, it's said that others of the group formerly in power are fully cognizant of the anti-AWARE stand their 12-man slate intends to embrace.

Larry Wynn's 'We'll Service Everything' In New Type Setup

New type of station service organization embracing sales, programming, publicity, filmbuying, merchandising and general liaison on the New York level has been established by Larry Wynn, former sales manager at WABD and WABC-TV in Gotham. Outfit, The Lawrence Wynn Co., offers "special station services," all of which are directed at on-the-spot solicitations and dealing in Gotham on behalf of client stations.

On the sales side, which would predominate, Wynn would supplement efforts of the station reps both via liaison with the reps and special agency calls with Wynn's own contacts. That's on the spot side; he'll also solicit added network business for stations from the agencies. Research in the form of analyses of rate-price structure, programming and packaging will seek to explain missing business.

Among the other services are filmbuying, which would embrace direct contact with homeoffice sales execs of the syndicators, plus ability to take advantage of quick openings for top product; programming advice; merchandising and publicity, the latter concentrating on trade publications and talent and personnel funneled from N. Y. through Wynn to fill station needs.

Hartford—FCC has approved another AM station for this state. It will be located at Old Saybrook and will operate on 500 watts power, daytime. Owners of the station are Mr. and Mrs. Joseph P. Trantino of West Hartford, and Nathan L. Dubin, West Hartford. Mr. Trantino has been sales rep for WGTH, Hartford.

Inside Stuff—Radio-TV

Anniversary party over the weekend in Washington for Ted Granik's "American Forum of the Air" brought back some milestone memories for G. W. (Johnny) Johnstone, radio-tv director of the National Assn. of Manufacturers, who tail-ended a six-week transcontinental trek by dropping in on the Granik-NBC shindig. It was Johnstone, who as director of pubrelations, news & special events at WOR-Mutual in 1935, set up facilities for the show to originate from Washington when Granik moved to the capital on a special assignment under Federal Housing Administrator Nathan Straus (now owner of WMCA, N. Y.). Johnstone, after installing the show in the Interior Bldg., then urged a time switch to Sundays at 8 to 9, opposite the terrific competition of the late Fred Allen and Edgar Bergen-Charlie McCarthy shows on CBS and NBC. Idea was to grab off those Monday morning frontpage pieces in the dailies, Sunday being the poor news day that it is. This is still the pattern.

Johnstone also recalls the hectic days of the Col. McCormick-FDR feud, with McCormick decreeing that no shows out of Washington would be carried on his WGN-Mutual setup except the single entry of the Chi Tribune's Washington chief, Arthur Sears Henning, who broadcast by direct line from his own office. To get around the Colonel's tabu, Johnstone arranged a special cue system on the show, which read, "WOL, in cooperation with WOR, presents the American Forum of the Air" in opening and closing. There was a 20-second wait after the closing before the announcer dared to mention, "This is the Mutual Broadcasting System."

Best of "Omnibus" will get distribution to colleges, schools, civic organizations and other educational institutions through a deal set by the Ford Foundation Radio-TV Workshop with the McGraw-Hill Text-Film Dept. Publisher will eventually take on over 70 of the "Omnibus", features but starts off with distribution of two "series," the "Constitution" three-parter featuring attorney Joseph N. Welch, and the five-part filmed "Lincoln" series. McGraw-Hill has been expanding in its television-originating film distribution, having taken on several "See It Now" shows for educational sale.

NBC-TV's WNBQ in Chicago carried off its switch to tint with a minimum of technical snafues. Assistant general manager Henry Sjogren says the station received but 25 letters complaining about the black and white picture during the conversion to color which bowed April 15. And most of complaints weren't an engineering problem, but were beefs that Clint Youle's markings on his weather map weren't legible. That was easily remedied by changing the lighting.

Writers of the letters were visited by an RCA service man to have their sets checked free of charge.

Mutual Broadcasting press department, which won a Freedom Foundation medal and $1,000 for similar work in 1952, is again offering 250 U. S. and Canadian newspapers gratis news coverage at the Democratic and Republican conventions. Radio network is providing bylined articles on the Chi and Frisco political powwows by its commentary staff.

Mutual is making available a minimum of four articles from each convention, to be delivered as on-the-spot reports. In the first few days of the offer, 25 stations, including the Minneapolis Star-Tribune, Boston Traveler, Trenton Trentonian, Montreal Star, accepted. The FF award was first prize in the "outstanding public service to nation's press" category.

Broadcast Music Inc. is making a package of radio and tv scripts available gratis to stations as an election year pubserv boost. Titled "1956 Presidential Package," scripts will be sent to over 3,000 stations. For radio, outfit is supplying a variety of half-hour, quarter-hour and five-minute scripts as well as "get out and vote" station breaks. Television stations will receive two half-hour scripts. Twenty-one scripts go out in all by June 15.

Rev. Malcolm Boyd got a degree of Master of Sacred Theology from Union Theological Seminary of N. Y. this week, climaxing five years of study for the former radio-tv exec. Rev. Boyd was formerly partnered with Mary Pickford and Buddy Rogers in radio-tv production via PRB Inc. and was prexy of Hollywood's Television Producers Assn.

From the Production Centres

Continued from page 28

WNEB, Worcester, joins WHDH and **John Bassett** also of **WNEB** goes to WBZ . . . As disk jock shuffling continues around the Hub, **Elliott Field** inked for WORL staff starting June 1 . . . WNAC-TV inked Foster Grant Co., Leominster, Mass., sunglass mfg., for spot commercials starting June 1 and marking first use of tv advertising by sunglass industry. WNAC and WNAC-TV staffers to attend Red Sox-White Sox game Saturday (9) at Fenway Park as guests of Yankee management. Second in the annual series of Yankee summer parties is June 19, Yankee Night at Pops . . . **Frankie Laine** visited with Hub disk jocks during his 10-day stint at Blinstrub's . . . Yankee network added WNAB, Bridgeport, Conn. this frame with **George W. Steffy,** Yankee veep, and **Harold Thomas,** WNAB prexy, inking the deal . . . WEEI using daytime spots to bally its new acquisition, the "Jerry Howard Show," formerly on WBZ . . . "Easy Listenin'" format, which WNAC has stuck to for past year after throwing out rock and roll, has paid off according to fan mail and increased advertising percentage. . . . **Duncan MacDonald,** Texan distaffer, imported by WNAC to hypo "Yankee Home and Food Show" was subject of feature article in the Christian Science Monitor this frame.

IN WASHINGTON . . .

Charles Bibby has been named assistant program director of radio station WWDC, replacing **Norman Baum,** who ankled to become program director for WEBB, Baltimore . . . **George Flax** returns to home base at WTTG-DuMont to take over as account exec, replacing **Jack Corwin,** who is now with WOV, New York . . . WGMS-MBS has arranged with Radio Nederland to broadcast a series of four programs from the Holland Music Festival, starting June 6 . . . **Rev. Lawrence C. McHugh, S.J.,** professor of Ethics at Georgetown U., will give a series of four talks on "Catholic Hour" beginning next Sunday (3) . . . "Teen Talk," parent-juve forum show, produced by **Sophie Altman,** moves from WTTG to WRC-NBC beginning June 10 . . . CBS newsman **Eric Sevareid** guest of honor at this week's 56th anni convention of the American Booksellers Association in connection with June 4 publication of his latest tome, "Small Sounds in the Night" . . . **Claude Mahoney,** CBS farm news director, honored by his alma mater, DePauw U., for having "achieved eminence in his life's work and having displayed loyalty and service to DePauw" . . . **Theodore Granik** hosted a party Sunday (27) in celebration of 18th anniversary of "American Forum."

IN DALLAS . . .

Both KRLD-TV and WFAA-TV had live remotes wrom Waco, Texas, Friday (25) of President Eisenhower's foreign policy speech to Baylor U. graduating class . . . **Charles Clary** quit KRLD's new staff to become a co-pilot with Braniff Airlines. Veteran newsman **Jay Hogan,** after a two-year absence, returned to replace Clary . . . KFJZ-TV's 19-hour Cerebral Palsy telethon (12-13) drew a poor $45,000 take from Dallas-Fort Worth area . . . **Fred Kincaid,** manager of KPLT, Paris, Texas, came in to coordinate WFAA's radio reports of the Dallas Centennial Open golf meet here (24-26), with assists by **Jerry Doggett, Ralph Widman** and **Ben McCleskey** . . . **Joe Evans** folded his Fort Worth ad agency to become local sales manager for KFJZ-TV . . . **Eddie Hallack,** seriously injured when his wife and child were killed in a highway crash, has recovered and is spending a few hours daily at KRLD-TV studios, where he's chief director . . . **Bill Boyd,** oatuner on WRR daily, has two new releases on All-America label.

IN PITTSBURGH . . .

Jim Westover, ankling KDKA staff after several years, off with his wife to Florida for a month's vacation before he takes over KQV morning record show from **Jack Logan** on July 2. Latter's returning to Washington to join Voice of America . . . **R. Donald Brockett** has joined local staff of TV Guide as promotion director . . . **Hazel Shermet,** graduate of Carnegie Tech Drama School here and one of the many Miss Duffys with **Ed Gardner** on "Duffy's Tavern," set for a role in **Jeannie Carson's** new tv series, "Hey, Jeannie" . . . **Jean Connelly, of Wayne Griffin** show on KDKA-TV, expecting stork in September, is the wife of **Bill Connelly,** in charge of vidpix sales here for MCA . . . **Harold V. Cohen-Stephanie Diamond** program, "Let's Visit," off Channel 2 next week while they're soaking up some sun in Bermuda . . . KDKA-TV teed off the Republic picture package of 24 films Westinghouse recently bought with John Wayne's "Flying Tigers."

IN SEATTLE . . .

KING-TV will televise both the Democratic and Republican Washington state conventions on June 30 and July 7 respectively. Will mark first time complete tlive coverage has been given state political conventions in the Pacific Northwest. **Charles Herring,** KING-TV news director, will head a four-man crew in covering entire proceedings of the conventions. The Democratic convention will be held at Fellowship Hall, Tacoma, from 10 a.m. to 5 p.m. on June 30. The Republican party will stage its convention a week later at Seattle's Senator ballroom. **Lee Schulman,** KING-TV program director, and **Bernie Carey,** production manager, will supervise the telecasts . . . **Milo Ryan,** associate professor at the U. of Washington School of Communications, has been appointed program associate for the Educational Television and Radio Center, Ann Arbor. Ryan, one of four top educational-TV experts joining the center, will serve on a one-year leave of absence from his university position, where he has been active in KCTS, local educational tv station.

'Summer Studio 1'

Continued from page 22

titled "The Brass Ring." Following week it's another Herridge adaptation, this time of Stephen Crane's short story, "Blue Hotel." Tentatively set for July 30 is DeRoy's second script, "Emmeline," to be followed by "The Ballad of Yermo Red," a musical by Marcel Klauber and Billy Grady."

That's all on the definite list as of now, but Herridge is talking with Earl Hyman, the young Negro actor who won unanimous raves on Broadway in the shortlived "Mr. Johnson." When and if he's available—he's set this summer for the Stratford Memorial Theatre and for the incoming "St. Joan"—he'll do a stint, probably in the fall. Also on the tentative list is George Bernard Shaw's "The Village Wooing," but since this is a two-character play, it will depend on whether Herridge can cast it to his satisfaction. For the fall, he's talking up a John P. Marquand story. On the directorial side, he'll have Francis Moriarty, his old "Camera Three" director, for most of the summer, along with Tom Donovan, Carl Genus and Paul Stanley. Herridge is slated for 23 weeks running at the "Studio One" helm before he takes off for 10 weeks in Europe in early winter. On his return, he shares production chores with "Studio One" regular Felix Jackson, who's taking time out for a feature film production deal.

Seattle—John H. Eishhorn, assistant to general manager Otto Brandt of King Broadcasting here, has been named manager of radio station KGW in Portland.

Chi Live TV Vs. Pix

Continued from page 25

season has spared no horses attempting to fill the band with live shows, but with series of sponsorial defections only the Monday night 11 to 11:30 half hour remains in-the-flesh with the "Universal Golf Clinic" and Howard Miller's two-hour Friday night music display. For a brief span earlier, Channel 2 was alive at 11 six nights a week.

The WBBM-TV jury is still out on the film vs. line issue. But it's known some of the feature boys are eyeing the open spots and polishing up the argument that they're a natural berth for some topnotch pix which might dent the traditional rating hold WGN-TV's nightly features have on the 10 to midnight strip. Also it's argued the 11 o'clock films would lend additional values to WBBM-TV's 10 to 11 block of quarter-hour live strips.

But for the nonce, the vidpixers have grabbed off the recent WBBM-TV openings. For example, Household Finance is dropping its 60-minute identity on Miller's Friday night showpiece to install Official Films' "Four-Star Playhouse" reruns in the Saturday night 10 p.m. spot being vacated by Peewee King's live country and western show June 9. And the Nelson Bros. furniture stores have latched onto the other two half-hours Saturday nights for a brace of telefilms still to be picked.

(Miller's live program remains 50% sponsored at the moment, with Canfield Beverages and Cadillac Heating to share the first hour Friday nights.)

There's also a possibility another hunk of cross-the-board time will open up for film on WBKB. According to present plans, the ABC-TV station is axing the Buddy Lester show in the 11:15 to midnight band in July. While veep Sterling (Red) Quinlan has ambitions to keep the period live, it's considered possible that film fodder may get the ultimate nod.

Vidpix distribs also cut themselves in for some of car merchant Moran's replacement spending for his live WBKB variety show which expired last Friday night after seven and a half years. He's lodged Ziv's "Mr. District Attorney" and MCA-TV's "Federal Men" back-to-back in the Channel 7 spot. It's understood Moran is giving the brace of telefilms a 13-week rating run and if they don't hold up he'll switch to a feature series.

Not only is there plenty of intramural jostling between the feature and the program sellers, the infighting between the various station's film buyers is growing in intensity. WGN-TV, which as an indie has parlayed celluloid into a nighttime bonanza, is constantly upgrading its stockpile of full-lengthers so its 10 o'clock sponsors can retain their latenight dominance cross-the-board.

In recent weeks, WGN-TV film director Elizabeth Bain bought a batch of 11 firstrun features from Atlantic TV; 10 firstrunners from M&A Alexander, and a General Teleradio bundle. And the station is on the prowl for fresh and strong vidpix to muscle up its primetime slots vis-a-vis the network competition. The initial such spec purchase earlier this season was Ziv's "Man Called X" which was sold pronto. Followthrough has been the buy of the new "Highway Patrol" series from the same firm for the next semester. "Patrol" this cycle has been running on WBKB.

WABD Still Shuffling; Walter Wulff Ankling

The exec shuffling at WABD, N. Y., isn't over yet. Walter Wulff, film buyer and manager of film programs for the DuMont station, is ankling as of next week, to be replaced by Jack Lynn. And Mort Kasman is being brought in to fill part of the duties vacated by Barry Shear, who quit as WABD exec producer-director last week to moveover to NBC-TV.

Lynn was formerly manager of WEBB, Baltimore radio outlet. Kasman, as biz manager of the program department under John Kieran, will thereby be handling Shear's more administrative tasks.

British Com'l TV Friction

Continued from page 22

London and the midlands on Saturday nights, and was due to be rested in mid-June, is now being switched to a Friday telecast for midlands reception only. Many other readjustments will be necessary by both programmers to fill the program gaps.

The split between A-R and ATV does not, however, affect the networking deals with ABC-TV (weekend programmers in the midlands and the north) and Granada-TV (weekday programmers in Manchester). ABC-TV are still taking the top weekend ATV shows beamed from London, including "Sunday Night at the London Palladium," and have set a deal for their "Film Fanfare" to be networked on Saturdays between London, Birmingham and Manchester from mid-June. They are also lining up a drama series for the fall, to be networked from the midlands to London.

Granada-TV, which only entered active programming at the beginning of this month, is adhering to the networking arrangements which have been already published. It has a two-way traffic between its station in the north and the London and Birmingham outlets.

The economic effect of the break between A-R and ATV will not be known for some months, but there's no doubt that it must upset advance calculations, and if unduly prolonged would affect the quality of programs.

HELLINGER YARNS ACQUIRED FOR VIDEO

Hollywood, May 29.

W & J Enterprises has acquired rights to 5,400 Mark Hellinger stories. It begins filming series of 39 telepix within two weeks. It will be called "Mark Hellinger Theatre." The contract was made with Gladys Glad by Charles Weintraub, former indie producer, and vidfilm distrib Maure Janov, former Selznick alde.

WHTN-TV
CHANNEL 13
IT'S A SELLER'S MARKET, but we can give you the BIGGEST BUY yet!

TIME: Now, while we're still new . . . with rates set to offer low cost per impression . . . choice availabilities are still open.

PLACE: Huntington — Ashland — Charleston and Portsmouth Markets. The rich, prosperous, tri-state area of more than 1,250,000 population conservatively measured from mail responses.

SCENE: WHTN-TV with the largest transmitting antenna in the world . . . 316,000 watts of power for maximum effective coverage . . . a built-in audience of more than 200,000 sets . . . popular basic ABC network programs, outstanding local live shows and top-notch films.

ACTION: Get on our "bandwagon" and g-r-o-w with us! After only one month of maximum power, Channel 13 showed 36.8% audience increase over the first audience report.

CALL US: Huntington, West Virginia, JAckson 5-7661, or our representatives: Edward Petry & Co., Inc.

TV's New Zone CHANNEL 13 Basic ABC

TV SETTINGS
by
BOB WADE

Currently:
Armstrong Circle Theatre, 26 wks./ "Justice TV," 91 wks.; P. Morris Playhouse, 20 wks.; "Nothing But the Best," 13 wks.

Charming Remodelled Brownstone
FOR SALE
Two (2) Duplexes and Flower Shop
Sound Investment — Price $85,000
Mortgage $35,000 RE 4-2480

Bet Your Morning $ on a Sure Thing!

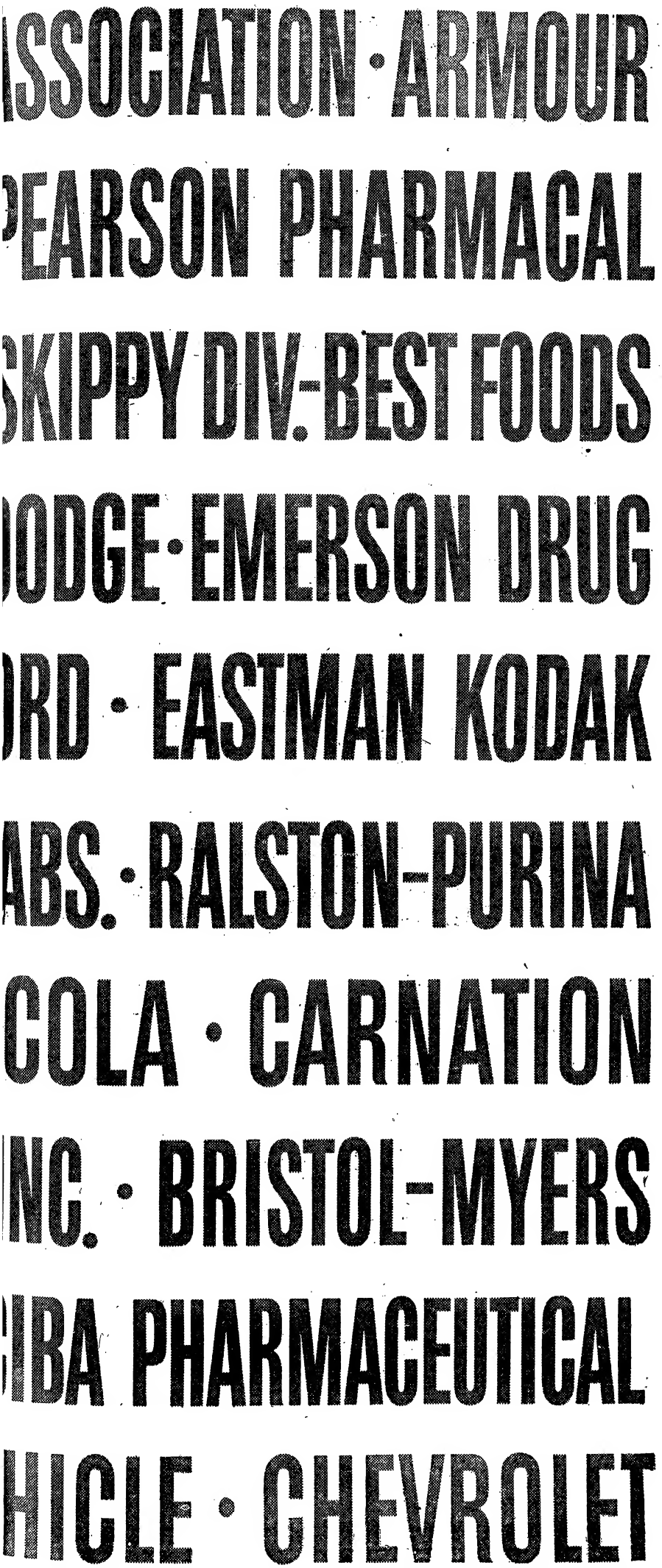
The Hurley in the morning show

Since Monday, May 28, Pat Hurley has been filling the morning airways in New York with his selections of music to get up by. A program for everyone, the Hurley in the Morning Show, 6:00 to 9:30 A.M. Monday-Saturday, is slated to be a morning radio first in the New York market. Most programs now in New York tend to be along the talk and comedy type—this program will be different. Hurley will feature the best "middle of the road" music—with effective sell on the commercials and very little extra talk. After searching the country for a top personality, WINS selected Pat Hurley.

So climb on the "Hurley Bandwagon" now for the best buy in the New York radio market. Remember, this is a new show—*top* availabilities exist. Contact Mr. H. B. LaRue, general sales manager, WINS, New York 36, N. Y.

WINS 1010

ALUMINIUM LTD. · AMERICAN DAIRY
AMERICAN MOTORS · R.J. REYNOLDS ·
AMERICAN TOBACCO · GENERAL MILLS ·
DERBY FOODS · S.O.S. INC. · FIRESTONE ·
PABST · E.I. du PONT · MATTEL, INC. · F
MENNEN · GENERAL ELECTRIC · MILES
PROCTER AND GAMBLE · COCA
MOGEN DAVID · PHARMACEUTICALS
CHESEBROUGH-POND'S · LENTHERIC ·
STERLING DRUG · AMERICAN



BIG NAMES are the big news at ABC-TV. Here—in the proudest print that space permits—are the names of the companies that have *already* signed for sponsorship on ABC-TV's fall schedule. To each of these fine sponsors...and to their advertising agencies... ABC-TV sends sincere thanks and best wishes for a good season.

Aluminium Ltd. of Canada — J. Walter Thompson Co.
"OMNIBUS"

American Chicle Co. — Ted Bates, Inc.
"THE ADVENTURES OF JIM BOWIE"

American Dairy Association — Campbell-Mithun, Inc.
"DISNEYLAND"

American Motors Corp. — Geyer Advertising, Inc.
"DISNEYLAND"

The American Tobacco Co. — Sullivan, Stauffer, Colwell & Bayles, Inc.
"THE AMAZING DUNNINGER"

Armour & Co. — Tatham-Laird, Inc.
"THE MICKEY MOUSE CLUB"

Skippy Peanut Butter Division of The Best Foods, Inc. — Guild, Bascom & Bonfigli, Inc.
"YOU ASKED FOR IT"

The Bristol-Myers Co. — Doherty, Clifford, Steers & Shenfield, Inc.
"THE MICKEY MOUSE CLUB"

The Carnation Co. — Erwin Wasey & Co.
"THE MICKEY MOUSE CLUB"

Chesebrough-Pond's, Inc. — McCann-Erickson, Inc.
"THE ADVENTURES OF JIM BOWIE"

CIBA Pharmaceutical Products, Inc. — J. Walter Thompson Co.
"MEDICAL HORIZONS"

The Coca-Cola Co. — McCann-Erickson, Inc.
"THE MICKEY MOUSE CLUB"

Derby Foods, Inc., and Swift & Co. — McCann-Erickson, Inc.
"DISNEYLAND"

Dodge Division, Chrysler Corp. — Grant Advertising, Inc.
"THE LAWRENCE WELK SHOW"

Dodge Division, Chrysler Corp. — Grant Advertising, Inc.
NEW LAWRENCE WELK PROGRAM

E. I. du Pont de Nemours & Co. (Inc.) — Batten, Barton, Durstine & Osborn, Inc.
"DU PONT CAVALCADE THEATER"

Eastman Kodak Co. — J. Walter Thompson Co.
"SCREEN DIRECTORS PLAYHOUSE"

Emerson Drug Co. — Lennen & Newell, Inc.
"MASQUERADE PARTY"

The Firestone Tire & Rubber Co. — Sweeney & James Co.
"VOICE OF FIRESTONE"

Ford Division of Ford Motor Co. — J. Walter Thompson Co.
"FORD THEATER"

Appliance & Television Receivers Division General Electric Co. — Young & Rubicam, Inc.
NEW PROGRAM

Housewares and Radio Receivers Division General Electric Co. — Young & Rubicam, Inc.
"WARNER BROS. PRESENTS"

Lamp Division General Electric Co. — Batten, Barton, Durstine & Osborn, Inc.
"WARNER BROS. PRESENTS"

General Mills, Inc. — Dancer-Fitzgerald-Sample, Inc.
"THE LONE RANGER"

General Mills, Inc. — Knox-Reeves Advertising, Inc.
"THE MICKEY MOUSE CLUB"

General Mills, Inc. — Dancer-Fitzgerald-Sample, Inc.
"WYATT EARP"

Chevrolet Motors Division General Motors Corp. — Campbell-Ewald Co.
"CROSSROADS"

Mattel, Incorporated — Carson, Roberts, Inc.
"THE MICKEY MOUSE CLUB"

The Mennen Co. — McCann-Erickson, Inc.
"THE WEDNESDAY NIGHT FIGHTS"

Miles Laboratories, Inc. — Geoffrey Wade Advertising
"JOHN DALY AND THE NEWS"

Mogen David Wine Corp. — Weiss & Geller, Inc.
"TREASURE HUNT"

Olin Mathieson Chemical Corp. (Lentheric) — Grant Advertising, Inc.
"MASQUERADE PARTY"

Pabst Brewing Co. — Leo Burnett Company, Inc.
"THE WEDNESDAY NIGHT FIGHTS"

Pearson Pharmacal Co., Inc. — Donahue & Coe, Inc.
"THE AMAZING DUNNINGER"

Pharmaceuticals, Inc. — Edward Kletter & Assoc.
"THE ORIGINAL AMATEUR HOUR"

Procter & Gamble Co. — Compton Advertising, Inc.
"WYATT EARP"

Ralston-Purina Co. — Guild, Bascom & Bonfigli, Inc.
"BOLD JOURNEY"

R. J. Reynolds — William Esty Co.
"WIRE SERVICE"

The S. O. S. Co. — McCann-Erickson, Inc.
"THE MICKEY MOUSE CLUB"

Sterling Drug, Inc. — Dancer-Fitzgerald-Sample, Inc.
NEW PROGRAM

A few of television's most exciting buys are still available. Most important, they can be scheduled in excellent time slots. We think you'll agree that this is *your* year for ABC-Television.

ABC TELEVISION NETWORK

CBS-TV Program Casualties Now Headed for Syndication Route

CBS Television Film Sales, which over the past couple of years has been picking up rerun rights to shows going off the CBS-TV network, is close to a deal to acquire distribtuion of 52 films in the "Our Miss Brooks" series. With the Eve Arden starrer bowing off the web next month after a four-year run under General Foods auspices, it becomes available for rerun syndication for the first time.

At the same time, the CBS subsidiary has already firmed up distribution rights to two other CBS-TV casualties, "Brave Eagle" and "Adventures of Champion," both of which ran during the past season in the 7:30-8 strip experiment on CBS, "Brave Eagle" having run Wednesdays and "Champion" Fridays. There are 26 films in each series. "Eagle," strangely enough, is a Roy Rogers Frontier Productions package—strange because of Rogers' close identity with NBC. "Champion" is a Gene Autry "Flying A" package.

Actually, Film Sales has been representing all three shows—"Miss Brooks," "Eagle" and "Champion"—for international sale, so the relationship is not entirely new. Syndication subsid also has distribution on the 13 films in each of the "My Favorite Husband" and "That's My Boy" series which it's offering on a network-sale basis as summer replacements.

'Christian' on Again

The on-again, off-again production status of Ziv's "Dr. Christian" half-hour is evidently over, since the company now plans to sell the Coast-based telefilm production through syndication for fall exposure. Jean Hersholt is back as star of the series.

Hersholt, who reportedly wants to give way eventually to another star in the medico skein, was ill recently, calling a halt to production. Ziv has about three or four in the can now.

RESOLVE LITIGATION ON 25 WANGER PIX

After five years of litigation over television distribution rights to 25 Walter Wanger features, the principals have reached a settlement which gives Masterpiece Productions television and theatrical rights in the U. S., Canada and Alaska. Other parties to the suit were Matty Fox and his Motion Pictures for Television, Herman Greenfield and United Artists.

Under the settlement, Masterpiece will permit Fox's sub-distributor (Guild Films) to continue servicing of contracts set prior to the first of this year, while all future pacts will be serviced by Masterpiece. Pix include "The Long Voyage Home," "Stage Coach," "To Be or Not to Be," "I Married a Witch." "Foreign Correspondent," "Winter Carnival," "You Only Live Once." "The Kansan," "History Is Made at Night" and "Blockade."

Four Vidoater Series For Alexander Prod.

Hollywood, May 29.

Robert Alexander Productions, besides "Fremont the Trailblazer" series to be made in association with Harry Ackerman of CBS-TV, plans for three more vidfilm series in the western idiom. Thesp Steve Cochran, a partner in the Alexander firm, who will star in the Fremont series, will make his directorial debut on the three pilots.

Pilots, entitled "Decision at Laramie," "Monterey Incident" and "Sierra Crossing," and scripted by John Dunkel, will be produced by Harrison Reader. Filming is slated to commence next week, upon Cochran's return from a Miami legit engagement.

KLING COAST MERGER WITH NORTH AMERICAN

Chicago, May 29.

Kling Film Enterprises, Chi-anchored telefilm firm, has merged its Hollywood adjunct with North American Film Corp. New outfit, tagged Kling California, Inc., has Robert Eirinberg, KFE prexy, as board chairman and Edgar Yuhl and Robert Larsen, partners in the North American setup, prexy and exec veepee respectively in the merged operation.

Kling California, located in the former Chaplin studios, will continue to turn out tv commercials and industrial films with eventual plans to produce half-hour show packages. As a result of the consolidation with North American, Gail Papineau has checked out as Kling's Coast production chief to set up his own company, La Brea Productions.

KFE's Windy City adjunct, Kling Film Productions with Harry Lange as exec veepee and general manager and Les Weinrott as exec veepee in charges of sales and programming, continues as before in the Washington Blvd. studios.

Cinema-Vue's New Batch Of 52 Color Cartoons

Cinema-Vue Corp, has acquired a new group of 52 color cartoons, which added to its backlog of 350 black-and-white subjects, brings its total animated library to 402 shorts. It had acquired 150 b-w's only a week earlier. All the films go into its "Whimseyland" package.

Of the 52 new color subjects, 12 of which are "Mutt & Jeff" pix, a total of 40 were acquired from Morris Kleinerman, who's associated with Cinema-Vue. Others were acquired from indie producers.

DESILU SIGNS MOPPET

Hollywood, May 29.

Five-year-old Richard Keith has been inked to a seven-year pact by Desilu Productions, his first assignment being to play the role of Ricky Ricardo Jr., tv film son of Lucille Ball and Desi Arnaz in "I Love Lucy."

M-G: Migraine

Continued from page 25

fewer made this year than last, are still in there fighting for whatever time vacancies there are. ABC-TV, for the first time, is a major factor in time consumption; can the Washington probers ultimately chip away more time from CBS and NBC than the third network has gained via its new stature? Other things block the way to a perfect picture, e.g., ability to make room for additional hour-and-a-half local showcasings for feature use; inability to make network deals (ABC is willing, it's reported, but can't supply the kind of cash desired of a national exposure), etc.

Sixty-thousand a pic seems pretty high right now, but of any video-biased pic catalog, there is the question of how many are not suitable to tv, because of age, censorship problems or because of grade-B status. If 100 pictures are arbitrarily lopped off the 780 Metros —and that's said to be a highly conservative estimate — it leaves 680 pictures which either Hyman or Landau can hope to sell to tv, if all other conditions are near perfect. If Landau could use all 780 pix, he'd be paying over $51,000 for each, which he'd have to write off before the lease is up. At 680 pix, the per pic costs jump to $59,000 each. For Hyman 780 would cost roughly $64,000 each, with porportions jumping if catalog is cut to 680. Moreover, some say it might be hard convincing any film buyer on the station level to take all 680 when he can mix the best up with some from Fox or NTA or Screen Gems.

Judging by these conditions, it is observed that industrial firms which aligned themselves with Landau and Hyman in making big film purchases are willing to take long odds on a profit, since they will receive partnership shares and not interest on loans. One point of view is that investors must be relying heavily on theatrical re-release rights, which, because tv rights are of such widespread interest to the trade, may not yet have come to light.

Patti Page's TV Film Segs Into Syndication

"Patti Page Show," the series of 78 quarter-hour musicals filmed by Screen Gems for Oldsmobile spot-booking and since dropped by the automaker, has been set into syndication with a major sale in the form of a WCBS-TV, N. Y. sale for all 78 pix.

The CBS-TV flagship will use the films in its Saturday 6:15 slot as a replacement for the Frankie Laine filmed series out of the Guild Films stable, which ran 39 weeks, 26 of them sponsored by Progresso Foods. No sponsor for "Page" yet; presumably same spot sponsors as are in the Laine segment will carry over into the replacement.

BORDER STATIONS BUY KINES FROM MEXICO

In addition to the dubbed U.S. vidfilms that are deeply entrenched in this country's Spanish-speaking tv markets, stations north of the Rio Grande are going in now for kinescopes of live stanzas originating in Mexico City. Teleprogramas de Mexico is distributing the kines to stations in California, Arizona, Texas and Colorado.

Distrib is exporting "Fiesta En Mexico," a half-hour musical variety stanza; "Teatro Angel Garasa," an hour light drama; "Mil Suenos por la Calle," a half-hour drama, and the bullfights. Teleprogramas boss, Rene Anselmo, hopes to have the stanzas running in 15 to 20 U. S. markets by the year's end. He has six now.

AA's Big Cartoon Push

Associated Artists has begun actively pitching 234 "Popeye" and 337 Warner Bros. cartoons to tv stations. Company is pushing the color angle of the 571 shorts by offering 311 Warner cartoons in tint and 114 of the "Popeyes."

The 571, company reports, are being offered as one package. The Warner material includes 46 "Bugs Bunnys," 24 "Daffy Ducks" and 17 "Porky Pigs."

VARIETY May 16, 1956

Le Ruban Bleu, N. Y.

"Jimmy Savo remains one of the more lovable mimes on the boards . . . a show biz figure with considerable charm and fortitude . . . He is a pantomimist of great skill and warmth . . . delights the crowd . . . a top entertainer . . ."
Jose.

"Comic Jimmy Savo back in action at Ruban Bleu. Rare pantomimic artist equally amusing when he opens his mouth . . . genuine Savo-faire."
HY GARDNER,
New York Herald Tribune

"Jimmy Savo was wonderful at his Ruban Bleu opening. One of the real great artists left."
EARL WILSON, New York Post

"Jimmy Savo a great mimic."
FRANK ROSS,
New York Daily News

"At the Le Ruban Bleu, Jimmy Savo, the great clown who can get more laughs from saying nothing than other comics do by stealing from Henry Youngman."
LEE MORTIMER,
New York Daily Mirror

"Networks ought to look into Jimmy Savo's unique talent at Le Ruban Bleu. He's a TV natural, with worlds of fresh material."
TED GREEN,
Radio-Television Daily

"Ruban Bleu presents Jimmy Savo, the pantomime genius."
ROBERT DANA,
New York World-Telegram

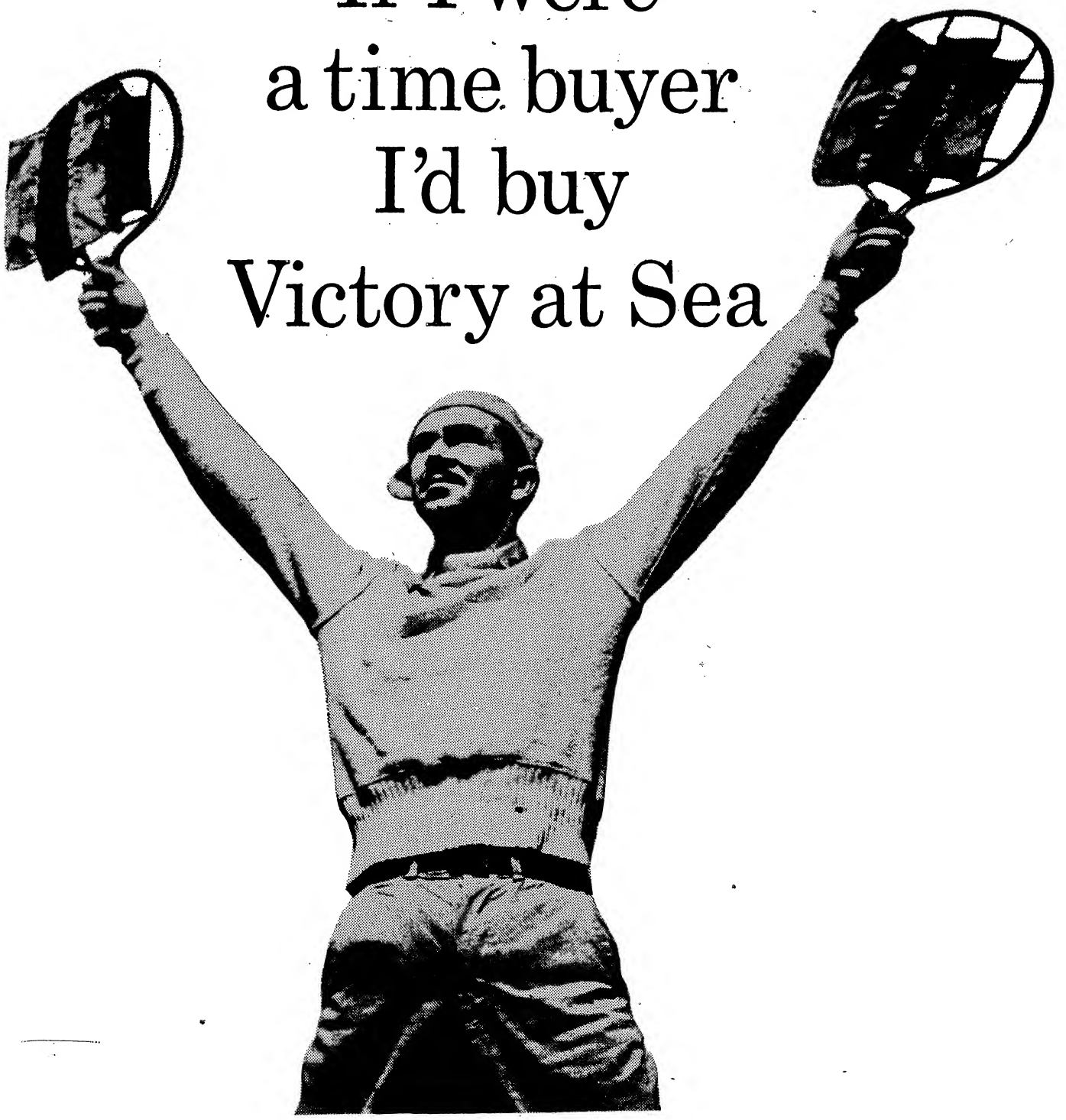
"The greatest pantomimist of them all, Jimmy Savo at the Le Ruban Bleu."
LOUIS SOBOL,
New York Journal-American

"Jimmy Savo, genius."
GENE KNIGHT,
New York Journal-American

jimmy savo

Personal Manager: AARON STEINER PLaza 3-9766

If I were a time buyer I'd buy Victory at Sea



VICTORY AT SEA rules out any possibility of error. This show proves itself *mathematically.*

On second, third and fourth runs, VICTORY AT SEA outrates competition, and at an unusually low cost-per-thousand. Even in a fifth run market VICTORY costs just $1.55 per thousand, per commercial minute. Whenever it is shown, this great sales-building, prestige-building show continues to deliver great audiences for its sponsors *time after time.*

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Television Chatter

New York

Friday's (1) CBS-TV "Person to Person" will take in retired-but-still - heavyweight - champ **Rocky Marciano**, wife **Barbara** and daughter **Mary Anne** from Brockton, Mass., and **Tony Martin & Cyd Charisse** from Bevhills . . . **Betty Ann Grove** back with "Big Payoff" after fortnite in Bermuda with husband-ad exec **Ed Brown** . . . Singer **Bill Tabbert** to do a filmed meller series for **Lee Pelzman.**

Jay Eliasberg, research projects supervisor at CBS-TV, upped to assistant director of research under **Oscar Katz** . . . **Nicholas E. Baehr** did the adaptation "The Good-Time Boys" for the June 4 "Matinee Theatre," the third in a special series in cooperation with the Lutheran Churches of America; Baehr is also set to adapt **Nelia Gardner White**'s novel, "Woman at the Window," also for "Matinee" . . . **Allen Swift** featured on the audio portion of new UPA commercials for Niagara Starch . . . **Irving (Bud) Harris**, formerly with "On Your Account," joins the production staff of "Stand Up and Be Counted," which preemed on CBS-TV Monday (28) . . . **Tom Skelton** has joined the NBC Opera Co. as production manager and will work on the company's eight-week tour scheduled for Oct. 15-Dec. 8 . . . **Elaine Malbin** does a guest stint on the **Ed Sullivan** show July 22 before planing for the Coast to topline the Greek Theatre presentation of "The Student Prince" starting July 30 . . . **Gretchen Wyler** of the touring "Silk Stockings" cast makes her first major tv appearance on the NBC "Comedy Hour" Sunday (3) . . . **Robert Merrill** guests on "Voice of Firestone" June 11 . . . Buck Ram's Colts, vocal combo recording for the Vita label, make their teledebut on "Stage Show" June 9 . . . **Walter Slezak** stars on Monday's (4) "Robert Montgomery Presents" in "The Truth and Mr. Rigo," his first performance following his departure from "Fanny" after 700 performances . . . **Mitchell M. Badler** has been switched from the sales research department of C&C Television Corp. to the publicity department under **Gene Cogen.**

Jack Paritz, who made his scripting bow on Kraft Theatre earlier this season, has sold an original, "The Primary Colors," to "Goodyear Playhouse" for telecasting June 3, via the Leah Salisbury agency . . . **Gene Sultan** appearing in "Modern Romances" all this week . . . **Paul Winchell** and **Peter Lawford** guest-panel on "What's My Line?" Sunday (3) . . . WRCA-TV director **Mike Gargiulo** convalescing after surgery in St. Mary's Hospital in Brooklyn . . . Writer-actor **John Boruff**, whose legiter, "The Loud Red Patrick," is due for Broadway next season via **Richard Krakeur**, sold his teleplay "Reverse English" to Four Star Films . . . **Lawrence Riley** has sold his "Corrigan Case" to Lux Video Theatre for summer exposure.

Trans-Lux Television Corp., the new Trans-Lux tv-motion pic production subsid headed by **Richard Carlson**, leaving main office in fortnight for Madison Ave. quarters of it own . . . **Robert Kirsten**, ex of Walt Disney Productions, is new director of operations and promotion for Sterling-Movies, U.S.A. . . . **Larry Roemer**, NBC-TV director, to Paris, London for three weeks . . . **John Fengner** to produce WRCA-TV "Evening Theatre" as of Monday (4) . . . **Lurene Tuttle** arrived in New York over the weekend from Hollywood for a month's stay during which she will make tv and radio appearances and discuss plans for a Broadway play in the fall.

George Lowther's original, "O'Hoolihan and the Leprechaun," to be given live on "GE Theatre" Sunday (3) . . . Following resignation as v.p. in charge of the New York office of Mumm, Mullay and Nichols effective June 15, **Arnold Cohan** will join public relations firm of Sydney S. Baron & Co. as v.p. and member of board of directors. Cohan is radio and tv aide to Mayor Wagner and chairman of the Mayor's Television and Radio Advisory Committee.

James S. Keat, ex-N.Y. Herald Tribune, to ABC publicity staff. . . . **Don Sharpe** to London and Paris for huddles with **Doug Fairbanks** and **Maurice Chevalier**, the former on Dougfair Productions film plans, the latter on sundry tv-recording projects . . . **Nick Vanoff**, associate producer on "Tonight," filled in as producer the past two weeks while **Bill Harbach** was on vacation . . . **Norman Feld**, who opens in the "Joe & Mabel" series on CBS-TV soon, set to costar with **Nancy Walker** in "Nick and Letty" on "Playwrights '56" next Tuesday (5) . . . **Maurice Evans**, through with his "Hallmark Hall of Fame" series, to London for two weeks on casting for his Broadway entry for the fall, Shaw's "The Apple Cart," and for a gander at the London production of his "No Time for Sergeants" . . . **Mildred Freed Alberg**, who'll produce next season's "Hall of Fame," on a month's holiday in Europe with her hubby, actor **Somer Alberg**, to o.o. London and Stratford-on-Avon for talent and properties for next season . . . Marx & Stone renewed as writers for Jackie Gleason show for sixth consecutive year.

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Tele Reviews

Continued from page 23

interview with Democratic presidential contenders Stevenson and Kefauver, a Trooping of the Colors for Queen Elizabeth, and clips of a golf tournament, featuring a novel shot.

Collingwood opened with a short headline resume of the news around the world, then went into his straight, forthright commentary, using film clips, and winding up with a humourous item about the state of sex appeal in Russia. All in all, it should keep the housewives on top of the news.

DIAL 9 FOR MUSIC
With Pat McCaffrie, Betty Bryan, Kyle Kimbro, Bob Trendler Orch
JoAnn Miller, guest
Producer-Writer: Les Urbach
Director: Lee Trednari
30 Mins.; Wed., 9 p.m.
Sustaining
WGN-TV, Chicago

Program director Jay Faraghan and his WGN-TV cohorts have cooked up an easy-to-take musical half-hour that points up the programming dilemma of an indie station during the prime evening hours when the competition is pumping out network produce. Through the adroit use of telepix, WGN-TV has been able to maintain a generally respectable rating stance vis-a-vis the national shows but the live efforts are a horse of another rating.

So from an attention-getting standpoint this Wednesday night at 9 serving poses a tough challenge for producer Les Urbach. Competitive context aside, "Dial 9" on installment seen (23) came off as a smoothly assembled showpiece that ranks with best in the local sweepstakes. If nothing else, it highlights the fact that given the exehequer greenlight the WGN-TV programmers have the imagination and knowhow to add further lustre to Channel 9's hometown countenance.

Ably hosted this go by Pat McCaffrie, who works with a likeable free-and-easy style, the 30-minutes was a virtually continuous roundrobin of songs by Betty Bryan, Kyle Kimbro, guest JoAnn Miller, backed in bigleague fashion by Bob Trendler and the house band. Both Miss Bryan and Kimbro were in fine form with their solos and duets and Miss Miller supplied a sultry fillip with a brace of ditties from her nitery rep. McCaffrie got into the musical act for additional versatility payoffs with a hardriding "Begin the Beguine" clarinet solo.

But most impressive of all were the half dozen or so sets through which director Lee Trednari skillfully guided the action to avoid the static effect that's the bane of televised music. Each tune or medley was showcased individually for maximum impact. Whole affair has an aura of class that does the Chi Tribune station proud. *Dave.*

Tele Followups

Continued from page 23

incorporated interviews with a number of the expedition's personnel from topper Rear Admiral George Dufek down to the lowliest member of the deck force. Tipoff on what kind of detail this is can be found in Admiral Dufek's observation: "It's the toughest operation I've ever seen anywhere."

NBC rates laurels for fine pictorial reporting in "Antarctica: Third World—Part II," which Reuven Frank produced under supervision of Joseph O. Meyers, manager of NBC News. Hartigan and Pat Trese wrote the continuity. While this hour-long telecast was unsponsored, the net appropriately enough tossed in a spot announcement for Hunt Club dog food which urged viewers to "feed your dog what the Navy used on its Antarctic expedition." *Gilb.*

Alcoa Hour

"The Confidence Man," a comedy by Ernest Kinoy, was an entertaining vehicle for Jessica Tandy and Hume Cronyn on the NBC-TV "Alcoa Hour" Sunday night (27). Set in the 1880s, yarn about an incompetent swindler who gets his comeuppance from an intended victim was scripted with a literate brand of wit and produced with a charming period flavor that established a tongue-in-cheek air about the whole stanza.

The performances were in a similarly stylized vein. Cronyn played the con man with an eloquence and a flourish that could be described as a well-disciplined hamminess. Jessica Tandy, as the romantic spinster who turns the tables on the swindler, also turned in a skillful comedy performance delicately shaded with pathos. Included in a solid supporting cast were J. Pat O'Malley, Dorothy Sands, John McGovern and Rex O'Malley. A barbershop quartet supplied suitable background music.

A big plug for the upcoming film, "The Spirit of St. Louis," dominated the Alcoa commercials. Leland Heyward, the pic's producer, delivered a not-too-effective rundown of the role of aluminum in aviation with the help of background film clips. *Herm.*

Dragnet

It's easy to see why Jack Webb flipped—even if it was publicity touting—after he ogled the "rushes" on last week's (24) "Dragnet." It was one of those affecting human interest yarns that might have wrung authentic tears from parlors and pubs around the country. In a major guest shot, the fragile Virginia Vincent, a legit-to-tv regular, with bedraggled makeup, nervous hands, and a wistful love-for-the-deejay showing all over her all over her lonely face, rang up a top score in quiet, studied emoting. After that, it was inevitable that she'd grab viewer sympathy against the legal fact of her "just this once" theft of a platinum and diamond wristwatch as a mailed gift to the disk jockey. The sympatico stuff was the general idea, anyway, and Webb played it and staged it for that value on the NBC-TV longrunner. *Trau.*

Star Tonight

There's nothing quite so embarrassing as a fantasy that doesn't come off. That about sums up "Have Hope and Have Patience," last Thursday's (24) offering on "Star Tonight," soon to end its run on ABC-TV. This John Gerstad-Norman Brooks collaboration was about a jazz trumpeter who "sent himself until he was real gone," which is to say he just faded away, leaving a girlfriend and a jazz combo without a trumpeter. He re-materialized finally to the strains of "Bill Bailey, Won't You Please Come Home," which seems to make sense since they called him Bill in the play.

Purpose of "Star Tonight" is to spotlight new talent with some help by experienced hands in the feature roles. Call this try a flop on that score too. Lead was Rosalind Paige, a vocalist with MGM Records, and tied in was the title song of her own composition which she gave a hefty plug. She's a passable singer and a looker, but not much of an actress, at least not in this attempt. Perhaps it's a little too much to ask a novice to perform a role that's ludicrous to begin with, and with a more sensible role she might have proved more competent.

Nor did the older hands fare much better. They all looked rather ludicrous, especially Carleton Carpenter as the disappearing hornblower. Jimmy Komack and Norman Feld were the best of the lot as fellow musicians, but Horace MacMahon was wasted in a bit part, as was Josephine Brown. Producer Harry Herrimann and director George Weber missed the boat on this one; the best parts of it were the jazz music of an unbilled combo and some interesting camera groupings by Weber.

Chan.

TV Film Distributors

Continued from page 25

Guild pulled out altogether just two weeks ago.

New association, incorporated under N. Y. state laws, hasn't set a budget yet, nor has it tapped any officers. Intention is to hire a top-priced business figure as prez, in order to give it the kind of prestige that Eric Johnston, for example, gives the Motion Picture Assn. of America. Organization will operate on a domestic level, in cooperation with other trade groups like NARTB, the Assn. of National Advertisers and the American Assn. of Advertising Agencies, and in the foreign field to bolster the use of U. S. vidpix abroad.

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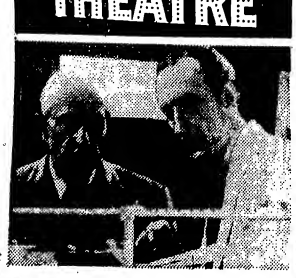
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(With sincere apologies to those whose names may have been inadvertently omitted.)

NBC-TV Vs. Film Syndicators

Continued from page 20

into three groups—syndicators, "financial traders and promoters" currently acquiring Hollywood's feature film backlog and toll-tv interests—specifically named five syndication companies as the spearheads of the attack on the webs. The five so named were Official Films, Screen Gems, Television Programs of America, Ziv and RKO Teleradio Pictures. All but the last-named are the charter members of the new ATFD.

The brief charged that Moore's testimony "falls into clearer perspective in the light of the undisclosed interests for whom he was speaking when he testified before this committee. We understand that Mr. Moore's presentation was part of an organized campaign previously agreed upon and financed by a group of film syndicators and related interests, whom Mr. Moore served as Treasurer and to whom he has made periodic progress reports. We further understand that this film group had a series of meetings, agreed upon the retainer of counsel who represented Mr. Moore at his appearance before this committee and consulted together on the network attack to be made through Mr. Moore."

In reply to this charge, Moore declared that "NBC apparently has so little confidence in the merits of its case that it has chosen to becloud the issue by attacking the motives of those who have criticized network policies . . . Acting on its own, and at its own expense, KTTV presented its views to the . . . Committee . . . at the committee's request . . . KTTV, as was its right, has consulted with film distributors and other television stations, and several of us have come together for the purpose of common research, both factual and legal. From the outset, KTTV has advised the staffs of the Network Study Committee and the Senate Interstate Commerce Committee of this community of interest and activity."

Blast 'Promoters . . . Traders'

The "wide variety of promoters and financial traders" entering television with the Hollywood backlogs view "this new public communications medium as a source of quick profit," the brief declared, and "to obtain such profit, they must force huge amounts of television time for thousands of these movies; and the disruption of the network service offers an inviting route to achieve this objective." Transactions already consummated for backlogs involve 1,888 old features and 4,072 shorts, the brief said, released for a total of over $42,000,000. This is in addition to 7,500 old features already on the market plus the in-negotiation Metro backlog, and these "would absorb all the broadcast time of a station operating 16 hours daily for more than three years running." Though the body of the brief mentioned only Matty Fox, linking his RKO library activities to his Skiatron toll-tv interests, the appendix mentioned National Telefilm Associates, Eliot Hyman's Associated Artists Productions and Lou Chesler and his PRM Inc. and Ridgeway Corp.

The great stress in the NBC brief, apart from its defense of option time and must-buy arrangements and the scope of the network contributions to communications and culture as well as to television's growth, was an attack on film programming and its sources. The syndicators, the web averred, "want to create a vacuum in the existing service so that they can fill it with their own product. If they succeed, they may see it filled—not by their own product—but by repeated reruns of Hollywood feature films. The accumulated product in Hollywood's vaults—most of it musty and outdated—would hit television with the impact of a tidal wave. The American viewing public would literally drown in a celluloid sea. This likelihood is given added reality by the huge sums at stake in the trading of Hollywood backlog from motion picture studios to promoters to tv distributors."

Claim Charges 'Absurd'

In this regard, the ATFD reply stated that its four member companies are now responsible for a total of 17 regularly scheduled, sponsored network film programs. "To suggest, as NBC has, that the film companies seek the destruction of the television network structure is an absurdity tantamount to stating that the film companies wish to commit economic suicide. In attacking the quality of film programs, NBC is also criticizing its own program structure. NBC's present network schedule includes approximately 16 half hours of filmed shows each week, out of a total of 21 hours of peak evening time. In addition, NBC through its wholly-owned subsidiary also distributes film shows among which is a substantial backlog of feature motion pictures. Certainly, the men responsible for programming NBC's television network and acquiring films for its syndication subsidiary would not have approved these properties if they did not believe them to be quality programs."

NBC also attacked the validity of Moore's testimony that lack of available time periods on local affiliates of the networks is stifling the film producers and syndicators and hurting local and regional advertisers. "The fact is that television film production and syndication are doing a record business," NBC stated. "The film syndicators themselves predict an even greater expansion in their production and sales in the coming year." NBC also cited cases of national spot and regional film sponsorship where clearances were set among network affiliates and the degree in which they were set in network option time, along with examples where nearly all markets ordered were cleared in Class A time.

Citing its own pioneering in television and the networks' "annual losses of millions of dollars to develop the new medium," NBC blasted the "film come-latelys" who "turned to television only after it had been built by others."

"These film interests and financial traders, if successful in their designs on television, could reap a mountain of profit from the molehill of their contribution to the broadcasting art. But if they achieve their objectives, the American public and the vital new industry of television will be the losers."

Both the ATFD and Moore, however, accused NBC of "clouding" the issue and taking the position that anyone who speaks out against certain network practices is seeking to destroy television. "Instead of making any constructive contribution to the solution of these problems," the ATFD declared, "NBC throws up a smokescreen by issuing an unwarranted and irrelevant claim that any change in the status quo will destroy all television."

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Red Barber's Post-Fight Fri. Seg Here to Stay

With Gillette having decided to run its Friday night NBC-TV fights into the summer months for the first time, State Farm Insurance likewise has renewed its Red Barber fight-followup show for the summer and also has inked a 52-week-firm renewal on the end-of-fight-to-11 p. m. segment starting in the fall.

Stanton, Bricker

Continued from page 20

economic picture I find extremely disturbing. It is not a healthful condition for two networks and their owned stations to account for approximately one-half the net income of the entire television industry."

Stanton wrote he has "difficulty in reconciling the statements in your letter with the implicit and explicit thrust of your report, 'The Network Monopoly'." Referring to ananyses of network profits in that report, Stanton declared that "it seems to me that in this respect your report most clearly looks toward regulation which in fact would equate networks with public utilities. I do not understand how regulation of networks explicitly designed to achieve what you believe to be a more equitable distribution of 'revenue, income and profits' can be accomplished by a mere licensing function, confined, as you suggest, to the same kind of 'guardianship' as now obtains in licensing individual stations. Control of 'revenue, income and profits' to me is synonymous with public utility regulation."

Stanton quoted further from the report and stated that proposals to regulate a station's network rate, to regulate who shall get network program service and placement of specific programs on specific stations "compel the conclusion that regulation not all dissimilar from public utility regulation is, whether you intend it or not, what is contemplated." Moreover, Stanton cited testimony before the Senate Committee on Interstate and Foreign Commerce on March 26 of this year in which Sen. Bricker specifically called for application of "ordinary public utility rules."

"I am persuaded, and I hope to be able to persuade you when I appear before the Committee," Stanton concluded, "that the perhaps inadvertent result of the enactment of your proposals would indeed be to suppress and possibly destroy networks. It is reassuring to learn now that this is not your intention."

CBS Mfg.

Continued from page 21

in order by reducing inventories, by a reduction in duplicated personnel and by minimizing to the greatest extent possible our forward commitments for material. We have done so in order to be in a flexible position."

His reference to the possibility of abandoning the Long Island City plant for new facilities came at the same time as an unconfirmed rumor that the plant would be closed June 21.

Raytheon Quits Setmaking

Chicago, May 29.

Admiral Corp. has purchased the radio-tv manufacturing facilities of Raytheon Mfg. Co. at a reported price of $5,000,000. Deal gives Admiral two radio-tv manufacturing plants in the Chicago area. Raytheon v.p. Henry Argento will join Admiral as part of the deal. Sale of its facilities involves only finished sets—Raytheon will continue to make picture tubes, receiving tubes and transistors, plus other electronic equipment for Government and industry.

O'Neill

Continued from page 20

posed for the fv venture by the 20-odd participation sponsors on McNeill's radio "Club" on the opposition network.

NBC-TV association has the blessings of ABC-TV prexy Robert Kintner, with whom McNeill and his biz manager Ralph Bergsten conferred last week before huddling with NBC-TV's programming veep Dick Pinkham. ABC apparently has given up on McNeill in tv after his nighttime show of several years back and the BC simulcast a year ago failed to make the grade. By the same token, there could be some blushes at ABC-TV, which next fall is launching its morning debut featuring supposedly personality salesmen, should the toastmaster prove a video winner for NBC-TV.

MCA is repping McNeill in the talks.

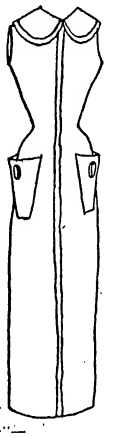
WABC-TV Grabs Kellogg Spot Biz

In a direct confirmation of its rising stature in the Gotham market paralleling the parent network's national upbeat, WABC-TV, the ABC-TV N. Y. flagship, has grabbed off a huge chunk of Kellogg spot business, most of it from rival flagship (NBC) WRCA-TV. Deal placed via the Leo Burnett agency of Chicago gives WABC-TV the spot-booked "Superman" and "Wild Bill Hickok" filmed shows plus a five-a-week morning quarter-hour in the station's "Tinker's Workshop."

Kellogg business, which involves some major spot billings, had been sitting at WRCA-TV for the past couple of years. Tho two film entries, which Kellogg spots in more than 80 markets apiece, move over to WABC-TV June 5 and 7, and go into the station's 6-6:30 Tuesday "Superman" and Thursday "Hickok" spots, following "Mickey Mouse Club." Station will retain its Gene Autry vidpix in the Monday, Wednesday and Friday slots.

"Tinker's Workshop" buy, which involves sponsorship of the 8:45-9 a. m. strip five days weekly, gives the morning hour a nearly sold-out status. Two quarter-hours are now sponsored fully

6th in manufacture of apparel



Among the television markets foremost in the manufacture of apparel and related products, the Channel 8 Multi-City Market ranks sixth, based on production figures for America's top 100 counties (SALES MANAGEMENT "Survey of Buying Power"—May 10, 1956).

wgal-tv

LANCASTER, PENNA.

NBC and CBS

Channel 8 Multi-City Market

Harrisburg, York, Hanover, Gettysburg, Chambersburg, Waynesboro, Frederick, Westminster, Carlisle, Sunbury, Martinsburg, Reading, Lebanon, Pottsville, Hazleton, Shamokin, Mount Carmel, Bloomsburg, Lewisburg, Lewistown, Lock Haven, Hagerstown

316,000 WATTS

STEINMAN STATION

CLAIR McCOLLOUGH, Pres.

Representative

the MEEKER company, inc.

New York, Chicago, Los Angeles, San Francisco

ALBUMS AS TYROS' SHOWCASE

Those High-C Phono Figures

Managers and pressagents are stepping on each other's dollar signs in the rush to announce the "biggest disk signing in history" for their singing clients. The astronomical guarantee figures have been putting the record company execs on the hot seat trying to "square" the figures with other artists on the label.

Recent examples of the big-money play are Doris Day's five-year pact with Columbia at a "guarantee of $1,500,000," which incidentally followed the Jo Stafford five-year signing with the same label at a "$500,000 guarantee," and Sarah Vaughan's signing with Mercury for four years with a "$500,000 guarantee." The thrushes will have to sell a lot of disks to earn those "guarantees."

Local 47 Defies Petrillo by Support Of Insurgents; Rap Trust Fund Bite

Hollywood, May 29.

Membership of Local 47 shouted defiance to AFM prexy James C. Petrillo last night (Mon.) in voting, by overwhelming majority, a series of resolutions supporting insurgent faction, instructing delegates to AFM convention to seek curbs on Petrillo's powers and changes in the constitution. About 200 members attended the session which registered opposition to Petrillo's reinstatement of John te Groen and Maury Paul as president and secretary, respectively, despite their removal by previous membership meetings. Te Groen and Paul are delegates to the convention. As such they are instructed to notify the convention that Local 47 opposes being forced to take them back.

Meeting also passed vote of continued confidence in policies of insurgent leader Cecil Read.

Changes sought by resolutions which delegates are instructed to introduce at Atlantic City would trim the president's powers under controversial Article 1, Section 1; ask AFM to go on record as favoring collective bargaining; legislation which would prohibit canned music; seek renegotiation of recording contracts to give pay raise to musicians instead of to the Performance Trust Fund; reverse last year's ruling switching to Trust Fund $25 pix-to-tv scoring fee originally paid directly to sidemen;

(Continued on page 44)

Berlin's 'Xmas' Klondike

A statistic on Irving Berlin's "White Christmas" shows that Bing Crosby's Decca waxing thereof, as of Dec. 31, 1955, royalty statement, sold 10,456, 174 and that the aggregate sales of all labels to date just top 20,000,000 platters.

Berlin Music Corp. records indicate between 125-135 different disk versions of the ballad.

Petrillo, Read Showdown Set For AFM Meet

The fight between American Federation of Musicians prexy James C. Petrillo and leaders of Coast Local 47 will have its showdown at the AFM convention in Atlantic City, opening June 11. Petrillo and the union's international exec board already have okayed a recommendation to expel Cecil F. Read, leader of the Coast dissidents, and 10 of his supporters, but have postponed execution of the explusion order until the expected appeals are made to the convention floor.

All the aces are held in Petrillo's hands in this battle and it's expected that he will face no significant opposition in dealing any way he wants with the Read group. Even the New York delegation, traditionally independent of Petrillo, has expressed its disapproval of the Read group's stance towards the Music Performance Trust Fund setup. A segment of N.Y. Local 802 members, who are sympathetic to the Coast dissidents and have been meeting quietly as a "social group," are not expected

(Continued on page 43)

CATHOLIC MUSIC FIRM AFFILIATES WITH SESAC

M. N. Nemmers Publishing Co., largest and oldest firm in the U.S. exclusively publishing Catholic Church Music, has affiliated with Sesac Inc. for the licensing of its catalog. Firm, which was founded in 1893 and headquarters in Milwaukee, publishes both traditional and modern ecclesiastical church works.

Sesac, which licenses many religioso and standard firms, now has 286 publisher affiliates. Licensing society is moving shortly from its Fifth Ave. offices to enlarged quarters in the Coliseum Bldg. on Columbus Circle.

Dot Stock Not for Sale; Prexy Knocks on Wood

Hollywood, May 29.

Rumored public sale of stock in the fast-growing indie Dot Records Inc. won't occur at this time, prexy Randy Wood reported over the weekend. Business is too good.

Firm is too busy, he explained, servicing distribs and finalizing plans for a move to permanent headquarters in Hollywood to undertake the public offering at this time. However, he added, "there have been a flood of inquiries and offers to subscribe, for which I am deeply grateful. Perhaps when we are established in Hollywood we may reconsider and make such a stock offering available."

Diskery reportedly is ready to sign a lease for a portion of the office space utilized by Capitol Records, at Sunset and Vine, before the Coast plattery moved into its own homeoffice. Dot move-over probably will take place around July 1.

Gala for Geo. Shearing's 'I Am an American' Oath

George Shearing's naturalization as an American citizen was marked at a special gala last night (Tues.) at Basin Street, New York jazz nitery. The blind pianist came to the U.S. from England about 10 years ago.

Shearing is currently filling out a regular engagement at Basin Street with his quintet.

Jazz Aids Symph

Hipsters are now coming to the financial aid of the longhairs. As a benefit for the Connecticut Symphony Orchestra, a jazz concert, headed by Duke Ellington's orch, will be played at the Fairfield (Conn.) Univ. Stadium Bowl July 28. Chico Hamilton's quintet, a modern combo, has also been set for the bash. Sidney Gross, the British disk jockey now on the ABC network, is organizing and emceeing the benefit concert.

For the event, Gross is writing a special opus tracing the historic milestones of jazz.

SURPASS SINGLES FOR SPRINGBOARD

By MIKE GROSS

Record company artists & repertoire men are now looking to albums as a springboard for new artists. In the past, new singers were launched mainly via the pop singles route but now the operation virtually is being reversed with the single disk releases waiting until the artist steps out in an album.

The a&r boys figure that they can get a longer run for their artists in package form. The disk jockeys are paying more attention to albums than ever before and trying to give as many as possible programming time on their turntables. In the case of single releases, however, it's become tougher for a new artist to get proper exposure. With the flood of singles still pouring out, the deejays have tended to stick with the bigger names and brush off the tyro diskers. Some even end up in the trash heap without even getting an initial hearing.

Not so with albums. The LP package is considered something of value to the deejay and if he can't audition it during his working hours, he's likely to take it home for a hearing. The launching of new singers on albums is also giving the deejay a chance to play at being an a&r man.

In the past few months the jockeys have been in steady touch with the a&r man advising them what tunes from the LP package seem to be making noise in their terri-

(Continued on page 46)

Gordon Jenkins' Vik-to-Capitol

Gordon Jenkins is switching allegiance to Capitol Records. For the past year, the maestro-composer has been working under the Vik (formerly Label X) banner. He joined the RCA subsid label after a long stay with Decca.

Other signings at Capitol in the past week have been Wanda Jackson, a country & western thrush; Ken Errar, formerly of the Four Freshmen, who'll solo trumpet and vocalize; warbler Trudi Richards and a new vocal combo, Tabby Calvin & Rounders.

'STREET SINGER' TRACY GRABBED BY VICTOR

Arthur Tracy will get back into the singing groove via RCA Victor. He reached his popularity peak in the 1930s on radio and records as "The Street Singer." For a number of years he's been operating in real estate in Washington, D. C.

Victor has pencilled in a recording session for Tracy June 7. He'll etch four tunes, his trademarked "Marta," "September Song," "One Night of Love" and "I'm Always Chasing Rainbows."

Dismiss Plagiarism Suit Vs. 'Moulin Rouge'

Washington, May 29.

A damage suit against United Artists Corp., charging them with music plagiarism in connection with the film, "Moulin Rouge," was tossed out of Federal Court here last week. Judge F. Dickinson Letts ruled that the plaintiff, Sydney Hirshon of Washington who claimed the music from his song, "London Bells Will Ring Again," was used in the film song, "Song From Moulin Rouge," had assigned his rights to a music publisher, and hence could not bring any suit in his own name.

The suit had asked the court to determine damages estimated by Hirshon at $2,000,000. United Artists attorney William B. Wolf Jr. said the music in the picture was written by a French composer, George Auric. Court action was a denial for a rehearing of a case disposed of in favor of the studio earlier this month.

Album Push Cues ASCAP Bonanza As Standards Dominate Output

Stand-in Stands Out

The Columbia Pictures biopic, "The Eddy Duchin Story," may or may not result in a disk windfall for the late bandleader as did the film biog of the late Glenn Miller a couple of years ago, but Carmen Cavallaro is already getting a big payoff. Cavallaro, who cut the Duchin piano part of the pic's soundtrack, has been again getting a big play on disks after a period of wax quiescence.

Cavallaro's pic album is now a bestseller for Decca and the diskery has followed up with a new package, "The Master's Touch." Several other recent Cavallaro sets have also been cashing in on the pic promotion.

Al Lewis Suing To Get Renewals Back From Mellin

Veteran songwriter Al Lewis filed suit in N. Y. Supreme Court last week against Robert Music, Bobby Mellin's ASCAP firm, for return of 200 copyrights. Lewis gave the renewal assignments on his catalog to Mellin in 1949 but now claims that Mellin did not live up to the contract. Suit seeks to declare null and void the 1949 pact.

According to the plaintiff's brief, Mellin approached Lewis for the renewal rights to the latter's catalog and said he would intensively exploit the tunes by getting top plugs for any 30 of Lewis' songs within one year of their renewal. Lewis now alleges that Mellin made false representations in order to get the renewals. The plaintiff further states that a rider was to be attached to the renewal pact detailing Mellin's representations and warranties. Since the rider was not completed, Lewis claims the agreement was not a valid and binding contract.

Included in the list of 200 songs, which Lewis wrote between 1924 and 1949 with collaborators, are such tunes as "Rose O'Day," "Lazy Mary, Will You Get Up," "Give Me A Day In June," "There's Music In A Kiss," and "When I'm President."

Brit. High Court Hears Hassle on 'Hit Disks'

London, May 22.

A dispute between two British trade sheets over the authenticity of disk bestsellers lists opened in the high court last week. The New Musical Express and Lew & Leslie Grade agency sought an interim injunction restraining Cardfont Publishers, owners of the Record Mirror, and its editor, Isidore Green, from publishing "malicious falsehoods" likely to cause them damage.

Counsel for the NME alleged that the Record Mirror had altered returns of record sales to boost the popularity of Robert Earl at the expense of David Whitfield. In one issue, it was stated, the Record Mirror rated Earl sixth among British artists' recordings and 14th in the all-comers list, but "it never got into the Top Twenty of the NME."

Baxter's 'Acapulco' Pic

Hollywood, May 29.

Les Baxter has been signed to compose and conduct the score for "Acapulco" at Republic.

Score will be published by Bax Music, in which he is partnered with Mickey Goldsen, and released through the latter's Criterion Music.

The record companies' swing to a heavier album output is strengthening ASCAP's position in the wax field. A survey of the load of pop album releases during the past couple of months indicates that it's a runaway for the standards in the fold of the American Society of Composers, Authors & Publishers.

Standards have always been the backbone of the album field, but the current diskery concentration on packaged goods is getting the oldies a bigger play than ever before. With the diskery stress on mood music, song stylists and jazz, the demand for the old copyrights has put the ASCAP publishers back in the catbird seat.

Unlike the singles field, where new tunes dominate, the diskery artists & repertoire men prefer to tap the standard shelves for their album repertoire to avoid the risks of gambling on an untested song. Even the indie diskers, with their own publishing affiliates, stick to the standards when it comes to laying out a repertoire for their album line.

Broadcast Music Inc. (BMI) publishers are not yet getting a full share of the album gravy. These publishers are strongest in the hillbilly and rhythm & blues field, but the package boom hasn't yet become an important factor in these areas. The lack of three-speed phonograph players among the hillbilly and r&b fans is holding back the albums push here.

BMI publishers, however, aren't getting a complete album brushoff. On packages cut by current pop singers, the a&r men have been including the artists' single disk clicks for another run in the album. For example, Dot Records' recently released albums by Pat Boone and Gale Storm are made up of previously released singles. And most of those belong to BMI publishers.

Diskeries' package push is also getting the ASCAP tunes a stronger ride on the disk jockey turntables. In a move to promote the albums, the record companies have been expanding their deejay lists and are making special price rates for radio stations on their albums or sending 'em out cuffo to get the albums exposed on the air.

The drive has already been reflected in deejay programmming. Disk jockeys around the country are now devoting more time to the spinning of albums. And it's all adding up to more performance coin for the ASCAP publishers.

MEX SONGSTRESS AXED ON MORALITY BASIS

Mexico City, May 22.

Radio censors stepped into the local broadcasting picture this week when station XEW announced that it had vetoed further programs by "La India Bonita" ranchera-songstress.

Femme singer has recently been involved in bad publicity over the shooting in her apartment of radio and tv comic Hector Lechuga, by Bonita's ex-husband. Ban is first of its kind and sets a precedent for local airwaves. Growth of censorship has been noted here in theatre and pix, during the last year, but video and radio have escaped with very little bluepencilling to date, from any sources. XEW announced that singer's suspension was for an indefinite time, "to test public reactions."

Modern Jazz 4 to Belt 'Em Out on Egghead Loop

The U. S. Naval Academy got its first jazz concert when the Modern Jazz Quartet moves in for a one-night gig last week (24) at Mahan Hall, Annapolis.

Plans for the MJQ this summer include appearances at the Baltimore Museum of Art, the Stratford Shakespearean Festival in Canada and the Berkshire Music Barn in Lenox, Mass. Atlantic Records plans an on-the-spot taping of the Music Barn stand for its next LP.

Jocks, Jukes and Disks

By MIKE GROSS

Perry Como: "Glendora"-"More" (RCA Victor). When Perry Como gets a jaunty number to toy with, it's a natural to roll right to the top. "Glendora" is that kind of tune and it's a solid followup to his bouncy clicko. "Hot Diggity." "Glendora's" gayly rhythmic mood should keep it spinning on the jock and juke tables. Como knows how to work with a ballad, too, and on "More" he gets a chance to show his strong vocalistics.

Richard Hayman Orch: "Street of Tears"-"Autumn Concerto" (Mercury). The warm and charming melodic line of "Street of Tears" gives Richard Hayman's harmonica styling a class showcase. The melody's rich and colorful shadings make it one of the choice instrumental sides of the season. Hayman's harmonica also makes "Autumn Concerto" appealing listening.

Archie Bleyer Orch: "Sleep, Sleep, Daughter"-"The Rockin' Ghost" (Cadence). This coupling should split the disk jockeys right down the middle as to which side rates the bigger push. Both are solid commercial bets with similar takeoff potential. It could become a two-sided click but the infectious orch and choral treatment on "Sleep, Sleep, Daughter" may give it the edge.

Dick Hyman Trio: "When You're Smiling"-"Rollin' The Boogie" (MGM). It seems that Dick Hyman works best with oldies. He turned "Moritat" (vintage 1933) into a smash wax entry a few months ago and he's likely to do the same for "When You're Smiling." He gives it a fresh and invigorating beat with a spotlighted whistling effect to clinch it. The reverse side shows off the combo in a rollicking mood.

Bill Haley & His Comets: "Hot Dog Buddy Buddy" - "Rockin' Through The Rye" (Decca). Bill Haley hasn't varied his rock 'n' roll style since he first broke through about a year ago. This coupling continues in the raucus rockin' groove highlighting the Haley steam. "Hot Dog Buddy Buddy" is a fast moving original while "Rockin' Through the Rye" is a souped-up version of "Comin' Through The Rye."

Dolores Hawkins: "A Kiss Before Dying"-"Squeeze Me" (Epic). Title song from the UA pic, "A Kiss Before Dying," is a melancholy item which should win interest because of Dolores Hawkins' forceful vocal way. She has a solid workover of the oldie "Squeeze Me" on the back side.

The Stylers: "Huffin' and Puffin'"-"Lost John" (Jubilee). This combo knows how to put a lot of punch into its vocal harmonies. The style gets a tiptop showcasing in "Huffin and Puffin'," a fast moving number with strong juke appeal. "Lost John" is in the folk idiom also done by **Lonnie Donegan** for Mercury.

Annette Warren: "Take This Hand" - "My Boy" (ABC-Paramount). Annette Warren should attract solid spins with "Take This Hand." Tune shows the thrush off in an effective swinging gospel groove and could come out of left field for a score. "My Soul" is in a slower vein and lacks the excitement of its mate.

Big Ben Banjo Band: "I.O.U. Polka"-"Anna Lisa" (Capitol). The banjos are highlighted on this coupling of rollicking tunes. The swinging beat of "I.O.U. Polka" should help the side draw jukebox coin. It's fast and catching and stays with you. "Anna Lisa" is in a similar groove and rates spins.

Lacille Watkins & The Belltones: "His Hand In Mine"-"Maybe You'll Be There" (Kapp). "His Hand In Mine" is worth watching. It's the kind of side that can build slowly and really take hold. In the spiritual mood, the tune is expertly handled by newcomers Lacille Watkins & The Belltones. They also make "Maybe You'll Be There" worth hearing again.

'Nita, Rita & Ruby: "Last Night In My Dreams"-"At The Old Town Hall" (RCA Victor). Although, 'Nita, Rita & Ruby are classed as country & western singers, "Last Night In My Dreams" puts 'em right in the pop groove. It's a slickly fashioned ballad— number that could make noise if the pop jocks go after it. There's an okay uptempo number on the reverse.

Billy Williams: "Pray"-"You'll Reach Your Star" (Coral). "Pray" has a strong inspirational theme and Billy Williams handles the lyric with care and affection. There's a big market for this kind of wax and the side should do okay on all levels. "You'll Reach Your Star" is another "message" song given a similar treatment. It, too, will nab spins.

Nick Manero Singers-Eddie (Piano) Miller: "Have A Happy . . ."-"Bailey Stomp" (Rego). "Have A Happy. . ." is a gay and bouncy item that gets a rousing workover by the Nick Manero Singers. It's a likeable slice that the jocks should showcase. Eddie (Piano) Miller takes over on the bottom deck with a vigorous instrumental.

Best Bets

PERRY COMO ..... **GLENDORA**
(*RCA Victor*) ..... *More*

RICHARD HAYMAN ORCH ..... **STREET OF TEARS**
(*Mercury*) ..... *Autumn Concerto*

ARCHIE BLEYER ORCH ..... **SLEEP, SLEEP, DAUGHTER**
(*Cadence*) ..... *The Rockin' Ghost*

DICK HYMAN TRIO ..... **WHEN YOU'RE SMILING**
(*MGM*) ..... *Rollin' The Boogie*

LAWRENCE WELK
and his
CHAMPAGNE MUSIC
(Exclusively on Coral)
249th Consecutive Week
Aragon Ballroom—Ocean Park, Cal.
ABC-TV—Sat. 9-10 P. M. EDT
Sponsored by
Dodge Dealers of America

Col's Colo. Confab

Columbia Records' annual sales confab has been slotted for Estes Park, Colo., July 22-23. Label's brass and its sales personnel and distributors will converge for the two-day huddle.

As usual, fall plans will be unveiled along with the detailing of new product and promotional and exploitation schemes.

Album Reviews

Jackie Gleason Orch: "Night Winds" (Capitol). Jackie Gleason is assured of holding on to his slot as one of Capitol's top album sellers with this new package. For this set, Gleason has put together an orch which spotlights 23 flutes. The sound is rich and fluid and the 16 standards take on a fresh aspect under Gleason's imaginative approach.

Al Hibbler: "Starring Al Hibbler" (Decca). This is blind singer Al Hibbler's first package for Decca, for which he's already scored as a top pop single seller. He's got plenty of solid stuff in the repertoire and he belts with vigor and style. Only newie in the package is "After The Lights Go Down Low," which rates a push in the single market. Standout among the oldies are "Where or When," "Pennies From Heaven," "Night and Day" and "Stella By Starlight." **Jack Pleis'** orch sets 'em up neatly for Hibbler.

Eddie Layton: "Organ Moods" (Wing). Eddie Layton can really make his organ stand up and do tricks. He adds a new dimension to the fave tunes by inserting appropriate special effects. For example, on "Lullaby of Broadway," auto horns; on "Stormy Weather," the sound of wind; and on "Hot Canary," bird tweets, natch. It all adds up to delightful listening.

Art Waner Orch: "Girl of My Dreams" (MGM). Top pop selections and deft instrumental handling make this a standout among the current pile-up of "mood music" wax. Arrangements are pegged for easy listening and Art Waner leads the crew with a light touch. His piano doodling throughout highlights the package. Included are such nifties as "Golden Earrings," "Stella By Starlight," "Mona Lisa," "Moonlight Becomes You" and the title song.

Jane Morgan: "The American Girl From Paris" (Kapp). Jane Morgan is a nitery thrush who knows how to project on wax. She's got an effective song-selling style and a fresh approach to each item. In this package she mixes up lyric lingo between francais and anglais. For example, she puts Gallic lyrics to "It Might As Well Be Spring" and English to "J'Attendrai." It works out well. **Martin Gold's** orch backing helps, too.

Joe Derise: (Bethlehem). There's been quite a number of jazz-styled crooners hitting the album market in recent months and Joe Derise ranks high among them. He's an inventive singer but he never loses sight of lyric values. Working with the **Australian Jazz Quartet**, Derise dishes out "Swonderful," "Personality," "Swing On A Star" and "Soon" among others.

Sidney Poitier: "Poetry of the Negro" (Glory). Latest addition to the spoken word on wax is the independent Glory label's compilation of poetry authored by Negroes. It's an interesting attempt and should do well in certain areas. Sidney Poitier, Negro thesp, handles the lines with dramatic depth. **Doris Belack,** Negro actress, is also effective. Among the poets repped are **Langston Hughes, James Weldon Johnson** and **Paul Laurence Dunbar.**

Krupa Combo Tours Again

Following a short layoff, Gene Krupa and his trio resume operations with a date at the Ridgecrest Inn in Rochester, N.Y., for one week starting yesterday (Tues.) and follow with a series of nitery dates.

Songs With Largest Radio Audience

*The top 30 songs of week (more in case of ties), based on copyrighted Audience Coverage Index & Audience Trend Index. Published by Office of Research, Inc., Dr. John Gray Peatman, Director. Alphabetically listed. *Legit musical. †Film. ††TV.*

Survey Week of May 18-24, 1956

A Beautiful Friendship ..... Kahn
Allegheny Moon ..... Oxford
Big 'D'—*"Most Happy Fella" ..... Frank
Birds And The Bees—†"Birds And The Bees" ..... Gomalco
Can You Find It In Your Heart ..... Witmark
Flamenco Love ..... BVC
Graduation Day ..... Sheldon
Heart of Paris ..... Wood
Hot Diggity ..... Roncom
How Little We Know ..... Morris
I Could Have Danced All Night—*"My Fair Lady" ..... Chappell
In A Little Spanish Town ..... Feist
It Only Hurts For A Little While ..... Advanced
I've Grown Accustomed—*"My Fair Lady" ..... Chappell
Ivory Tower ..... Morris
Magic Touch ..... Panther
Moonglow—†"Picnic" ..... Mills
Moonglow-Picnic Theme—†"Picnic" ..... Mills-Col.
Mr. Wonderful—*"Mr. Wonderful" ..... Laurel
On the Street Where You Live—*"My Fair Lady" ..... Chappell
Poor People of Paris ..... Connelly
Port-au-Prince ..... Marks
Portuguese Washerwoman ..... Remick
Searchers—†"Searchers" ..... Witmark
Somebody, Somewhere—*"Most Happy Fella" ..... Frank
Standing On the Corner—*"Most Happy Fella" ..... Frank
To Love Again—†"Eddy Duchin Story" ..... Columbia Pic
Too Close for Comfort—*"Mr. Wonderful" ..... Laurel
Wayward Wind ..... Warman
What a Heavenly Night for Love ..... Tee Kaye
Without You ..... Broadcast

Top 30 Songs on TV

(More In Case of Ties)

A Sweet Old Fashioned Girl ..... Valor
A Tear Fell ..... Progressive
Birds and the Bees—†"Birds and the Bees" ..... Gomalco
Blue Suede Shoes ..... Hi-Lo-H&R
Delilah Jones—†"Man With the Golden Arm" ..... Dena
Happy Whistler ..... Birchwood
Heartbreak Hotel ..... Tree
Hot Diggity ..... Roncom
I Could Have Danced All Night—*"My Fair Lady" ..... Chappell
I've Grown Accustomed—*"My Fair Lady" ..... Chappell
Ivory Tower ..... Morris
Joey, Joey, Joey—*"Most Happy Fella" ..... Frank
Little Leaguers ..... Cassil Airs
Magic Touch ..... Panther
Moonglow—†"Picnic" ..... Mills
On the Street Where You Live—*"My Fair Lady" ..... Chappell
Picnic—†"Picnic" ..... Columbia Pic
Poor People of Paris ..... Connelly
Portuguese Washerwoman ..... Remick
Rock Island Line ..... Hollis
Rudder And The Rock ..... Montauk
See You Later, Alligator ..... Arc
Standing on the Corner—*"Most Happy Fella" ..... Frank
Sweet Heartaches ..... Pincus
To Love Again—†"Eddy Duchin Story" ..... Columbia Pic
Too Close for Comfort—*"Mr. Wonderful" ..... Laurel
Too Young To Go Steady—*"Strip For Action" ..... Robbins
Walk Hand In Hand ..... Republic
Why Do Fools Fall In Love ..... Patricia
With A Little Bit Of Luck—*"My Fair Lady" ..... Chappell
Without You ..... Broadcast

VARIETY 10 Best Sellers on Coin-Machines

1. HEARTBREAK HOTEL (10)	*Elvis Presley*	*Victor*
2. MOONGLOW-PICNIC THEME (5)	*George Cates*	*Coral*
	Morris Stoloff	*Decca*
3. IVORY TOWER (6)	*Cathy Carr*	*Fraternity*
	Gale Storm	*Dot*
	Otis Williams	*DeLuxe*
4. WAYWARD WIND (2)	*Gogi Grant*	*ERA*
5. MAGIC TOUCH (7)	*Platters*	*Mercury*
6. STANDING ON THE CORNER (3)	*Four Lads*	*Columbia*
	Dean Martin	*Capitol*
7. BLUE SUEDE SHOES (11)	*Carl Perkins*	*Sun*
	Elvis Presley	*Victor*
8. HAPPY WHISTLER (3)	*Don Robertson*	*Capitol*
9. MAN WITH THE GOLDEN ARM (5)	*Richard Maltby*	*Vik*
	Elmer Bernstein	*Decca*
	Dick Jacobs	*Coral*
10. POOR PEOPLE OF PARIS (15)	*Les Baxter*	*Capitol*
	Lawrence Welk	*Coral*

Second Group

I'M IN LOVE AGAIN	*Fats Domino*	*Imperial*
	Fontane Sisters	*Dot*
CHURCH BELLS MAY RING	*Diamonds*	*Mercury*
IT ONLY HURTS FOR A LITTLE WHILE	*Ames Bros.*	*Victor*
CAN YOU FIND IT IN YOUR HEART	*Tony Bennett*	*Columbia*
HOT DIGGITY	*Perry Como*	*Victor*
WALK HAND IN HAND	*Tony Martin*	*Victor*
LISBON ANTIGUA	*Nelson Riddle*	*Capitol*
	Mitch Miller	*Columbia*
ROCK ISLAND LINE	*Lonnie Donegan*	*London*
JUKE BOX BABY	*Perry Como*	*Victor*
WHY DO FOOLS FALL IN LOVE	*Teen-Agers*	*Gee*
	Gale Storm	*Dot*
	Diamonds	*Mercury*

(Figures in parentheses indicate number of weeks song has been in the Top 10)

Will Oakland as Disk Giant

By JIM WALSH

When Will Oakland died of a heart attack May 15, one of the true alltime greats of the recording art sang his swansong.

For a 10-year period, beginning in 1908, Oakland had disk and cylinder sales that most of the top-notchers today might envy. Gifted with one of the world's highest masculine voices—a counter-tenor which he always staunchly denied had any falsetto quality—Oakland said he received his first chance as a recording artist when Thomas A. Edison heard him sing in a minstrel production and asked him to come to the Edison laboratory for tests.

The singer, curiously uncertain in his last years about facts of his life and recording career, maintained in the face of all evidence that his first records came out in 1904, shortly after he was discharged from the Army. Actually, however, there is abundant catalog proof that the first Oakland records—Edison cylinders—were issued in 1908. Victor disks followed almost immediately afterward, and his first Columbias were cut in 1911.

Like nearly every other pioneer recording artist, Oakland had the idea that he made more records than almost anyone else—he made an exception of Billy Murray—and that he was probably the top alltime seller. He wasn't high man in either respect, but his achievements were outstanding.

Among other things, the tenor maintained, 20,000,000 platters and rollers of his favorite song, "Silver Threads Among the Gold," were sold throughout the world—an obvious impossibility, even though he maintained his statement was made on the authority of Charles Edison.

Similarly, Oakland, who collaborated briefly with this writer in an unsuccessful through-the-mail effort to produce a book giving his life story, said he was told that in one month around 1914 records in which he sang sold 15,000,000 copies. Told this was another obvious impossibility, when total record sales figures for that year were pondered, he admitted his memory might have tricked him and that the total could have been for a year. That sounded reason-

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Cap to Test U. S. Tastes In Etchings of Garoto, Late Brazilian Guitarist

Hollywood, May 29.

Another test of how U.S. disk tastes correspond to those of other countries looms with Capitol's release of "Brazilian Polka" and "Nightingale Baion" by the late Brazilian guitarist Garoto.

Platter is on the Coast label's current release list as part of its international program through EMI affiliates.

Garoto was always a big disk favorite in Brazil, racking up average sales of 250,000 copies, which corresponds to 1,000,000 here. EMI affiliates in Sweden, Italy and other countries of the world which issued his stuff, reported it was correspondingly as popular in their countries.

The current Capitol release marks the first time Garoto's disks have been heard here.

Gershwin Foundation Expanding Its Scope

The George Gershwin Memorial Foundation, which fosters promising young composing talent in the U. S., is planning to expand its activities this year. In addition to making its annual Gershwin award for the best composition in a nationwide contest, the Foundation is planning to assist the work by the Composers' Forum and will also encourage concerts featuring works by young American tunesmiths.

Johnny Green, MGM musical chief and intimate friend of the late Gershwin, is addressing the sponsoring committee of the Foundation at a Waldorf-Astoria Hotel, N. Y., meeting next Tuesday (5). Maestro Dimitri Mitropoulus is national chairman of the Foundation.

Welk SRO, Seattle

Seattle, May 29.

The Lawrence Welk Show, set for June 5 at the Civic Auditorium here, was SRO by May 23.

Frank Hixon, local promoter and operator of the Sherman, Clay & Co. ticket office, said all but 600 seats of the 5,500 capacity house were sold within two days of the opening of sale. Remainder were chiefly single seats on the main floor and general admissions in the balcony.

'How to Build Dance Band' Makes Flanagan an Author

Bandleader Ralph Flanagan has turned author with a book titled "How To Build A Dance Band." Tome will be published by Southern Music Co., San Antonio.

Book offers answers to queries Flanagan has received over the years from highschool and college students on how to start and build a band or combo.

After a long stay at the Meadowbrook, Cedar Grove, N.J., Flanagan heads out on a sixmonth road swing at the end of this month.

'Hit Parade' Lineup

(On May 26 NBC-TV Show)

1. Heartbreak Hotel ....Tree
2. Moonglow .....Mills
3. Hot Diggity .....Roncom
4. Poor People Paris..Connelly
5. Ivory Tower .....Morris
6. Picnic .....Col Picts.
7. Suede Shoes ...Hi-Lo-H&R

Col's Conkling Pushes The Late Carl Fischer As Middlebrow Musician

James B. Conkling, Columbia Records prexy, is adding the personal touch to promote the music of the late Carl Fischer. Conkling drafted a note to radio programmers pointing up Fischer's tone poem, "Reflections of An Indian Boy," which was put into an LP groove by Paul Weston.

The note stated that the Col people believe that the material could find a place in the more serious aspects of popular music if brought to the attention of the public. Col has also prepped a special 45 rpm record which includes three minute platters of two of the themes for deejays who can't program the full album.

Fischer, who died last year, was longtime piano accompanist and musical collaborator with Frankie Laine. He also was piano soloist on Pee Wee Hunt's clicko Capitol disk, "Twelfth Street Rag."

Elvis Presley-digitation Churns Up Teen Tantrums, Scribe Raps, So-So B.O

Elvis Presley, RCA Victor's hot hillbilly shouter, is whipping up more noise than boxoffice in his personal appearance swing through the midwest.

The furor has been coming from (1) the hysterical teenagers in the aud and (2) irate editorialists, who've been blasting Presley for his torso-twisting singing style. Tix sale, however, has been below expectations.

In Kansas City last Thursday (24), for example, teenagers literally tore up the show at the Municipal Auditorium. There were only 2,500 in a house that could hold four or five times that many, but the crowd there created enough havoc to "break up the show."

Presley got through a half dozen songs before the teenage girls broke through the police cordon and swarmed onstage. When they began tearing at his costume, Presley left and the show was over before 10 p.m. The girls, evidently ranging in age from 12 up, were kept in check for a time but it was a losing game for the gendarmes and rather than push around the soft youngsters, they gave up. So did Presley.

Comparatively small turnout was attributed to the $2.50 top, judged too steep for the emotional youngsters, many of whom had to con it out of allowance money for the past several weeks. Harry Peebles, Wichita booking agent who set the K.C. show, and Jimmy McConnell, who handled it locally, estimated the crowd was one of the smallest Presley ever has drawn.

Diehl Deals It Out

The editorial rap came from Bill Diehl in his St. Paul Sunday Pioneer Press column. In a lengthy "open letter to Elvis," Diehl labeled the singer as "nothing more than a male burlesque dancer." After pointing to the scanty turn-

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Jones' 2-Way MGM'er

Jive thesp Dean Jones, who is being primed for a screen buildup by Metro via a top spot in "Tea and Sympathy," is also getting a crack at the wax market via MGM Records.

Jone's first coupling, "Tennessee Rock 'n' Roll" and "Heart of Town," are already in the can.

Mercury Album Factory In Hi Gear—57 Sessions

With the upping of Buddy Friedlander at Mercury to assist jazz and r&b artists & repertoire chief Bob Shad, label's album production is starting to roll in high gear. Within the next 30 days, Shad will hold 57 recording sessions for the heavy load of albums set for release.

The packages will be released under the Merc banner as well as its subsid labels, Wing and EmArcy. Friedlander will assist Shad in production, sales and promotion of the album and single lines.

Cafe Bohemia Climbs Up N.Y.'s Jazz Ladder In Reversing 'Femme Trend'

In less than a year of operation the Cafe Bohemia has joined the ranks of Birdland and Basin Street as New York's top jazz joints. The Greenwich Village jazzery celebrates its first anni Friday (1).

The Bohemia has reversed the trend of 52d St. Once the stronghold of jazz clubs, 52d St. switched to stripperies while the Bohemia, under the aegis of Jimmy Garofolo, turned from hot girlie shows to cool jazz. Several of the other girl club operations in Greenwich Village have been eyeing the Bohemia with plans to drop the femmes and bring in the tooters. The Nut Club, for example, is currently mulling a jazz program.

The jazz disk labels are also cashing in on the Cafe Bohemia popularity. The companies are coming down to the cafe to cut their artists with on-the-spot tapings and are using the club's handle in the album title. The sixth album will be cut there this week by Blue Note. It'll be tagged "The Kenny Dorham Quintet at the Cafe Bohemia."

Among the cool musicians which the club has launched in its first year are the Mitchell-Ruff Duo, Julian (Cannonball) Adderly, Miles Davis, Charlie Mingus, Jimmy Smith, The Jazz Messengers. Bohemia also introduced such foreign imports as Enrique Villegas (Argentine) and Joe Saye (Scotland).

Blossom Dearie Returns To Form New Vocal Unit

Blossom Dearie, arranger and singer with the Blue Stars, French vocal combo, is back in the U. S. after a long stay in Paris. The combo, which clicked here via the Mercury etching of "Lullaby of Birdland," was set to open at Birdland, N. Y. jazz nitery, two weeks ago, but the date was cancelled because the rest of the unit couldn't clear their work visas in time. Miss Dearie is the only American citizen in the group.

She's now scouting for personnel to form a new vocal group here. She returned to the U. S. with her husband, tenor-saxist Bobby Jaspar.

VARIETY Scoreboard OF TOP TALENT AND TUNES

Compiled from Statistical Reports of Distribution Encompassing the Three Major Outlets

Coin Machines Retail Disks Retail Sheet Music

as Published in the Current Issue

NOTE: The current comparative sales strength of the Artists and Tunes listed hereunder is arrived at under a statistical system comprising each of the three major sales outlets enumerated above. These findings are correlated with data from wider sources, which are exclusive with VARIETY. The positions resulting from these findings denote the OVERALL IMPACT developed from the ratio of points scored, two ways in the case of talent (coin machines, retail disks) and three ways in the case of tunes (coin machines, retail disks and retail sheet music).

TALENT

POSITIONS This Week	POSITIONS Last Week	ARTIST AND LABEL	TUNE
1	1	ELVIS PRESLEY (Victor)	Heartbreak Hotel / I Want You, I Need You / Blue Suede Shoes
2	2	MORRIS STOLOFF (Decca)	Moonglow-Picnic Theme
3	10	GOGI GRANT (ERA)	Wayward Wind
4	8	FOUR LADS (Columbia)	Standing on the Corner / My Little Angel / No, Not Much
5	4	GEORGE CATES (Coral)	Moonglow-Picnic Theme
6	5	CATHY CARR (Fraternity)	Ivory Tower
7	3	PERRY COMO (Victor)	Hot Diggity / Juke Box Baby / More
8	..	FATS DOMINO (Imperial)	I'm in Love Again / My Blue Heaven
9	9	PLATTERS (Mercury)	Magic Touch / Great Pretender
10	7	LES BAXTER (Capitol)	Poor People of Paris / Tango of the Drums

TUNES

(*ASCAP. †BMI)

POSITIONS This Week	POSITIONS Last Week	TUNE	PUBLISHER
1	1	*MOONGLOW-PICNIC THEME	Mills-Columbia Pics
2	2	†HEARTBREAK HOTEL	Tree
3	3	*IVORY TOWER	Melrose
4	8	†WAYWARD WIND	Warman
5	6	*STANDING ON THE CORNER	Frank
6	4	*HOT DIGGITY	Roncom
7	5	*POOR PEOPLE OF PARIS	Connelly
8	7	†BLUE SUEDE SHOES	Hi-Lo-H&R
9	9	†WALK HAND IN HAND	Republic
10	10	*MAGIC TOUCH	Panther

Top Record Talent and Tunes

VARIETY DISK JOCKEY POLL

This compilation is designed to indicate those records rising in popularity as well as those on top. Ratings are computed on the basis of ten points for a No. 1 mention, nine for a No. 2, and so on down to one point. Wherever possible, only records with two or more mentions are listed, even though their total points are less in some cases than those which receive only one mention. Cities and jockeys will vary from week to week to present a comprehensive picture of all sectors of the country regionally.

* ASCAP † BMI

Pos. this wk.	Pos. last wk.	No. weeks in log	Artist	Label	Song	EAST: Jack Lacy—WINS—New York	Carl Loucks—WELI—New Haven	Jack Rowzie—WWDC—Washington	Tony Donald—WITH—Baltimore	North Prescott—WBZ—Boston	Tal Hood—WFGM—Fitchburg	Charlie Grant—WESX—Salem	Dick Smith—WORC—Worcester	Tom Durand—WTTM—Trenton	Jerry Jerome—WSAY—Rochester	Earle Pudney—WGY—Schenectady	Al Meltzer—WHEN—Syracuse	Grady & Hurst—WPFH—Philadelphia	Jack Bennett—WHWB—Rutland	SOUTH: Frank Tucker—WCOV—Montgomery	Ned Powers—WINZ—Miami	Bob Walston—WQXI—Atlanta	Bill Dawson—WQOK—Greenville	Dave Steere—WMAK—Nashville	Dave Walshak—KCTI—Gonzales	Stan Nelson—KITE—San Antonio	Mike Woloson—WNOR—Norfolk	MIDWEST: Cliff Mercer—WGN—Chicago	Sandy Singer—KCRG—Cedar Rapids	Frosty Mitchell—KWWL—Waterloo	Ed McKenzie—WXYZ—Detroit	Carl Shook—WJIM—Lansing	Dan Anderson—WLOL—St. Paul-Mpls.	Jim O'Neill—KOWH—Omaha	Tom Edwards—WERE—Cleveland	Bill Mertz—WVKO—Columbus	John Michaels—WOKY—Milwaukee	FAR WEST: Frank Pollock—KRUX—Phoenix	Jim Ameche—KDAY—Los Angeles	Jerry Nesler—KRAB—San Diego	Frank Darien—KSJO—San Jose	Ray Perkins—KIMN—Denver	Bob MacAnnulty—KGW—Portland	Florien Winerliter—KALL—Salt Lake City	Paul Coburn—KOL—Seattle	TOTAL POINTS
1	1	7	Gogi Grant	Era	†Wayward Wind	4	..	3	1	1	1	5	..	..	10	2	7	5	2	..	2	4	..	2	9	7	3	5	1	..	2	4	..	..	4	4	3	1	2	4	5	2	1	9	2	235
2	4	9	Morris Stoloff	Decca	*Moonglow-Picnic Theme	..	..	2	..	..	..	..	9	..	1	1	1	..	6	..	..	1	1	1	..	1	5	..	..	..	..	1	..	1	..	10	..	4	..	..	1	..	2	2	..	148
3	6	7	Four Lads	Columbia	*Standing on the Corner	..	..	4	5	..	..	8	..	..	..	4	5	..	3	..	..	..	..	9	..	..	4	..	..	8	3	8	3	4	5	..	..	1	..	1	..	2	..	..	1	..	120
4	5	10	Cathy Carr	Fraternity	*Ivory Tower	..	..	..	..	..	..	..	4	4	2	..	6	..	..	..	..	..	..	5	6	..	8	1	8	2	..	..	5	3	3	..	..	5	..	..	..	..	..	4	..	99
5	2	9	George Cates	Coral	*Moonglow-Picnic Theme	..	..	2	..	..	..	..	..	..	..	..	..	..	..	2	5	..	..	4	..	..	4	5	7	3	..	1	..	..	..	..	..	..	..	6	..	3	..	..	3	87
6	11	9	Vic Damone	Columbia	*On Street Where You Live	5	6	..	8	4	5	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	6	..	..	1	6	..	..	..	9	6	..	..	6	..	8	..	8	..	..	74
7	3	13	Elvis Presley	Victor	†Heartbreak Hotel	..	..	..	..	..	2	..	3	..	2	..	9	..	..	..	..	..	..	..	..	5	..	..	6	..	8	5	..	2	2	..	..	..	..	..	4	..	..	..	73
8	9	4	Rover Boys	ABC-Par	†Graduation Day	8	..	..	6	3	..	3	..	..	..	..	..	8	..	..	3	8	4	..	5	..	4	..	..	..	..	..	..	10	10	..	..	..	7	..	..	..	5	..	67
9	18	2	Chordettes	Cadence	*Born to Be With You	3	..	5	..	..	8	..	..	1	5	..	..	..	1	..	..	..	6	8	10	..	..	..	..	..	..	..	..	..	8	..	..	..	..	..	..	..	..	..	55
10A	20	4	Joe (Fingers) Carr	Capitol	*Portuguese Washerwoman	..	..	..	7	2	..	..	..	..	..	..	..	..	..	9	8	5	7	..	..	..	2	..	..	..	9	..	..	..	2	..	..	7	9	..	..	..	..	..	..	54
10B	8	10	Platters	Mercury	*Magic Touch	9	..	..	..	..	..	6	..	8	4	..	3	..	..	..	..	..	..	..	..	9	..	..	..	6	..	9	..	7	..	..	..	..	3	..	..	3	..	..	54
12	7	13	Perry Como	Victor	*Hot Diggity	..	..	..	3	..	..	10	..	6	..	3	..	..	8	..	..	10	..	..	..	2	..	..	..	..	..	..	10	9	..	..	..	..	..	6	5	..	..	9	51
13	12	7	Don Robertson	Capitol	†Happy Whistler	..	..	..	..	..	..	9	..	..	..	9	8	..	..	..	..	..	..	..	..	6	..	1	9	..	..	..	6	..	..	..	..	..	..	9	6	4	6	..	48
14	26	6	Gale Storm	Dot	*Ivory Tower	..	..	4	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	1	..	..	..	..	..	5	..	..	..	..	..	..	..	1	..	..	7	..	..	47
15	19	4	Sylvia Syms	Decca	*I Could Have Danced	6	..	9	6	2	..	..	..	..	..	..	..	..	..	..	..	3	..	7	..	..	7	..	..	..	..	..	..	7	..	..	..	8	..	..	..	..	..	..	44
16	14	5	Four Lads	Columbia	†My Little Angel	..	4	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	3	..	4	7	..	..	..	..	..	..	..	..	..	..	..	..	42
17	10	5	Tony Martin	Victor	†Walk Hand in Hand	..	..	..	..	..	..	..	..	5	..	..	..	..	..	..	..	2	..	3	..	..	..	7	..	..	..	8	..	..	5	..	7	..	..	..	..	..	..	..	..	40
18	..	1	Andy Williams	Cadence	†Walk Hand in Hand	..	..	..	..	..	..	..	..	..	..	..	10	..	5	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	5	9	..	..	3	..	..	..	..	..	8	36
19	22	3	Fats Domino	Imperial	†I'm in Love Again	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	..	5	7	..	..	..	..	..	10	..	..	..	2	..	..	..	..	..	..	..	..	5	35
20A	44	18	Les Baxter	Capitol	*Poor People of Paris	..	..	..	..	..	..	..	3	..	6	..	..	10	..	..	..	..	..	..	..	3	..	..	..	..	..	..	8	..	..	..	..	..	..	..	8	..	..	6	33
20B	26	3	McGuire Sisters	Coral	*Picnic	9	6	..	..	..	7	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	..	1	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	33
22	22	4	Diamonds	Mercury	†Church Bells May Ring	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	4	..	..	..	..	..	..	..	..	..	..	5	..	1	32
23	31	3	Georgia Gibbs	Mercury	†Kiss Me Another	..	..	..	..	..	7	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	3	8	..	..	..	..	..	..	..	..	..	31
24A	15	14	Teresa Brewer	Coral	†A Tear Fell	..	..	..	..	..	..	..	7	..	..	..	..	..	..	..	..	..	..	2	10	..	..	..	..	..	..	..	..	..	..	..	..	..	2	7	10	..	..	..	28
24B	42	2	Elvis Presley	Victor	†I Want You, I Need You	10	2	..	..	..	10	..	1	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	28
26A	13	9	Tony Bennett	Columbia	*Can You Find It in Heart	..	..	..	10	..	..	..	..	9	7	8	..	..	4	6	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	27
26B	26	6	Joni James	MGM	*I Woke Up Crying	..	..	..	..	..	..	4	..	..	..	..	..	7	..	..	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	7	..	..	..	..	27
28A	34	5	Teen-Agers	Gee	†I Want You to Be My Girl	..	10	..	..	..	..	8	..	..	..	4	..	..	..	..	..	..	4	..	..	..	..	..	..	..	10	6	..	..	..	..	..	..	..	..	..	..	..	..	..	24
28B	38	5	Four Aces	Decca	*To Love Again	..	..	..	..	..	6	..	7	..	..	..	4	..	4	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	24
30A	..	8	Peggy Lee	Decca	*Mr. Wonderful	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	5	..	..	4	..	..	..	22
30B	24	2	Frank Sinatra	Capitol	*How Little We Know	1	..	8	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	9	..	..	..	..	..	..	22
30C	31	2	Fontane Sisters	Dot	†I'm in Love Again	..	..	1	..	..	..	..	..	..	..	..	2	..	..	..	..	8	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	22
30D	..	6	Otis Williams	DeLuxe	*Ivory Tower	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	1	..	..	..	22
34	..	3	Lancers	Coral	*Joey, Joey, Joey	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	9	3	..	..	..	19
35A	16	14	Carl Perkins	Sun	†Blue Suede Shoes	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	7	..	..	..	..	..	..	..	..	7	..	..	..	17
35B	26	6	Eydie Gorme	ABC-Par	*Too Close for Comfort	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
35C	..	1	McGuire Sisters	Coral	*Delilah Jones	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	17
35D	26	2	Clyde McPhatter	Atlantic	†Treasure of Love	2	3	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	..	..	..	..	..	..	17
39	38	11	Lonnie Donegan	London	†Rock Island Line	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	16
40A	33	2	Dream Weavers	Decca	*Love Can Go a Long Way	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	4	..	..	..	5	..	..	..	..	..	..	..	9	10	..	..	16
40B	..	3	Elvis Presley	Victor	†Money, Honey	1	..	..	..	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	1	..	..	..	..	..	..	..	..	7	10	15
40C	17	10	Nelson Riddle	Capitol	†Port-au-Prince	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	15
43	..	1	Nervous Norvus	Dot	†Transfusion	7	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	10	..	..	..	..	..	..	..	..	..	..	..	3	..	..	..	..	..	..	..	..	..	..	13
44A	..	1	Cleftones	Gee	†Little Girl of Mine	5	..	..	..	..	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12
44B	37	2	Dean Martin	Capitol	*Standing on the Corner	..	..	..	..	..	..	..	..	6	..	..	..	..	..	4	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	..	12

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'Popular Satchmo'

N. Y. Daily News on May 25, 1956 so captioned its editorial:

"Louis (Satchmo) Armstrong, our king of jazz trumpetry, drew a welcome the other day at Accra, Gold Coast, that rocked half of Africa. Some 10,000 people stormed out to the airport to roar loving greetings at our great American musician, who just happens to be a Negro.

"Our loudest B-sharp to you, Ambassador Armstrong. Hep folk all over the world will be noting that your reception was in high contrast to the ones those Commie squares are drawing these days."

Unique in a Reshuffle Of Distribs in 5 Areas

In a move to strengthen its distributor lineup around the country, RKO-Unique reshuffled five of its branches last week.

M&S took over from James H. Martin in Chicago, Leslie replaced Seabord in the Connecticut area, Lyric in Buffalo replaced Melody, Pan-American will cover the Jacksonville - Miami area replacing Benkley and Sandell, who took over from Heilicher in Minneapolis.

In the disking field, label is stepping into the rock 'n' roll sweepstakes this week with the Jo-ann Campbell coupling of "Where Ever You Go" and "Coming Home Late Tonight." Diskery also plans to add new rock 'n' roll names to its roster.

Haley & Comets for Brit.

London, May 29.

Bill Haley and his Comets, a band whose records have consistently hit the top selling disk charts in Britain, are due to make a variety tour here. London agents, Lew & Leslie Grade, have clinched the deal, which is scheduled to be some four to five weeks' duration.

Commencing date is given as Feb. 6 next year, and the tour will include variety theatres, concerts and tv appearances.

Sandell Adds Omaha

Herb Sandell, recently appointed by MGM Records to handle its distribution in the Minneapolis territory, will expand his orbit to rep the diskery in the Omaha area as well.

The Omaha territory was previously handled by Murphy Sales.

Petrillo-Read

Continued from page 39

to play any role whatsoever at the convention.

Union observers believe that the only factor that could stay Petrillo's hand is the new wave of Congressional criticism of the AFM chieftain. Petrillo, however, has not retreated in the face of this type of attack in the past and will likely ignore it again.

The disciplinary action against Read, if and when executed, will bar him from the AFM for one year and from any office for two years after reinstatement. His return to AFM membership would be contingent on his conduct during the period of his suspension. Read and his followers are on the carpet for seeking to "seize control" of their local.

Other Local 47 members subject to expulsion are Uan Rasey, Ray Toland, Warren D. Barker, John Clyman, William Atkinson, Jack Dumont, William Ulyate, Earl Evans, Marshall Cram and Martin Berman. The recommendation for this group is expulsion and reinstatement after one day. They too would be ineligible to hold any office for two years after their readmission. These members will not lose any insurance and death benefits and will not be required to pay an initiation fee when returned to membership.

Near East Click Cues Woo of Dizzy In Latin Lands; Satchmo's O'seas Coin

Armstrong 'Too High'

State Dept. offered Armstrong first crack at going overseas under its sponsorship but couldn't meet the band's asking price. Gillespie, on the other hand, put together a new orch for the trek and the sidemen worked for scale or a bit more.

On his regular commercially booked gigs, Satchmo gets close to $5,000 a night. He was willing to go down to a $1,500 nightly guarantee for the State Dept. so that he could cover his overhead, but the figure was still too high.

Bob Burrell to Col

Bob Burrell has joined Columbia Records as assistant to Don Law in the sales promotion of the country & western division. Assignment is part of Col's new plan to spark up its c&w operation.

An ex-Capitol Records' staffer, Burrell will headquarter in Atlanta. He'll report to Dick Linke, Col's pop singles promotion manager.

Success of the Dizzy Gillespie tour of the Middle and Near East under sponsorship of the State Dept. may result in a similar goodwill swing by the orch through South America. The State Dept., which works in conjunction with the International Exchange Program of the American National Theatre & Academy, is currently mulling the prospects of a Gillespie hop to the Latino countries.

Orch returned to the U. S. last week after a two-month tour which kicked off in Abadan, Iran, March 25. Gillespie traveled with 15 sidemen and two vocalists, Dotty Saulter and Herb Lance. The tooters received more than scale. Initial outlay for the tour cost ANTA $92,000, but final boxoffice tally of the dates played are not yet in. It's expected to bring the initial cost to a minimum. Marshall Stearns, of the Institute of Jazz Studies, accompanied the band and opened up each program with phonograph lectures.

Meantime, Louis Armstrong has stretched his overseas swing to Africa. Last week, Armstrong drew 10,000 persons at a concert in the largest park in Accra, Gold Coast. He returned to the U. S. Sunday (27). (Story of planned film presentation of the Armstrong tour by Ed Murrow and Fred Friendly is on page 1.)

Armstrong Beats 16G Nut

London, May 29.

Despite a nightly operating nut in excess of $16,000 and having to take care of the deficiencies in the reciprocal Freddie Randall exchange to the U. S., Lee Gordon and Benn Reyes have wound up with a profit on their Louis Armstrong package here in London and the provinces. This was their first British operation, modelled on the lines of their Australian undertaking, and active negotiations are on for a further presentation in the summer. Details are expected to be announced within a week.

On the 10 nights at the Empress Hall Arena, the Louis Armstrong show, on a twice nightly basis, grossed around $140,000, although first performances rarely exceeded 50% of capacity. It was the take on the first houses, however, that provided the margin of profit. According to Reyes, the tour could not have paid off on a once nightly operation.

The seven one-night stands in the provinces and Dublin grossed around a further $100,000, and the out-of-town results followed the London pattern. Second shows were virtually at capacity level, but opening performances were around 50% of maximum.

In London alone, upwards of $36,000 was spent on direct advertising on the 10-day stand and a further $22,000 was spent in publicizing the one-nighters. These sums contributed substantially to the heavy operating costs which, in London, included $2,000-a night arena rental.

Cancel Sheffield Date

Sheffield, Eng., May 22.

Posters announcing personal appearances here of Louis Armstrong and his All Stars were covered with the word "Cancelled" on Sunday (20). Booking agents began returning money to 4,000 customers who had paid for that night's concerts.

Gerald Cohen, Sheffield agent who arranged the visits, said he understood Armstrong had been given a 16-day permit by the British Ministry of Labor and the Musicians' Union. The Sheffield visit would have extended the period to 17 days, he said. He received news of the cancellation only at the last minute.

RETAIL DISK AND ALBUM BEST SELLERS

VARIETY

Survey of retail disk best sellers based on reports obtained from leading stores in 19 cities and showing comparative sales rating for this and last week.

National Rating This wk.	Last wk.	Artist, Label, Title	New York—(R. H. Macy Co).	Long Island—(Arcade Assoc.)	Boston—(Mosher Music Co.)	Albany—(Van Curler Music Co.)	Philadelphia—(John Wanamaker)	Pittsburgh—(Stedeford's Shop)	Miami—(Spec's Record Shops)	Louisville—(Variety Record Shop)	Memphis—(Home of the Blues)	Dallas—(Titche-Goettinger Co.)	Chicago—(Hudson-Ross Music)	Indianapolis—(Pearson Music Co.)	Minneapolis—(Don Leary Music)	Kansas City—(Katz Record Ctrs.)	St. Louis—(Stix, Baer & Fuller)	Cleveland—(Record Mart)	Los Angeles—(Music City)	Denver—(Denver Dry Goods)	Seattle—(Sherman-Clay Music)	TOTAL POINTS
1	1	**ELVIS PRESLEY** (Victor) "Heartbreak Hotel"	1	2	2	1	4	1	2	..	9	3	2	..	5	9	6	..	4	3	1	121
2	2	**MORRIS STOLOFF** (Decca) "Moonglow-Picnic Theme"	2	1	1	2	2	4	1	..	4	1	..	1	..	1	3	..	..	..	..	109
3	9	**GOGI GRANT** (Era) "Wayward Wind"	3	7	3	3	..	..	8	1	7	2	7	9	..	2	4	..	2	..	8	84
4	4	**GEORGE CATES** (Coral) "Moonglow-Picnic Theme"	..	..	..	..	..	..	..	..	..	..	1	..	1	..	1	1	1	4	2	66
5A	7	**FOUR LADS** (Columbia) "Standing on the Corner"	5	3	..	6	10	7	7	..	..	6	8	5	4	8	..	..	9	5	10	61
5B	3	**PERRY COMO** (Victor) "Hot Diggity"	4	4	..	7	3	..	4	..	..	..	..	2	7	..	9	..	..	6	3	61
7A	6	**CATHY CARR** (Fraternity) "Ivory Tower"	8	5	..	5	7	9	3	..	..	..	3	..	6	10	..	4	..	..	..	50
7B	10	**FATS DOMINO** (Imperial) "I'm in Love Again"	6	..	..	..	..	8	..	3	1	4	..	..	2	3	..	..	..	..	..	50
9	5	**LES BAXTER** (Capitol) "Poor People of Paris"	..	..	4	8	1	..	..	..	..	..	4	..	..	..	..	..	8	..	4	37
10	8	**CARL PERKINS** (Sun) "Blue Suede Shoes"	9	..	..	10	6	..	5	..	..	..	6	..	8	..	..	..	..	..	6	27
11	14	**DON ROBERTSON** (Capitol) "Happy Whistler"	7	..	..	..	..	..	..	..	..	5	..	3	10	4	..	..	..	..	..	26
12	23	**NERVOUS NORVUS** (Dot) "Transfusion"	..	..	10	..	..	2	..	2	..	..	..	10	..	7	..	..	..	..	..	24
13	16	**PLATTERS** (Mercury) "Magic Touch"	..	8	..	4	..	..	9	..	10	..	..	..	..	6	..	..	..	8	..	21
14	..	**DIAMONDS** (Mercury) "Church Bells May Ring"	..	..	..	..	..	..	..	..	..	..	9	4	..	..	..	..	..	1	..	19
15A	18	**VIC DAMONE** (Columbia) "On the Street Where You Live"	..	..	9	..	8	..	..	..	..	..	..	..	..	..	..	..	5	5	..	17
15B	14	**FATS DOMINO** (Imperial) "My Blue Heaven"	..	..	6	..	..	..	..	..	..	..	..	..	..	..	..	..	7	3	..	17
17	..	**ELVIS PRESLEY** (Victor) "I Want You, I Need You"	..	10	..	..	..	5	..	..	6	..	..	7	..	..	..	..	..	..	..	16
18A	..	**JOE TURNER** (Atlantic) "Corine, Corina"	..	..	..	..	..	..	..	..	2	7	..	..	..	..	..	..	9	..	..	15
18B	..	**McGUIRE SISTERS** (Coral) "Delilah Jones"	..	..	5	..	..	..	..	..	..	..	..	..	..	..	..	2	..	..	..	15
20	..	**RICHARD MALTBY** (Vik) "Man With the Golden Arm"	..	..	..	..	..	10	..	..	..	..	5	..	..	..	10	..	..	..	5	13
21A	19	**CLYDE McPHATTER** (Atlantic) "Treasure of Love"	..	9	..	..	..	..	..	9	..	..	..	..	..	..	..	..	3	..	..	12
21B	..	**McGUIRE SISTERS** (Coral) "Picnic"	..	..	..	..	..	..	..	..	..	..	..	8	..	..	..	..	2	..	..	12
23	12	**ELMER BERNSTEIN** (Decca) "Man With the Golden Arm"	..	..	..	9	..	..	..	7	..	..	..	..	..	..	..	..	..	6	..	11
24	24	**TONY MARTIN** (Victor) "Walk Hand in Hand"	..	..	..	..	..	..	10	..	..	..	..	6	..	..	7	..	..	..	..	10
25	..	**FOUR LADS** (Columbia) "My Little Angel"	..	..	8	..	..	..	..	..	..	8	..	..	..	..	..	..	8	..	..	9

1	2	3	4	5	6	7	8	9	10
MY FAIR LADY Broadway Cast Columbia OL 5090	ELVIS PRESLEY Elvis Presley Victor LPM 1254	MUSIC FOR SWINGING LOVERS Frank Sinatra Capitol W 653	PICNIC Film Soundtrack Decca DL 8320 ED 846	HARRY BELAFONTE Harry Belafonte Victor LPM 1150	CAROUSEL Film Soundtrack Capitol W 694 EDM 694	MAN WITH THE GOLDEN ARM Film Soundtrack Decca DL 8257 ED 2335-6-7	MR. WONDERFUL Broadway Cast Decca DL 9032	SERENADE Mario Lanza Victor LM 1996	BUBBLES IN THE WINE Lawrence Welk Coral 57038

MGM Wraps 'Swan'

MGM Records has packaged the soundtrack score from the Metro pic, "The Swan," which stars Grace Kelly and Alec Guinness. Set marks diskery's 44th soundtracker since it started operating in 1947.

Musical score for "The Swan" was written by Bronislaw Kaper. Johnny Green batons the MGM studio orch. Album will be tied in with the current release of the film as well as with the special featurette, "Wedding in Monaco," also on release.

Inside Stuff—Music

Two new songs by Charles Kalman, composer-son of the late Emmerich Kalman, with words by Gerhard Neumann, are set for release by two German publishers. One song, "Ich werde Dir immer treu sein" (I'll Be Always Faithful to You), will be launched by Takt & Ton publishing house led by Heino Gaze. The other, "Eine Frau tut so viel aus Liebe" (A Woman Does So Much Because Of Love), is being published by Edition Canzonetta (Werner Bochman). Both items are medium foxtrots. A third song, "Das kleine welsse Haus" (Little White House), which he did in collab with Heino Gaze, will probably be published by Peter Schaffers' firm. In addition, he's still working on a new musical play (still untitled) in collab with Peter Goldbaum which is set for next season. Kalman, who is American national, is due to arrive in N. Y. the end of May.

An American tune had to travel to Germany to stir up some U. S. diskery action. The song, "Das Ist Musik," made the rounds about a year ago as "Crazy Music," but only bagged one record (Lawrence Welk on Coral) and nothing happened to it. Joy Music, which publishes "Music" here, sent the song over to Francis, Day & Hunter, its overseas affiliate, and forgot about it. A German group, Horts Wende Tanz-Solisten and Das Rouand Trio, gave it a Deutsche workover and cut it on the Polydor label.

When the U. S. companies got wind of the German disclick the scramble began. Cadence hit the market first this week with a Bill Hayes grooving. Capitol Records is rushing out a version and Decca is gearing for release of the original slicing via its German diskery tie. The song was written by Phil Springer and Sid Wayne.

The recent election of Paul Cunningham as ASCAP's prexy occasioned a tribute to him on the floor of the U. S. Senate which was included in the Congressional Record. Sen. William Langer (R., N. D.) delivered the speech which said that the election of Cunningham gives "public recognition to his tireless efforts on behalf of the nation's outstanding composers, to secure for them a measure of economic security and the protection for their creative property to which they are entitled under the Constitution." That was a reference to Cunningham's campaigning for the revision of the Copyright Act to remove the licensing exemption from jukeboxes. In the past few years, as ASCAP's Washington rep, Cunningham became w.k. to most of the leading Senators and Congressmen.

Decca Records has entered into a tieup with Ballantine Books on the new Burl Ives album. "Down To The Sea In Ships," which is being promoted in conjunction with the paper-bound Ballantine collection of "Burl Ives Sea Songs." One page of the book will plug the Decca set while the album liner will publicize the book.

Decca has a promotion going with Farrar, Strauss & Cudahy, publishers of Nelson Algren's new novel, "A Walk On The Wild Side." Algren titled his book after one of Ives' sides, "Wild Side of Life."

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music best sellers based on reports obtained from leading stores in 11 cities and showing comparative sales rating for this and last week.

* ASCAP † BMI

National Rating This wk.	Last wk.	Title and Publisher	New York—(MDS)	Boston—(Mosher Music Co.)	Philadelphia—(Charles Dumont)	Chicago—(Lyon-Healy Music)	Indianapolis—(Pearson Music Co.)	Detroit—(Grinnell Bros. Music)	Kansas City—(Jenkins Music Co.)	St. Louis—(St. L. Music Supply)	Cleveland—(Grossman Music Co.)	Los Angeles—(Freeman Music Co.	Seattle—(Capitol Music Co.)	TOTAL POINTS
1	3	*Ivory Tower (Morris)	1	1	2	1	4	6	1	2	2	4	2	95
2	6	*Standing on the Corner (Frank)	5	2	6	5	2	9	..	5	6	1	8	61
3	5	*Moonglow (Mills)	4	..	10	3	..	4	6	4	1	6	3	58
4	8	*Picnic Theme (Columbia Pic.)	3	4	8	..	1	3	2	..	10	5	..	52
5	4	†Walk Hand in Hand (Republic)	2	10	1	6	6	10	4	10	8	7	6	51
6A	14	†Wayward Wind (Warman)	6	..	9	2	7	2	10	..	7	..	4	41
6B	1	*Hot Diggity (Roncom)	7	..	..	10	..	7	5	1	5	..	1	41
8	2	*Poor People of Paris (Connelly)	8	7	..	4	5	8	..	3	4	..	10	39
9	12	†Heartbreak Hotel (Tree)	10	..	..	9	..	5	7	7	3	2	7	38
10	13	*I Could Have Danced (Chappell)	..	3	7	..	3	1	..	..	..	..	..	30
11	8	†Blue Suede Shoes (Hi-Lo-H&R)	..	..	..	7	..	..	3	6	..	10	9	20
12	11	*On the Street You Live (Chappell)	..	9	5	..	8	..	..	..	..	3	..	19
13	7	*Mr. Wonderful (Laurel)	..	..	3	..	..	..	..	8	9	8	..	16
14	..	*Magic Touch (Panther)	..	8	4	..	..	..	..	..	..	9	..	12
15	10	†Rock and Roll Waltz (Sheldon)	..	..	..	..	..	..	8	9	..	..	..	5

Oakland

Continued from page 41

able, since he was not only singing solos for all the companies but also doing duets with Murray, singing in the Lyric Trio with Albert Campbell and Henry Burr, and taking top tenor with the Heidelberg Quintet—himself, Murray, Steve Porter, John Bieling and Bill Hooley.

Global Sales

Regardless of sales figures, Oakland's records went big throughout the English-speaking world. Catalogs of the English, Australian and New Zealand Columbia companies always referred to him as "sweet-voiced Will Oakland."

He once recalled that making an Edison cylinder of "Just Before the Battle, Mother," replete with a male chorus, the sound of rapid-fire horse trotting, bugle calls, etc., occupied two days and almost drove him and everybody else concerned crazy.

The tenor with the high voice was as vague concerning his age as on details of his recording career. He told this biographer in 1949 he was born in 1878, but a few minutes later changed the year to 1880. During the remaining eight years of his life he aged very gradually and not in strict chronological order.

Oakland said he quit making records because all the phono companies notified him that if he sang on radio he would make no more platters. Fact is, he never made a Victor or Columbia record after 1916, several years before radio, but did continue to sing occasionally for Edison. There was never any doubt of his radio success.

A couple of years ago he issued a limited edition LP record containing spoken reminiscences of his show biz life and dubbings of more than a dozen of his old records. At the time of his death he was planning a similar platter, packaging the voices of famous minstrels with whom he had been associated. Presumably one of the lot was Al Jolson.

Whatever the defects of his memory, there was nothing wrong with Will Oakland's technique and his capacity for friendship. He retained his high notes unto the last, although it was obvious at times he was working his way up to them cautiously instead of taking them with his former gay abandon. He was one of the real greats of his day.

Decca Deals in Viv Blaine

Decca Records is wrapping up Vivian Blaine to an exclusive waxing pact. Deal will be finalized on the Coast this week.

Miss Blaine, a legit musicomedy and screen actress-singer, was put into the groove by Decca several years ago in the original cast album of Frank Loesser's "Guys and Dolls."

Criterion's Tahiti Yen

Hollywood, May 29.

An album of authentic native drum music from Tahiti has been compiled and recorded by Mickey Goldsen's Criterion label as the latest entry in the growing South Seas field.

Package is tagged "The Drums of Bora Bora."

Dallas Dancery Nixed

Dallas, May 29.

The city council after a hearing denied a dancehall permit here sought by William B. Martin for a spot formerly known as the Rainbow Gardens. The hearing and denial were under a new ordinance providing for refusal of a dancehall permit where it might be a nuisance in the neighborhood, even through the area is zoned to allow terpalaces.

Spot had been closed since last August.

Local 47 Defies Petrillo

Continued from page 39

oppose "compulsory" contributions to Trust Fund; change constitution to submit contracts in pix, radio, tv, and records to members for ratification; reverse ruling putting former $54 reuse payment on transcribed shows into trust fund.

Strongly anti-Petrillo meeting virtually blueprinted each statement delegates are to make to convention, instructed them to read to convention the vote of confidence in Read, and made a strong protest against returning "unwanted, disloyal officers who are subservient to Petrillo" to office. Also passed was a resolution demanding suspension of theatre defense fund collections until they fell below $2,000,000.

Final details for instructions to delegates were hammered out at a board of directors meeting Friday (25) that saw the rebel faction acceding to the orders of the AFM International executive board but continuing to belabor the "loyalist" faction. Te Groen and Paul were restored, as ordered by the IEB, to their positions as president and recording secretary and reinstated to the payroll from which they had been dropped some nine weeks ago.

However, the rebel-controlled board also voted to give Read a $250 weekly salary as vicepresident with special duties (the office normally carries no salary), the amount equaling that paid to te Groen. Paul's pay is $9,100 annually.

Rebels also demanded that Phil Fischer, AFM International studio rep, resign as one of the three delegates to the AFM convention in Atlantic City June 11-14, and the board decided that if he failed to resign, expenses to the convention would be paid for only two delegates. Te Groen, Paul and Fischer were elected convention delegates two years ago for a two-year period.

Read and board member John Clyman, both facing expulsion under terms of the IEB order, continue to hold office since the disciplinary action has been stayed pending appeals to the convention. However, even without them, the rebels still have six votes on the 12-man board, other directors facing expulsion having resigned a week earlier to be replaced by Read supporters.

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M-G-M Records

"GEE, I'VE GOT A HEAVY DATE TO-NIGHT"
Words and Music by W. C. LINDEMANN (A.S.C.A.P.)
A Novelty Song: Catch Lines for Male or Female Voices
"DOWN IN THE HARBOR OF LOVE"
Words and Music by W. C. LINDEMANN (A.S.C.A.P.)
A Sentimental Ballad for Single, Duet, Trio or Quartette
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*population rank in Sales Management "Survey of Buying Power," 1955.

RCA VICTOR spotlights hometown broadcasting

On The Upbeat

New York

A type gremlin switched **Lester Lanin** from the Epic label to Columbia in the review of his album last week . . . Disk promoter **Dick Gersh** weds **Arlene Isaacs** June 17 . . . Decca Records' baseball team topped Columbia, 3 to 1 last week . . . **George Siravo** arranged and conducted two instrumentals published by Benal Music for AA Records . . . **Don Elliott** makes his fourth appearance on Steve Allen's NBC-TV show June 4 . . . **Vaughn Monroe** opened at the Fontainebleau, Miami Beach, last night (Tues.) . . . **Lillian Roth** into Brooklyn's Town & Country June 8 . . . **Roger Williams** set for Carl Lillers, New Orleans, beginning June 7 . . . **Sholom Secunda** received a special citation from Yeshiva U. for contributions to music . . . Columbia Pictures music prepping a splash on "To Love Again" in conjunction with "Eddy Duchin Week" set for June 21. Tune is in the Columbia biopic, "The Eddy Duchin Story."

Teddy Charles Quartet joins the **Miles Davis Quintet** at the Cafe Bohemia tomorrow (Thurs.) . . . **Pauline Larson** currently handling the keyboard and vocal assignments at the Chanticler, Milburn, N.J. . . . **Buck Ram** staging the act for **Shirley Gunter** and **The Flairs** who open at the Apollo Theatre Friday (1) . . . **The Platters** and **Colts** play a one-nighter tonight (Wed.) at the Memorial Coliseum, Winston-Salem, N.C. and then shove off for one-night stand on Thursday at the Township Aud, Columbia, S.C. . . . **Buddy Basch** handling publicity for the new **Glenn Miller Orch** under **Ray McKinley's** baton . . . **Bill Heyer** set for the Singer Sewing Machine Industrial show opening at New York's Coliseum June 11 . . . Mello-Larks into the Riverside, Reno, June 7 for two weeks . . . **Rover Boys** guest on Steve Allen's NBC-TV stanza June 8 . . . **The Four Voices** set for two weeks on Arthur Godfrey's CBS show starting June 11 . . . **Phil Kahl** sailed on the S.S. United States Friday (25) for a five-week business-pleasure trek through Europe . . . **Betty Madigan** opens at the Muehlebach Hotel, Kansas City, June 8 for two weeks . . . Moppet singer **Barry Gordon** set for two weeks at the Riviera Club, Las Vegas, starting June 20.

Harold Koven's orch begins a summer engagement at Tamarack Lodge, Greenfield Park, N.Y., tonight (Wed.) . . . **Kermit Schafer**, producer of Jubilee's "Pardon My Blooper" albums, to pen a daily column for Editor's Syndicate . . . **Johnny Fairchild** starts a new deejay show at KTMS, Santa Barbara, Cal., Friday (1) . . . **Lulu Vegas**, Mexican rock 'n' roll songstress, debuts at the Apollo Theatre Friday (1).

Hollywood

Vet composer-arranger **Howard Jackson** celebrated his 25th year in the music biz at Warners, where he first worked when coming to Hollywood . . . Chapman College will award **Miklos Rozsa** an honorary doctorate of music on behalf of the L. A. Conservatory of Music at commencement exercises June 9 . . . **Kirk Douglas'** Bryna Productions has acquired a **Harry Warren-Johnny Mercer** title song for "Spring Reunion" . . . **Nicholas Brodszky** and **Paul Francis Webster** collab on music and lyrics for Marcel Hellman's AA pic, "Jeannie" . . . **Frank DeVol** has cut two Capitol kidisks on which the batoneer vocalled afront his band . . . Tunesmiths **Pony Sherell** and **Phil Moody** have secured their release from an exclusive writing contract with **Irving Mills** of Mills Music Co. to freelance . . . Decca has signed **Andy Bey**, brother of the **Bey Sisters**, as a single . . . **Bobby Hammack** and his five-piece orch signed for a series of albums for ABC-Paramount . . . Decca has inked a new vocal quintet, The Chorals . . . KDAY deejay **Chico Sesma** set to cut four sides with his band for American Records . . . Plans are in the works for **Jimmy Wakely** to wax his first contemporary-jazz album for Decca.

Chicago

Woody Herman set for the Blue Note July 11 for two frames . . . MCA trying to set a European tour for new pactee **Muggsy Spanier** . . . **Les Brown** set for the Blue Note Aug. 15-19 . . . **Paul Neighbors** pacted for the Chase Hotel, St. Louis, Sept. 14, for five weeks with options . . . **Russ Carlyle** currently on one-niters in the south and east; he has 35 out of 38 open dates booked, with a Chicago stop July 1 to do the Niles Township High School senior prom at Palmer House and the Howard Miller deejay show . . . **George Rank** into the Melody Mill July 4 for three frames . . . **Ralph Marterie** plays Aragon ballroom June 17 for four; **Art Mooney** segues July 15, also for four.

Kansas City

Vic Colin Trio has taken stand in the Drum Room of Hotel President, following **Charles Drake** crew of four which held one of longest runs on record in the spot . . . **Eric Correa** foursome set up in the Cipango Club, Dallas, May 24, for five weeks. Crew then moves to Colorado Springs and the Garden of the Gods Club June 30, set by Midland Attractions . . . **Virgil Mason** orch closes Rowe Hotel, Grand Rapids, Mich., June 30, and moves to the Cipango July 3 . . . **Gunnar Sondberg** now fiddling at Hotel Plaza, New York . . . **Continentals** shift from Eddys' Restaurant here to the Coast and open an 11-day stand June 7 at Tops, San Diego . . . **Rusty Draper** set for Eddys, starting a fortnight June 1 . . . **Wayne King** orch doing a show in the Music Hall May 21 had less than 2,000 customers in two evening performances. Deal was sponsored by the Host Lions Club . . . **Billie Holiday** into Orchid Room for a week.

Pittsburgh

New Glenn Miller band, fronted by **Ray McKinley**, booked for one-nighter at West View Park June 14 . . . **Topnotchers** come back to Holiday House Monday (4) for three weeks . . . **Walt Harper** combo back into Crawford Grill for another indef stay . . . **Sandy Tex Trio** just opened a stand at Blue Moon . . . **Terry Gibbs** foursome into Midway Lounge for week . . . Royal Ballroom down to one dance a week (Thursdays) for the summer, eliminating regular Saturday session until after Labor Day . . . **Bill Bickel** Trio reoptioned at Holiday House, where it alternates with **Luke Riley** orch . . . **Don McGovern** now soloing on piano and organ at Frankie's. He had a trio there but it's been dropped for the warm weather . . . **Pat Matthews** has rejoined **Ving Merlin** and his Violin Beauties, replacing **Dorothy Vernon**. Miss Matthews had been with act previously but left about six months ago for a rest.

Dallas

Bob Cross orch set indefinitely at Statler-Hilton Hotel and selling his San Antonio home to buy one here . . . **Shep Fields** in June 9 one-nighter at Lake Murray Lodge, Ardmore, Okla. . . . **Freddie Cohen Trio** had its sixth anni at Theatre Lounge . . . **Tex Beneke's** band pacted for a June 20 date at Fred's Barn . . . **Vincent Bragale** orch into new Club Marquis . . . **Phil Manning** left **Ray Plagens'** WFAA trio to join the new Glenn Miller org headed by **Ray McKinley** . . . **Penny Metropulous**, 8, moppet singer on KRLD-TV's "Variety Fair" show, pacted by **Ted Weems** for a two-month tour with his band . . . **Bernie Cummins** a holdover at Baker Hotel.

Muehlebach: 'Beat Heat With Bands'

Kansas City, May 29.

Hotel Muehlebach is shifting its policy for the summer for its deluxe Terrace Grill and will put some emphasis on name bands. First show under the policy brings in Clyde McCoy and his Sugar Blues orch for four weeks, opening June 22. With McCoy for two weeks will be the Harmonicats in a return date, and following them will be Bob Karl and his Friends for two weeks.

Second band in for a four-week stint will be the Joe Reichman crew, opening July 20. Single acts will also be booked with Reichman, two weeks being the tenure for each. A third band is to come in Aug. 18, but has not yet been set.

Tommy Reed orch has held the bandstand in the Grill for well over a year and a half, a modern record for the room. Reed takes several weeks for a vacation, and may return to the room in the fall.

Glory Goes Poetry

Glory Records, indie rhythm & blues label, is branching out into the album field with the spoken word. Kickoff album is "Poetry of the Negro," read by Sidney Poitier and Doris Belack. Among the poets included are Langston Hughes, James Weldon Johnson and Paul Laurence Dunbar.

Phil Rose, who heads up Glory, is currently mapping out plans for similar LP releases.

A Job Is a Job

Hollywood, May 29.

Rare circumstances of a musician promoting the sale of a disk that copies his own work has occurred at Capitol. Guitarist George Russell, who is earning a steady living as deejay promotion manager for Capitol, helped Terry York cut a demonstration record of "Old Enough," published by Dena Music and the disk was taken to the Coast plattery which picked up the tune for Margaret Whiting.

They liked the arrangement so much that they copied it—but another guitarist took Russell's place for the official recording session.

Elvis Presley

Continued from page 41

outs for Presley's Twin Cities' performance, Diehl asserted that he had been asking around and found that one big reason for the small attendance was that "Moms and Dads had seen you on tv and didn't like your unnecessary bump-and-grind routine. If more Moms and Dads had seen you, I bet not even the scattered 6,000 would have turned up at your shows.

"You disillusioned many of your fans needlessly. Why, Elvis, do you resort to your 'Pelvis Presley' routine? You'd better drop it before more and more people drop you. Of course, there'll always be a few crackpots to screech, 'Ooohh, Elvis' when you do your hip-wriggle bit. By now you should know that in show biz nothing grows in dirt. Clean it up—and you'll probably clean up."

In a Detroit date at the 5,000-seat Fox, he played three performances attracting 11,900 persons out of possible capacity of 15,000. The Fox gross for the day was a very fat $16,184. In an Omaha stand Sunday (20), Presley drew 7,000 fans for a $14,000 gross in two shows. It was far from capacity. The night before, in Lincoln, he lured half a house at the U. of Nebraska Coliseum.

This past weekend (26-27) in Columbus and Dayton (O.) heavy rains greeted his four performances in the two cities. Presley's show grossed $8,481 during two evening performances Saturday at the 3,964-seat Veteran Memorial Aud, Columbus. He grossed $7,208 in afternoon and evening shows Sunday in the 4,000-seat U. of Dayton Field House. Top for all shows was $2.50.

Haley 16G, San Antonio

San Antonio, May 29.

Gross boxoffice take for the Bill Haley & His Comets "Rock 'n' Roll" show at Municipal Auditorium last week was approximately $16,000, topping by $2,000, the total for the two performances by Elvis Presley. This time, tickets were higher, choice seats bringing $3.50.

With the audience overwhelmingly teenage, such free spending for this type of entertainment is a headache for the town's motion picture exhibitors, whose biz is off from last year.

Tyros

Continued from page 39

tory and should be released as single platters. In several cases, already, sides originally cut for albums have stepped out as solid single disclicks. Most notable have been Julie London's "Cry Me a River" on the Liberty label and Somethin' Smith's "It a Sin to Tell a Lie" for Epic.

In many instances, too, artists have been able to sell on albums while they've meant practically nothing to the singles market. Their album successes, however, have been strong enough to build them as good bets for in-person engagements. Top example is Chris Connor, who started out as a click album etcher for Bethlehem Records and is now similarly scoring for Atlantic.

Others who are getting a special album push with a view toward a single breakthrough later are Ann Gilbert (Groove), Jackie Cain & Roy Kral (ABC - Paramount), Martha Hayes (Jubilee), Morgana King (Wing) and Diahann Carroll (RCA Victor).

Sammy Kaye's 8 Weeks

Sammy Kaye takes off on an eight-week personal appearance trek Friday (1). Dates on the tour will include private parties, ballrooms, college and concert stands.

June is already booked solid and the July dates are now being set up. Orch kicks off at the Civic Center, Lansing, Mich.

Teeners Figure In Haley Riots On Rock 'n' Roll

Atlanta, May 29.

Five teenage boys were arrested as a result of fights at a rock 'n' roll concert at Ponce de Leon Park, baseball home of the Atlanta Crackers, where 10,000 gathered for show headed by Bill Haley & His Comets Thursday 24) night. Another teenage boy was hit in the head by a flying beer bottle.

Police reported they arrested the five youths in separate instances. Spectators said it was hard to figure out who was doing the fighting and who was dancing in the aisles. Things, obviously, were pretty lively throughout the show. However, when 11 p.m. rolled around and the performers shut up shop things were quiet, relatively speaking. All of the arrests were in the white section of the segregated audience, described as predominantly teenagers.

Dances featuring recording artists have been banned at the Municial Aud in a move against juvenile delinquency. Sponsors of Thursday night's show had billed it as a "concert" with dancing out. And they said the ruckus at the ball park was no more than would occur at an ordinary baseball or football game.

Show was staged by B. B. Beamon, Negro promoter. It was an hour late getting started due to wiring difficulties. In addition to Haley and his gang, some 12 artists in the r&r tradition had featured spots on the show.

Anti R&R

Birmingham, May 29.

This town, which was the site of the hooligan attack on Nat King Cole several weeks ago, again was stirred up by a musical event last week when Bill Haley & His Comets played the Auditorium here. Although Haley's is a white act, the White Citizens Council group picketed the date because rock 'n' roll music was featured. A group of kids, however, picketed the pickets in favor of Haley.

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Hilton, Sheraton $55,000,000 Deals Presage a Hike in Talent Buying

The two major hotel chains in the U.S., the Hilton and the Sheraton, have added to their holdings considerably with a pair of deals. These involve takeover of the Eppley chain by Sheraton, and the absorption of the Netherland Plaza Hotel, Cincinnati, and the Terrace Plaza Hotel and office building in the same city. Amount of the latter transaction is $25,000,000, while more than $30,000,000 is involved in the Sheraton-Eppley deal.

Both chains are entertainment conscious, with the Sheraton confining its talent operations mainly to cocktail units and intimate type entertainment. while the Hilton chain has a more flexible policy giving individual managers and division heads a latitude that permits single piano players in large scale floorshows encasing names.

Although the amount of talent used on the Eppley division is virtually negligble, talent agencies anticipate that a greater talent buying will take place on that chain.

The Eppley hotels, taking in 22 properties, include the William Penn, Pittsburgh, the largest unit in the setup; the Seelbach, Louisville, and the Fontanelle, Omaha. Latter will continue to be operated by Eugene C. Eppley under lease from Sheraton. Eppley inns will operate as a separate division. Bulk of their hotels are in the midwest.

Sheraton deal calls for outright ownership of 19 of the Eppley properties and leases on the remaining three. With the Eppley takeover, Sheraton chain will control 24,360 rooms in 54 hostels in the U. S. and Canada. Gross sales of the two systems are running around $240,000,000 annually. Under construction by Sheraton are units in Binghamton (highway hotel), Dallas, Philadelphia, Portland, Ore., and Tarrytown, N. Y. Latter two will also be highway hotels to compete with motels.

The Hilton acquisition brings that chains network up to 25 hotels in 20 cities in the U.S. and inns in Puerto Rico, Mexico, Spain and Turkey. Total is 27,912 rooms. Hilton also has three hotels in Japan, Thailand and Italy with a total of 1,150 rooms. Under construction by Hilton are units in Cuba, Mexico, West Germany, Canada and Egypet with a total of 3,250 rooms.

Omaha City Dads Learn About Show Biz as Borge Brings 'Em Sub-Rent $800

Omaha, May 29.

Omaha City Aud Commission just gained experience in its venture into the show promotion biz last week when Victor Borge's show brought the local officials about $800 profit—less than a local promoter would have paid in rent.

Figures listed by Commission Chairman Joseph Barker Jr. were 4,437 customers with a gross gate of $13,600. on 75-25 basis, city got about $3,500 and advertising and other expenses totaled $2,650.

Local promoters, who squawked loudly when city grabbed Borge, pointed out that a private sponsor would have paid about $1,000 rent.

Barker said the Commission will meet in near future to decide policy. "We're not in show business," he said. "We may take on another event or we may never take on another." Commission had planned to use profits to improve aud facilities and possibly create a "cushion" for a future promotion.

Elephants Never Forget; Pulls Trainer from Jail

Salem, O., May 29.

Salem police were forced to release a King Bros. Circus elephant trainer and truckdriver from jail last week to help round up two elephants which had wandered away from their lot while the attendant left to watch them was sleeping soundly in a circus truck. Both animals were found two blocks from the circus site. Police then returned the trainer to jail after the hunt. This was only one in a series of elephant mishaps that had eastern Ohio officials in a turmoil. The elephants had wandered off twice before.

The circus moved to Greenville, Pa., after performances in Salem, but the elephants were left in Salem because their trainer, A. C. Towne, 18, was in jail. After the pachyderms were rounded up, police ordered them loaded on the truck and taken out of town.

Gale's New Rock 'n' Roll Heatwave Barnstormer

A new rock 'n' roll unit is being formed for a summer tour. New outfit, patterned along the lines of the high-grossing Feld Bros. unit, will have Al Hibbler, Carl Perkins, Teen Agers, Illinois Jacquet Orch, Bobby Charles, Shirley & Lee, Cleftones and others. Layout is set to roll July 2 at Columbia, S. C., and will be on the road for five weeks.

The Gale Agency is assembling the package and will book the show. Previous unit, headed by Bill Haley & Comets, will disband June 5 at Charleston, W. Va., and thus the new package will have a degree of exclusivity during the summer run.

Vegas Dunes May Get Greenlight For Greenfelt

Las Vegas, May 29.

A special session of the Clark County Licensing Board yesterday (Mon.) was expected to result in favorable consideration of a bid seeking to reopen the casino of the Dunes. Greenfelt action at the spa, under Bill Miller, Major Riddle and Bob Rice, was okayed last week (21) by the Nevada Tax Commission, and was passed onto the county board for final approval.

Under normal conditions, the Dunes ops would have to wait until June 10, the next regularly scheduled meeting of the County Board. But chairman (Sheriff) Butch Leypoldt said that because reopening of he Dunes would mean employment for about 300 persons, he felt a special session to act on the hotel's license was warranted. County Board rarely, if ever, has ever taken a course opposite to the Tax Commission, so approval was expected.

Miller, general manager of the Dunes, said if the county agency grants the gambling license, the Dunes will swing open its casino this Friday (1). It's not expected that key supper room shows will be booked for some time and, according to Miller, these will be musical revues built here sans big names, and will be kept under a

(Continued on page 50)

N.Y. Supreme Court Denies Agents' Injunction Vs. AGVA in 2d Setback

A group of agents acting on behalf of members of the Associated Agents of America were denied an injunction in N. Y. Supreme Court against the American Guild of Variety Artists, which took the position that it will not negotiate with the AAA. Last week, Justice Samuel Di Falco ruled that the percenters had failed to set forth a course of action on a basis that would hold that AGVA had any duty to negotiate with the agency org.

This is the second pleading by the AAA. First was dismissed some months ago on the basis that the complaint had not been properly drawn and that the persons involved, rather than the organization, should do the pleading. Complaint, therefore, was redrawn and Paul Lester, acting on behalf of several agents, sought an injunction which would forbid AGVA from refusing to deal with the organization and thus force AAA members to take out a union franchise in order to book acts controlled by the union.

Justice Di Falco also stated that if the organization has no recourse in a court of law, then it is also evident that there can be no representative action on its behalf. "If the individual members may possess a cause of action for a private wrong," he said, "the factual allegations in support thereof must be set forth. While in a true representative action the same wrongs buttress the claims of those who bring the action as to themselves and as to those similarly situated, there can be no such representation as to any private wrongs done to these plaintiffs without a specific statements of facts supporting a claimed wrong to those complaining parties, including those who are named and those who are represented. In its present form the action is not maintainable."

Borge Pulls (1) $22,000 In Cleve. and (2) a Load Of Beefs on 'Inaudibility'

Cleveland, May 29.

Victor Borge drew about $22,000 and a storm of complaints from customers on grounds of inaudibility during his one-man show at 10,000-capacity Public Hall Saturday (26). Crude four-horn amplifying system, which piano comedian used on revolving platform, proved totally inadequate for in-the-round performance. Half the time he couldn't be understood or heard. Faulty amplifiers sputtered, gurgled and created such distracting echo that about 2,000 irate ticket-buyers in balcony threatened a riot.

At Borge's apologetic suggestion, they stormed downstairs looking for better seats but acoustics were just as bad. A number of them demanded refunds from Giocomo Bernardi, local booker, who talked them out of it.

Hall officials blamed Borge's manager and Bernardi for unfavorable reactions, saying both were forewarned that their portable p.a. would be unsatisfactory. When advised to use auditorium's foolproof sound system, they reputedly turned down offer.

Borge and Cleveland booker netted profit on show, which had potentiality of $35,000 at $4.40 top, but it was an ear-splitting fiasco as far as local Borge fans were concerned.

Martha Raye in 8-Week % Deal at Beachcomber

Martha Raye has been booked for an eight-week deal to headline the Beachcomber, Miami Beach, starting July 20. She'll work the spot on percentage, just as she did when she took over the Clover Club, Miami. Deal was worked out by the William Morris Agency.

For the past few years Miss Raye has been playing the bulk of her nitery dates in the summer because of her tv commitments. Balance of the show with Miss Raye at the Beachcomber hasn't been lined up yet.

Arthur Lesser Eyes Mex. Olympia a La Palladium

Arthur Lesser, personal rep for Patachou, is shuttling between Chicago, where the French comedienne is at the Palmer House, and New York, where the former Gotham showman plans to reestablish his base. He has been latterly headquartered in Paris.

Lesser has his eye on the new Olympia, Mexico City, a 1,600-seater, as a North American music hall flagship akin to London's Palladium for name variety attractions. He became interested while Patachou was at the Hotel del Prado's Versailles Room where she returns June 15, after Chicago, for three more weeks on top of her recent six-week stand.

Lesser and Jack Hylton have a new revue planned for London this fall costarring Patachou and British comedian Tommy Trinder.

Pearl Bailey N.Y. Waldorf Pinchhit for Belafonte

Harry Belafonte's opening at the Starlight Roof of the Waldorf-Astoria, N.Y., has been postponed until the singer gets over a siege of laryngitis. He was slated to bow Monday (28).

Spot was taken by Pearl Bailey, who had been working the downstairs Empire Room. She'll fill in until Belafonte is recovered.

The Ambassador

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Executive Office

May 4, 1956

Miss Jeri Southern
Premiere Artists
Sunset & Carroll
Hollywood 46, California

My Dear Jeri:

It would be most unfair to allow this opportunity to go by without thanking you sincerely for the wonderful job you did in the Cocoanut Grove on Tuesday evening, May 1, substituting for Miss Jane Froman who was ill. I have never heard a performer register so solidly with an audience and the fact that they didn't let you off after your act without additional songs is a great tribute to your fine quality as an entertainer. In addition, the fact that you came over here so quickly, you didn't even have time for a rehearsal, makes you so much more outstanding.

To a rising star, to a gracious lady - a gracious bow from all of us here in the Cocoanut Grove.

Sincerely,

Gus Lampe
Director of Entertainment

GL:ch

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JERI
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MAY: Clouds, Honolulu

JUNE: Birdland, New York

JULY: Newport, Jazz Festival
Cotton Club, Cleveland
Blue Note, Philadelphia

AUGUST: Bakers, Detroit

SEPTEMBER: Macumba, San Francisco

OCTOBER: 4th Repeat Engagement at Birdland, New York
Blue Note, Chicago

NOVEMBER: Storyville, Boston
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DECEMBER: Merry Christmas from Home, Royal, Nebraska

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SAME ROOMS, 'OTHER VOICES'

Razing of N.Y.'s Third Ave. 'El' Scraps An Iron Curtain for 'Old World' Cafes

Demolition of the Third Ave. 'El' seems to be a symbolic lifting of an iron curtain that has obscured Yorkville cafe owners from the general run of customers. These bonifaces believe that they are the first to benefit from the razing of that iron structure inasmuch as it opens a new facet of nightlife to many New Yorkers.

For some it's also a symbolic event. For example, at the Viennese Lantern, it's the second Iron Curtain to go out of their life, the original razing having taken place when the Soviet vacated the waltz country. For the ops at the Chardas, with a Hungarian motif, it's a portent that the curtain may soon go in that occupied country.

But notwithstanding the political issues in the old countries, the Yorkville cafes present a delightful bit of cafegoing. The Mitteleuropeans have devised a modus operandi that is attracting an increasing number of cafegoers to that eastern section of town. Now that street meetings of hate merchants are a rare event, Yorkville is getting a wider audience. The combination of food, atmosphere and a European-styled entertainment is catching on.

The Chardas is a comparative baby in the area, being only in its third year, but it's already a staple in the section, with a lure comprising hot and cold running Magyar violins, cymbalom players and singers with international flavor. Bela Babai works like an authentic Gypsy violinist. He imparts a fine native flavor to the fiddle, and an all-string backing gives the spot a lot of atmosphere. Alternate crew is the Maxie Fransko Trio, another fiddle lead, and with a cymbalom and piano backing which also raises a Gypsy storm over Yorkville.

Tibor Rakossy, longterm emcee and lead tenor, is a vet of Budapest operettas and imparts a lot of flavor in his songs. Soocha Renay sets an international pace for herself with tunes from France, Vi-

(Continued on page 50)

Eskimo Family Wins 50G Judgment Vs. Promoter As Court Holds Cold Quiz

Boston, May 29.

A judgment of $50,000 was won in Municipal Court here last week by an Eskimo family of five against Mrs. Margaret Irwin, wife of a Pennsylvania sports promoter, for fraud and breach of contract in prevailing on them to appear as "The Eskimo Family" at the Sportsman's Show at Mechanics Hall, Boston, and other exhibition halls at underscale pay.

Mrs. Esther Mayokok, mother of four, said her records showed they worked 60 weeks at an average of 80 hours per week and should have been paid 75c per hour, plus overtime. She complained that the five Eskimos received $30 weekly each. The judgment included $5,000 for attorney's fees and $5,000 on a general charge of fraud.

Mrs. Mayokok contented they were entitled to time and a half like anyone else.

During the court case, the Boston temperature dropped to 40 degrees. Judge Elias F. Shamon asked the mother, "Is it colder here than in Alaska?" She replied, "I was shivering just a little while ago.

The jurist asked, "What do you do in Alaska when it gets cold?" Said Mrs. Mayokok, "We put on more furs."

Amsterdam in the Swim

Morey Amsterdam has been signed for the first week of the Elliott Murphy Aquashow to open June 19 at the Flushing Meadows Amphitheatre, Flushing, N. Y. Max Roth of the Bernard Burke Agency is currently setting other acts.

There will be weekly changes of headliners as in previous years, with the production to remain for the season.

Eckstine's Quick Repeat In British Vaude Houses

Liverpool, May 29.

Billy Eckstine will play an additional five British vaude dates on his current tour, including a repeat week from Aug. 6 at the Empire, Glasgow.

Singer is now set for July dates at the Opera House (Belfast) Theatre Royal (Dublin), Regal (Great Yarmouth) and Empire (Sunderland.

A repeat date so soon after his recent engagement is unusual for Glasgow Empire bookings. Eckstine clicked at the Scot vaudery last week (May 21). Apart from being tribute to his draw, the return booking also points to current urgent shortage of strong vaude acts in the United Kingdom.

Teamsters Join AGVA in Philly On Circus Picket

Philadelphia, May 29.

Picket lines greeted the Ringling Bros., Barnum & Bailey Circus on its arrival here yesterday (Mon.) as the American Guild of Variety Artists and the powerful Brotherhood of Teamsters linked forces to maintain a day-and-night cordon around the Big Top.

Jackie Bright, national administrative secretary of AGVA, came here Friday (25) to direct the fight against the circus. Dave Beck, Teamsters' national president in town for a dinner in his honor, said the picketing would go on "24 hours a day until the circus is organized."

Union pickets were withdrawn at the matinee show yesterday to permit the entertainment of 6,000 orphaned and underprivileged youngsters by a local department store and automobile dealer.

The lines re-formed immediately afterwards, however. Bright declared that the circus management had refused to bargain and that performers were working under conditions of "peonage." The AGVA official said his union was ready to go before any group or individual for arbitration.

The union apparently abandoned plans here to run an opposition show to the circus, as it did in Boston.

CAFE OPS IN MASS. SEEK ASCAP 'RELIEF'

Boston, May 29.

Hub nitery owners are in the midst of an organization drive sparked by Ralph Morgan, ex-head here of American Guild of Variety Artists, on a bill, already favorably reported on by the legislature, which would in effect end in Massachusetts the annual licensing of music by ASCAP.

An org meeting was held at the Mayfair. Nitery ops seek to get clear from the annual fee to ASCAP according to classification. The fee, which affects clubs, theatres and restaurants, sometimes runs as high as $1,200 a year.

Legislation is fashioned after a law now on the statute books in Florida and Nevada. It would not, the bill's sponsors say, imperil the rights of composers, authors and publishers given to them under Federal copyright law, but would end the ASCAP licensing system. Similar efforts in the past have been unsuccessful.

Bill Tabbert and the Alcettys set for the Palmer House, Chicago, revue starting Oct. 11 for 12 weeks, with Merriel Abbott now in New York pacting other talent for the show.

PLUSHY HOTELS' 'DEPARTURE' ACT

By JOE COHEN

Offbeat bookings have paid off for the New York hotel rooms and are likely to spread to other class spots. The inns have been buying a lot of talent unfamiliar to the swank hostel belt. In a few cases, some of the names have been in hotel rooms on comparatively rare occasions, and certainly never before in a situation like the Waldorf-Astoria, Pierre and Plaza Hotels.

For example, the Empire Room of the Waldorf closed last week with Pearl Bailey, a firsttimer in this spot and who had been pulling excellent business. During this season, the Waldorf also booked Benny Goodman. Maurice Chevalier, a firsttimer here, was certainly not a risk for uppercrust patronage, but coming on top of a run in a legit house, and adopting a one-show format during his engagement, certainly seemed like a risky proposition. Indications point to the fact that the Waldorf will not abandon the offbeat policy. Evidence of that is seen in the pacting of Ted Lewis, who will bring his battered hat and collection of entertainers into the Starlight Roof on July 2.

Also playing the angles this season has been Stanley Melba, entertainment director for the Pierre Hotel. Melba has bought such

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Rotary's $25,000 1-Niter-of-Names

The Rotary International will spend approximately $25,000 on its convention show to be held June 4 at the Convention Hall, Philadelphia. Arthur Knorr, former producer at the Roxy Theatre, N. Y., and currently a tele packager, will do the staging and booking.

Knorr has set the Gus Haenschen orch, Rise Stevens, Bert Parks, Rolly Rolls, Beatrice Kraft, Enid Mosier and her Steel Band, Mata & Hari, Quaker City String Band, Los Romeros with Teresita, Quinteto Allegro, and others. Knorr is using rear projection in lieu of scenery. He staged previous shindigs for the Rotary conventions in New York and Atlantic City. Night previous to this show, the convention will hear the Philadelphia Symphony conducted by Eugene Ormandy.

Larry Gengo to MCA As Sennes Mulls N.Y. Pullout

Larry Gengo, N. Y. head of the Frank Sennes Agency, has resigned to go with Music Corp. of America. He joins MCA on June 4 in the act department under Dave Baumgarten. Gengo was an indie for several years before joining the Sennes organization.

Status of the Sennes office in New York is still uncertain. Sennes, who has headoffices in Cleveland, is also operator of the Moulin Rouge, Hollywood. He'll be in New York around June 15 to further survey the situation and will probably decide then whether the branch office will continue.

Bill Kenny's U.S. Dates After Tour in Britain

Glasgow, May 29.

Bill Kenny is topping here in vaude with an instrumental Ink Spots trio as backing. Group comprises Everett Barksdale on guitar, Andy Maize on piano, and Harry Prather on bass. Kenny has a 10-weeks' tour skedded, with the Edinburgh Empire slated for June 4 week.

On his return to the U.S. in the fall he has dates pencilled in for Latin Quarter, N.Y., Gatineau Club, Ottawa, and El Morocco, Montreal. He'll also probably play the Town Casino, Buffalo.

Wirtz Freezing 'H'wood Ice Revue'; North's 'Hardtop Circus' May Fill Gaps

Houdini Trick Backfires On Brit. Escapologist

Stockport, Eng., May 29.

James Crossini, an escapologist, tried to improve on one of Houdini's famous specialities here, and almost lost his life.

Watched by large street crowds outside the Royal Theatre, he found he could not escape from a blazing petrol-soaked straitjacket. Rondart, another performer, showered him in sand and water, and eventually extinguished the flames. Trouble started when a downdraught of air blew the flames back on to Crossini's face. He was hanging by his heels, and his hair caught fire.

Crossini appeared at later performances swathed in bandages.

Florida Ciro's To Meet the Heat The Lounge Way

The remaining Florida largeseat niteries may try a new method of operation this season. Dick Pearson, who'll run Ciro's, Miami Beach, indicates that he'll keep open the large room only during periods when highpowered names are available to him. Rest of the time, he'll operate the smaller lounge only. Through this reduced overhead he hopes to be able to build up to a profit.

Pearson was in New York last week on a talent hunt. He has already signed Frank Parker to open the spot on June 26 to start his summer season. During the hot months, according to Pearson, there's a different breed of vacationer from the usual winter season tourist. He feels that giving them names can induce a healthy trade. Competition during the hot span is slower, and Pearson thinks that he can make a go of the spot with a different type of headliner than that which is necessary for the height of the season.

Pearson says that niteries must operate differently than the hotels. The inns, he pointed out, have a lot of rooms working for them, and deficits can be made up in that direction. However, for a nitery, the cafe trade is the only source of revenue, and therefore he feels that it's the better part of valor to operate the expensive big rooms only when there's something to sell. He says it's the sole means of survival for the Florida niteries. With no gambling for added revenue, careful operation is a necessity.

A.C. STEEL PIER SETS NAME ORCH ROSTER

Atlantic City's Steel Pier, which some time ago lined up the vaude talent, has virtually completed the roster of bands going into its music hall.

Opening with the Sauter-Finegan crew which played over the weekend, Decoration Day stretch has Hal McIntyre, with subsequent weekend going to Lee Vincent. Full weeks go into effect June 15 with Elliott Lawrence, and follow with Tony Pastor, Woody Herman, Billy May, Richard Maltby, Buddy Morrow, Stan Kenton, Ralph Marterie, Sammy Kaye, Gene Krupa, Ralph Flanagan, with the next three weeks still open. Pier's entertainment closes Sept. 16.

Lib SRO 15G, Seattle

Seattle, May 29.

The Liberace show pulled capacity in one-nighter at the Civic Auditorium last week. The 5,000-seater was scaled to $5 and got great $14,900.

Attraction was under aegis of Hugh Becket.

Arthur M. Wirtz's "Hollywood Ice Revue" will be taken off the boards. Some of the stops this show has made in the past will be divided between "Ice Follies" and "Ice Capades." At Madison Square Garden, N. Y., "Ice Follies" will go into that building for the first time in seven years on Jan. 15 and will remain to Jan. 27.

Reasons for the closing of the show weren't immediately available. However, the shuttering gives rise to reports heard in New York and elsewhere that Ringling Bros. and Barnum & Bailey Circus, currently in Philadelphia, may shut down its summer tour and restage the shindig for winter showings in some of the major cities under hardtop auspices.

The shift by the circus to a winter tour would give the arenas a substitute for "Hollywood Ice Revue" to fill up playing time. At the same time, such a move take the big showshops away from the "whammy" of some arenas having to play three icers in any given season.

For the past few years, Wirtz's show has been running into some tough booking situations because it had been late in getting started. In some instances, it was the third show in a town and thus was in an extremely disadvantageous position.

The Wirtz show has been on the boards for about 18 years, and until a few years ago had Sonja Henie as its headliner. After Miss Henie left the show, the grosses fell off to some extent in a few cities. However, the generally lower nut (Miss Henie got $3,000 per performance and a slice of the profits) put Wirtz ahead of the game despite lower grosses.

There are some who think that Wirtz is divesting himself of his interests because of the pending Federal antitrust suit against the International Boxing Club. Wirtz is an important IBC shareholder and has a slice of Madison Square

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Moscow State Circus In London More 'Human' Than UK's Animal Accent

London, May 29.

For sheer polish, the Moscow State Circus, which opened a three-week run at the 8,000-seater Harringay Arena on Whitsun Monday (21), would be hard to beat. But in most respects its format is substantially different from the typical British circuses which are featured during the Christmas holiday season.

Human performers play a far larger part in the proceedings than performing animals. A British circus without lions and tigers would be almost unthinkable, but the Russians are content to rely on a dozen bears and a brace of horses. Overall, the show doesn't suffer in consequence.

In the main, the show is identical with that reviewed from Paris in VARIETY on April 18, and individual acts merit the same acclaim. Oleg Popov's clowning, the aerial acrobatics of Helene Sinkovska and Victor Lisin, the high wire acrobatics of Tsovkra Troupe and the high speed stunting by Alexandre Serge's company of equestrian performers are among highlights. In each case, as noted from Paris, the performers have that little extra to offer to distinguish them from the normal run of entertainers. And that is the main reason for their success.

On opening day, (a national holiday), the company gave three shows, but thereafter are appearing once nightly. The house is scaled from a top of $2.15 down to 70c.

Billy Ward's Dominoes, after a term with Music Corp. of America, have returned to Joe Glaser's Associated Booking Corp. for a term deal.

Tin Pan Alley's 'Schizo on 52d Street'; AFM by Day, 'Disk Name' Cafe by Nite

By HERM SCHOENFELD

The rollerskating rink on West 52d St., once known as the Gay Blades, is now leading a double life. By day, it's the exchange floor of the New York musicians' Local 802; by night, it's the new pop-priced spot, Tin Pan Alley, named after the legendary capital of the music biz and Broadway's first disk-name club.

Preem of Tin Pan Alley last Friday night (25) indicated that it can fill a gap on the Manhattan show biz-scale. Ever since the disappearance of the stage presentations from the Broadway theatres, particularly the Paramount, there has been no large Broadway showcase for the top pop singers. Tin Pan Alley, with its 2,000-plus capacity and its policy of booking the leading disk singers on a one-niter basis, now gives the N.Y. kids a chance to catch the names in person.

This edifice, of course, was not designed for vocalists and it certainly doesn't offer the most flattering framework for an act. The bandstand is set midway between the ends of this hangar-like tavern and the acoustics favor the area directly in front of the microphone. At either end, it's a case of catch-as-catch-can.

The decor, what there is of it, is on the let's-rough-it side. Picnic tables and chairs are massed on the floor of this has-been rink with a fairly large wide open area left for hoofing. College boys, decked in conventional waiter's suit, handle the table service on a pay-as-you-eat basis.

Beer, but no hard liquor, is available at a reasonable tab—25c per bottle. The rest of the menu, similarly, lists prices more akin to a cafeteria than a night club. The only relationship to a cafe is the cover charge—or entrance fee—which is $1.84 on weekends and about 40c less for weekdays.

There's no doubt that Tin Pan Alley is going to be tough on the ballad singer. It might be a case here of sink or scream. A whispered nuance is more likely to be lost in the never-ending rumble of interior pedestrian traffic.

Pat Boone, the young Dot Records artist, kicked off this spot's lineup of disk names with some vigorous belting that had the kids massed around the bandstand during his performance. The few times that he essayed some soft crooning, the noise level increased perceptibly. When he stayed close to the rock 'n' roll numbers, the crowd stayed close to him.

Boone generally hit a click pace through his half-hour routine which was, in fact, a hit parade of rock 'n' roll numbers such as "The Great Pretender," "Blue Suede Shoes," "Tutti Frutti," etc. With this type of song, it doesn't matter if the lyric isnt projected with perfect lucidity.

Between the two-a-night performances of the disk names, Tin Pan Alley has two bands dishing up a varied menu of dansapation rhythms, from jitterbug to mambo. Basically, in fact, this spot is a ballroom operation where the kids can find partners and a place to dance.

Jimmy Sedlar shows solid promise as one of the two bandleaders alternating on the stand. A good trumpeter, Sedlar also knows how to belt a song effectively and showed enough stuff to hold the crowd during his vocal stints. Pert Judy Kaye also registers nicely as the band's thrush. Bob Walters' Tin Pan Alleycats also manufacture danceable music for the customers.

On opening night, plenty of talent managers were on hand casing the joint for their clients. It's a place where extra scratch can be picked up when a name is in N.Y. for a video or recording date. Problem for the spot arises, however, in the question whether there are enough big names available.

During the first couple of weeks after Boone, such names as Joni James, Tony Bennett, Johnny Desmond, Mills Bros., Alan Dale, Don Cornell, Betty Madigan, Cathy Carr, Jerry Vale, Bob Manning and The Treniers have been set. What happens, the question is, when this roster is exhausted and the repeat bookings begin?

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BLUE ANGEL
Dir.: LEON NEWMAN

Wirtz Freezes Icer

Continued from page 49

Garden as well as leases and ownerships of several other arenas.

However, the more immediate reason is the almost insurmountable booking snarls that result from a third major show hitting any given city and the virtual impossibility of routing three big-league icers through the country in a manner that permits all of them the proper spacing to enable them to come out ahead.

In Chicago, a Wirtz spokesman declared that the layout had been operating profitably and that good bookings were available. However, Wirtz has been busy with other matters, including the takeover of a Chi realty block which includes the Bismark Hotel and the Palace Theatre. He has scattered interests in other fields. Some of the icer's principals are to be absorbed by "Ice Follies."

Operetta House for W. Berlin

Berlin, May 22.

That West Berlin, after 10 postwar years still has no operetta theatre of its own, may be remedied soon. Since the old Metropol Theatre is now in this city's Soviet Sector (East Berlin), plans often have been mulled for a new house here.

Latest attempt to give West Berlin a new operetta house has been made by six Berlin operetta composers (Will Meisel, Hans Carste, Friedrich Schroeder, Gerhard Winkler, Karlheinz Gutheim and Hugo Hirsch), who have sent a memo to the Senate. They pointed out the Theater am Nollendorplatz, now a cinema, can easily be enlarged to 1,350 seats.

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Hampton's Brit. Lineup

A tour of theatres in the British provinces is currently being lined up for Lionel Hampton. Bandleader is currently touring in Israel and will be in France starting June 15. He'll start the English tour in September and is expected to return to the U. S. either late October or November.

Joe Glaser's Associated Booking Corp. is lining up the dates.

Third Ave. El

Continued from page 49

enna and some special material from the Brill Bldg.

Across the street from the Chardas is the Viennese Lantern, which offers an international type of entertainment. Its roster of performers include such divers types as Sirat, an East Indian singer; Vicki Autier, from France; Helene Aimee, from Mexico; Monica Boyar, a Central American chirp, and others from various sectors of the globe.

The net result of this section has been an infusion of new interest that is reflected in niteries throughout the country. These spots sport alumni that have been making good in the regulation styled niteries. It's an active night club section with other cafes in the area offering various types of talent.

Razing of the Third Ave. 'El' and expected growth of the entire eastside area along the route of the tracks has already caused a preliminary boom in the uptown section, and other sections along that route are expecting similar hypos. *Jose.*

Vegas Dunes

Continued from page 48

$10,000 talent top. Meantime, main entertainment policy will be cocktail lounge combos and ballroom dancing.

Question of a Vegas spa being able to stay in business without employing top name lures was raised by Bill Deutsch, the lone Tax Commission member who refused to pass favorably on its gambling license. Deutsch, who said later he was merely trying to adhere to the Commission's new "get-tough" policy that requires all future hotels to be unquestionably financed, cited the limited bankroll of $340,000 put up by Miller, Riddle and Rice to open the gambling end of the hotel. (Ops also have a reserve of $340,000.)

Deutsch said he feels the hotel's casino hasn't been stacked with enough coin, and this coupled to a policy of "no name talent may prove disastrous for the new owners." Miller replied, however, that he is sure Vegas has outgrown the "big name craze," as far as the patron is concerned, and that the ticket holder is now more interested in good food and "just plain sound entertainment."

Same Rooms

Continued from page 49

newcomers to the swankery circuit as Constance Bennett, on her first round of nitery dates; Lilo, who after making a rep in "Can-Can" got herself an expensive act and did a record-breaking biz at the room; Robert Clary, who has been playing the intimeries, and who is making a bid for the larger rooms (current at the Pierre's Cotillion); Caterina Valente, who opens the Pierre season in September.

Indications point to the likelihood that the Plaza will be on the same search for newcomers to its Persian Room. For example, Eartha Kitt has been pacted for next season.

For the bulk of the newcomers into the hotel rooms, the acts are graduates of the nitery wheels and have achieved reputations in that field. Legit and films have contributed the others. Thus the hotel has a reputation to draw on, and that sometimes is sufficient to pull enough business for one engagement at least. Receptivity of the audience and amount of couverts, of course, determine whether the performer gets a return trip.

The offbeat tries have been beneficial to the hotels in several respects. Aside from the upturn of business, the inns have enlarged their roster of eligible acts. They can provide a greater variety of talent and draw upon new sources of revenue since different acts lure different categories of customers.

Vaude, Cafe Dates

New York

Fran Warren, fresh out of the national company of "Pajama Game," starts at the Fontainebleau, Miami Beach, June 12 . . . **Myron Cohen** to the Balinese Room, Galveston, Sept. 21 . . . **Pearl Bailey** does a three-day stint at Brant Inn, Burlington, Ont., starting June 14 . . . **Martha Raye** joins the show at the Sahara, Las Vegas, July 3 . . . **Gil Lamb** to the Statler-Hilton, Dallas, June 14 . . . **Irvin Graham**, who has written songs for the **Jane Froman, Constance Bennett** and **Mimi Benzell** acts, is doing a pair of tunes for the new edition of "New Faces" . . . Additions to the cast of the Versailles revue starting tonight (Wed.) are **Delia Waddington** and **Texie Waterton** . . . **Cedrone & Mitchell** to Number One Fifith Ave, July 10 . . . **Bob McFadden** into the Balinese Room, Galveston, June 14.

Autobiog of **Eartha Kitt**, "Thursday's Child" (Duell, Sloane & Pierce), being timed for her Persian Room opening Oct. 11 . . . **Alan Drake** opened at the Chez Paree, Montreal, yesterday (Tues.) . . . **Dick Gautier**, a longtermer at Frisco's hungry i, bowed at the Duplex, N.Y. . . . **Joan Brandon** headlined at the Home Show in Monroe, La. . . . **Alan Blake** a newcomer at Club Valentine . . . **Karen Chandler** and **Dick Kallman** set for the Balinese Room, Galveston, June 14 and June 28 respectively.

Mickey Rooney pacted for New Frontier, Las Vegas, July 16 . . . **Davis & Reese** to Fontainebleau, Miami Beach, Aug. 14 . . . **Winged Victory Chorus** to Amato's, Portland, Ore., Aug. 6, and the Commercial Hotel, Elko, Nev., Aug. 23 . . . Among those signed by Mercury Artists Corp. last week include **James Melton, Sherry Britton** and **Harry Mimmo** . . . **Billy Fields** and **Sonny Sands** into the Boulevard, Rego Park, Friday (1) . . . **Fredric Vonn** is the new pianist at McAvoy's.

Hollywood

Estelita, the **Four Step Bros.**, the **George Wong Troupe** and **Freddy Martin** orch headline the June 6 show at Cocoanut Grove . . . **Yma Sumac** set for her first Latin-American concert trek since 1951. Peruvian chirp departs July 29 and returns here in time for appearance at Cosmopolitan opera in San Francisco March 10 . . . **Steven Peck** and **Ann Susan** added to the opening of the Seville June 4 with **Jack Costanza** toplined.

Peggy King signed for a stand at Harrah's Club, Lake Tahoe, Sept. 14-30 . . . **Patti Moore** and **Ben Lessy** will headline the bill opening at Statler here June 7 . . . **Janis Paige** opens at Cocoanut Grove June 20 and follows that with the Fairmont, San Francisco, uly 24 . . . **McGuire Sisters** opens at Desert Inn June 5 for four weeks on their first western date . . . Comic **Dave Barry** had a "Jestimonial Dinner" in his honor at the Calif. Racquet Club Monday (28) in honor of his 20th anni in show biz . . . Pianist **Lee Simmons** closed out an eight-week stint at Castle Restaurant . . . **Billy Williams Quartet** opens a three-week engagement at Jack Gordon's Melody Room June 1

Chicago

Jimmy Conlin & Dorothy Ryan heading back to the Coast last week after a 10-month stay in Chicago on the clubdate circuit . . . **Nick Noble** opened Wildwood Lakes, Kaycee, for one frame yesterday (Tues.) . . . **Tony Bennett** plays Chez Paree on the bill toplined by **Sophie Tucker**, opening Sept. 23 . . . **Martin & Lewis** pencilled into the Chez Paree bowing July 26 . . . Agent **Jack Lau**, associated with **Frank (Tweet) Hogan** for many years, quit the booking business last week and joined the Crosley-Bendix sales staff.

Atlanta

Ralph Sigwald, singers of Horace **Heidt** show, is spotlighted in Henry Grady Hotel's Paradise Room show, which opened Thursday (24). In support are **Don Adams**, comedian, and **Les Cardinals**, Francaise team who combine music and acro routine. **Georges Trudeau** and orch play for show and dancing while the **Jim Scott** duo is in spot's Dagwood Lounge . . . **Joe Cotton's** Steak Ranch's new show headlines **Baron Bertalain Buika**, who plays two violins at the same time. He's backed up by **Nancy Long**, acro-dancer, with comedian **Jimmy Grosso** taking care of emcee chores. **Lefty** and **LaVerne** duo continue in Ranch's Horseshoe Lounge . . . **John Carmichael's** Gypsy Room offered new show Monday (28) topped by **Terry Miller**, blonde exotic, with **Hank Cowan** mixing comedy with emcee stint. Singing pianist **Fay McKay** is leaving Gypsy Room shortly after 30 weeks straight at spot . . . **Ann Nichols**, dancing pianist, bowed at Biltmore's Empire Room, coming here from Caribe Hilton in San Juan. **Fred Martell**, MGM waxer, and music by **Wade Creager** orch round out the bill . . . **Danny Demetry's** Howell House Zebra Lounge is holding over warbling pianist **Danny Driscoll** . . . Imperial Hotel's Domino Lounge is keeping its show headed by exotic terper **Patti Waggin** and comedian **Charlie Delmar**, with tunes by the **Tokye Trio** . . . **Paco Isla** and his mambo combo continue at El Morocco.

Dallas

Carmen Cavallaro due tomorrow (Thurs.) for two frames at Statler-Hilton Hotel, with **June Havoc** following June 14 . . . **Dorothy Franey's** new icer, "Two Weeks With Pay," in for six weeks at Hotel Adolphus' Century Room . . . Colony Club has the **Four Voices** in for two weeks, with **Carmen McRae, Anita O'Day, Gene Krupa Quartet, Flamingo** and **Four Coins** to follow . . . **Lilo & Co.** at Baker Hotel give way to **Pat Boone**, June 4-16, and **Constance Bennett**, June 18-30 . . . **Peter Carew** opens June 2 at Kings' Clus.

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New Acts

HORACE McMAHON
With Geene Courtney & Charles Reynolds
Sketch
15 Mins.
Palace, N.Y.

Horace McMahon, whose entry on stage is generally accomped by applause, is a competent actor who has been in dozens of films, has had an important role in the legiter, "Detective Story" among others, and has appeared in many vaude flyers during his career.

In this attempt at the Palace, he's seeking to revive what is virtually a lost skill—the one-act playlet that used to be a mainstay on the vaude circuits of a former era. Obviously it's a tall order. Playwrights no longer think in terms of vehicles for vaude, and the standard patterns of play construction do not apply. The playwright has to get to the heart of the subject very shortly with little buildup and the dialog has to be in terms of action.

McMahon's entry, "Three Time Loser," meets most of these requirements. Only drawback is the need of additional editing to cut down a few minutes. The sketch is productive of some fine thesping by the star and his colleagues, Geene Courtney and Charles Reynolds.

McMahon has been sent up for three stretches and a next time commits him to a life term. He seeks money from Miss Courtney, recipient of many favors in the past. She has since remarried and, in response to McMahon's plea for $10,000 so that he can set himself up in a business, she produces only $500. Her husband, Reynolds, an elderly and jealous banker, supplies the rest in return for a condition which commits his wife to virtual slavery. She elects to resume with McMahon instead.

Basically, it's a good vaude vehicle that can hold its own in any similar situation. It needs a bit of pruning so that some of the exposition is eliminated, and which would permit the more action-laden sequences to predominate. However, there's entertainment in this sketch for every segment of audience and it does draw excellent hands on the basis of performance. Act has potential on a major video variety show.

Act was written by James P. Davis, a N.Y. Daily News staffer, who has good conception of the requirements of this medium, and staging is such that the maximum dramatic values are obtained. Set of a hotel room is okay. *Jose.*

ANDY STEWART
Comedy
12 Mins.
Empire, Glasgow

Robust little comedian with the auld lang syne dialect has potential for success if he can strike out on a line of his own, and not be a mere amalgam of other comedy stars.

As is, he's relying at moment mainly on impressions of established comedy artistes. Using as a basis a nonsensical Scot-accented tune called "Oh, Ye Cannae Shove Yer Granny Aff A Bus," he impersonates this as it would be rendered by a local Scot girl, a crooner and by Johnnie Ray in his much-copied "Cry" style. Comedian's flair for impressions is of a good standard, and he scores with a take-off of the new deadpan Scot comedian Chic Murray and his explaining-the-obvious style of patter. Winds this bit by using Murray's signature song, "China Doll."

Comedian has hard-bitten cheeky face, with combo of Mickey Rooney forwardness and Joe E. Brown mouth, and could use a lot of new patter and gags to suit such a face instead of stressing the impressions. Has potential for wider vaude and tv bookings if properly shaped and stage personality sharpened. *Gord.*

VAGABOUNDERS (3)
Trampoline
8 Mins.
Ak-Sar-Ben, Omaha

Vagabounders are a youthful, hard-working team with good trampoline acrobatics that make them fine for vaude or fair dates. Boy is the standout performer, while his wife, a double for Jayne Mansfield, serves as more than window dressing. Kids have a cute gimmick in the boy catching her in adagio poses when she completes a trick.

Added punch comes when their youngster, a 3-year-old, joins mom and pop for a little bouncing on the mattress. *Trunip.*

POMPOFF, THEDY & FAMILY
Comedy
11 Mins.
Palace, N. Y.

Pompoff, Thedy & Family is an import from Spain which takes the form of an accomplished musical novelty suitable for virtually any largeseat cafe, outdoor and theatre situations. It's a well-drilled act which utilizes magic, several instruments, and comedy all tied together with skill and showmanship.

The comedy is of the European school. There are two comics and a straight, latter being used mainly as a musical support at the piano, plus a few odd chores that facilitates the work of the others. The comics are excellent pantomimists with a lot of surprise antics that gets the crowd continually. It's an excellently blueprinted turn that applies the grand comedy that can carry in huge halls, coupled with subtlety best appreciated by adult audiences. It's a turn for all age groups and for virtually every theatrical situation, including tv. *Jose.*

JACKIE KAHANE
Comedy
40 Mins.
Bradford Roof, Boston

Jackie Kahane, around for some time in Canada and fringe U. S. cities, but not yet documented in VARIETY, is a crewcutted little chap who can handle comedy and pathos in the same stint and make it come out fine all around. Using offbeat material, he gags and clowns in the usual fashion displaying great pickup on the repartee end pointing everything towards his big bit, a straight from-the-shoulder talk between a clown and a mythical stage struck kid. Pulling a stool up to the mike, he takes a spot, sits down and nestles a makeup kit in his lap. While applying the makeup, he gets off an appealing spiel to the kid about the frustrations of show biz. A telephone call interrupts and the clown is told there's a big agent from faraway out front to see him.

He winds up inviting the kid to come out front and "see me knock 'em dead" and launches into a special material song on show biz. Kahane comes on with a conductor's money changing apparatus around his belt and offers quarters and halfs for laughs, blending this in with a special material song roaming the ringside and passing out the change. He dispenses about $6 a night in this fashion, and writes it off with his song, "I Still Get a Feeling that it Pays to Pay for Your Laughs."

Kahane does some tricky bits with a trumpet on "Beguine," and yoks it up with a Russian number. On his offbeat kick, he calls in a Martian spaceship, invites all the passengers for the ride, while the band plays "Martian" music, not audible to human ears. Kahane weaves this fantasy bit to nice round.

Comic makes the most of a natural aud appeal and looks to be a good bet for all rooms. *Guy.*

JACKIE LITTLE
Songs
12 Mins.
City Auditorium, Omaha

(Miss) Jackie Little is a good-looking, blonde vocalist well equipped with voice and showmanship. Although her black, plain dress could be improved upon, it was proper enough for the aud that turned out for Elvis Presley.

Miss Little's selection of four songs proved her versatility and she looms as a good bet to climb in her field. *Trump.*

RONNY SHELDON
Songs
12 Mins.
Chaudiere, Ottawa

Ronny Sheldon has a fine set of pipes but is sorely in need of an act. During the month he has been in the Chaudiere Club's Rose Room as line chanter, this is his first solo stint and from the sound angle, he's clicko.

If, with experience and training, he gains the confidence and slickness a chant act needs to please the tablesitters, Sheldon will be a good bet for niteries and video. *Gorm.*

ANNY FRATELLINI
Songs
20 Mins.
Le Carroll's, Paris

Anny Fratellini is a pert, fresh looking girl with a taking, clownish face probably harking back to her parentage which is that of the famed Fratellini clowns. She displays this sawdust background in her trouper aspects. As a singer she still needs to be redone couturewise, and though voice has some guile and zest it is still unformed and needs more work and control. She is definitely a show personality and when, she learns the rudiments of mike presence and the proper songalog to match her ebullient looks and personality, might well emerge a specialized star singer. She also finishes with circus shenanigans of playing various instruments and then two little accordions. This might be salvaged for an offbeat encore but windup with cartwheels etc. could be easily pared with no loss.

Hubby Philippe Brun backs her in the instrumentalist parts of the act. When girl is honed to her highest possibilities she could be a telling U. S. entry for specialized boites. *Mosk.*

RICHARD WILSON
Songs
10 Mins.
Apollo, N. Y.

An Apollo firsttimer, this "Chance of a Lifetime" champ's pipes suggest a wholesome pro future. Richard Wilson, a likeable Negro baritone with plenty of youth to compensate for the mild rough spots, does "Foggy Day," "Young and Foolish," "World On A String" and "Dance All Night" encore.

At the Apollo this type of performer is generally up against it, particularly when the pewsters expect all rhythm & blues. Wilson is no exception for this audience, but he shows that he knows his music, with nice jazz routining on "Foggy" and "String." "Dance All Night," from "My Fair Lady" score, is where he breaks slightly; doesn't hold onto rich baritone quality throughout, and road is made tougher by inadequate backstopping of Paul Williams band. *Art.*

FOUR MINTS
Songs
25 Mins.
Carmichael's, Birmingham

Young singers from Texas show plenty of versatility in their quick switches from a smooth ballad to a rock 'n' roll done with gyrations. Male quartet puts plenty of pep into own composition, "Busy Body Rock," which they recorded on the Lin label and plenty of feeling into the spiritual "Swing Low Sweet Chariot."

Act is spiced with the guitar playing by James Wilson, lead singer, and the trumpet playing by Aubie McSwain, baritone. Al Warr, oldest of the group, is emcee and bass. Gene Warr is first tenor. The 4 Mints are second generation in the quartet field, and have been singing together all their lives, having started on the gospel singing circuit at 13. *Fred.*

AL JACKSON & THE FAT MEN
Songs-Comedy
12 Mins.
Apollo, N.Y.

Biggest fatso of the lot, Al Jackson shows up pretty well in solo, even though he's reputed to have rejected further one-man stands for the embrace of the three other stouts. Not especially because he works his routining that way, but Jackson seems to be the only successful performer of the Negro quartet. He's stage hep, has a good baritone voice and his monologs have pace and substance, but the other refugees from Sigmund Klein's huskies department aren't much in vocal unison and usually aren't positive about what to do with hands and faces.

After a warmly-received solo entre, Jackson teams with The Fat Men in "Without a Song," he at one mike and others bundled around a second. They continue with "Teach Me Tonight," and again Jax comes off best. Collection of impressions, where lyric technique plays second fiddle to accuracy of imitation, is only place where support makes out. Leader, about like Jackie Gleason in dimensions, with or without any assistance, is good for vaude dates and less-discerning nitery stands. *Art.*

MARGA LLERGO
Songs
25 Mins.
Le Carroll's, Paris

Hefty Mexican singer may well be described as the "last of the red hot mamacitas" from down under. She has a bombast and belting voice that fills a club to crescendo heights. All this fervor is backed by an excellent voice and she suddenly bursts into rhythmic carioca dances that display a fine pair of gams under the avoirdupois. She has the trouper quality and has entered her fine phase and looks more than ready for U. S. club unveiling.

Her versatility and voice could make her of equal usage for U. S. revue, club or more subdued boites going for the rhythmic Latino American songs. *Mosk.*

House Reviews

Music Hall, N. Y.

"Metropolis," produced by Leon Leonidoff, with the Rockettes, Three Houcs, Pat Henning, Ed Powell, Corps de Ballet, Choral Ensemble; settings, James Stewart Morcom; costumes, designed by Frank Spencer, executed by Louise Bayer; lighting effects, Eugene Braun; special lyrics, Albert Stillman; Music Hall Symphony, directed by Raymond Paige; "Bhowani Junction" (M-G), reviewed in VARIETY, *May 9, 1956.*

Hustle and bustle that's the hallmark of New York's contemporary scene have been spectacularly recreated in "Metropolis," a Leon Leonidoff production. It's a rich tapestry of Gotham that should prove delightful entertainment to natives and hinterlanders alike.

High spot is a traffic "jam session" in which the Rockettes emerge from the hood of a car as 36 (count 'em) sparkplugs to ignite an eyecatching display of imaginative precision dancing. Accentuating the effectiveness of the sequence as well as others to follow are the fine settings of James Stewart Morcom, the Frank Spencer costumes and Eugene Braun's lighting effects.

Sandwiched in the session are a couple of vaude turns, the Three Houcs and comedian Pat Henning. While the size of this huge theatre occasionally militates against the success of a juggling turn, with small props, the Houcs (two femmes and a male) take it in their stride to give a fascinating display of hoop tossing. Trio also draws fancy mitts via lightning dexterity with Indian clubs.

Less impressive is Henning, who runs through some fair impreshes of Bette Davis, Wallace Beery, Charles Boyer, Lionel Barrymore, etc. His draft board routine wins okay results until he quotes the doctor as saying: "I'm afraid you'll have to go to the mountains for your kidneys." The reply: "I didn't know they were up there." That's a sample of his so-so material.

"Block Party" is a colorful setting for the Music Hall Dancing Ensemble to make with rock 'n' roll via a "Blue Suede Shoes" number. It paves the way for an impressive "Glory Road," soloed by Ed Powell. Windup has the corps de ballet prancing a "Ballet Romantique" spectacle in which they're later joined by the entire company.

Hour-long layout is introed by the overture to "William Tell." Familiar to both the audience and the musicians, it's flawlessly played by the Hall Symphony orch under Raymond Paige's direction. *Gilb.*

Apollo, N. Y.

Clovers (5), Al Jackson & The Fat Men (4), Paul Williams Band (11), McHarris & Delores, Pee Wee Crayton, Richard Wilson, Apus & Estrelita; "Bottom of Bottle" (20th).

This is one of those cards that's "almost but not quite." The Apollo has one of those weeks when all of the mainstays have just enough wrong with them to take a measure of the enjoyment out of the performances. With the Clovers it's a case of the wrong repertoire most of the time. With Al Jackson and the Fat Men, it's that he doesn't need the extra help (see New Acts). As for comedy songsters, Apus & Estrelita, he's fine but she's awkward, thus dulling the glitter of his half.

The Clovers quintet is sharp in "Devil or Angel," and "Lovey Dovey" and "Good Lovin'" aren't bad either, but the rest of the log simply lacks zing. For as veteran a rhythm-blues group as this, the shadily innuendoed body movements are little more than juvenile slapstick.

McHarris & Delores are okay tapsters, he being sharper than she. Pee Wee Crayton is an undistinctive hillbilly rhythm & blueser, except that the electric guitar finale (a blues piece he wrote himself) is topnotch. Richard Wilson, unappreciated here though looking okay for other spots, is in New Acts. Then there's Apus & Estrelita. After the routine picks up pace, he draws some off-color yocks that keep the house in a high degree of responsiveness. She's okay on the vocals, straight or otherwise, but n.s.h. when playing straight for her partner.

Paul Williams 11-man unit is sharp delivering the brand of raucous r&b Harlem vaudites demand. *Art.*

Palace Works Up Steam At Its 7th Anni; Too Closely Geared to Geriatric Set?

Opening of the anni show of the Palace Theatre last week (25) recalls the preem of the house at its resurrection of stageshows seven years ago. The lines were around the corner, the audience was enthusiastic to the fever point, and the feeling that the oldtime vaude devotees had at last found a home still applies today.

However, there are some vast differences. In the intervening years, booker Danny Friendly has learned a lot about the house and its audience and can pick up a show that's almost always a crowd pleaser. The grosses have held a steady level and the doubts cast in the direction of the Palace's staying powers with stageshows has long since been dispelled.

One of the drawbacks, though, lies in the fact that the audience is culled from the elderly group. The shows must be set up to please the geriatric set, and only occasionally can these social security recipients be given a new turn that will continue the breed. Nonetheless, in its seven-year span, the Palace has hit its quota of new talent. It's been an excellent showcase for a lot of performers who have since gone on to other sections of the industry.

Friendly has exceeded himself budgetarily and entertainmentwise with this layout. The headliners include Pat Rooney, who

Palace, N. Y.

Mitzi's Lucky Girls (7), Walter Walters Jr., Pompoff, Thedy & Family; Horace McMahon (with Geene Courtney & Charles Reynolds); Helene & Howard, Mae Barnes, Smith & Dale, Pat Rooney Sr., Myron Roman Orch; "Bold and the Brave" (RKO), reviewed in VARIETY, *March 21, '56.*

was onstage at the Palace revival; Smith & Dale in a new sketch, and Horace McMahon, heading a three-trouper outfit in a sketch further described under New Acts. In addition, Mae Barnes has come in from the intimery and the rest of the outfit does excellently in its allotted time.

Rooney has an unchanging act. He's still as delighted to see the audience as they are to see him and his hardy bits, "Daughter of Rosie O'Grady" and "Tea For Two," plus his recollection of Joe Frisco, create an audience clamor.

Smith & Dale's "The Tax Consultant" is in the tradition of the other items in the S&D catalog. It's somewhat reminiscent of "Dr. Kronkheit" and has virtually as many laughs. These kids, who have been together for 50 years, have produced as many laughs for stageshow attendees as any act on the boards. The Palace, however, seems to have taken over an S&D tradition. Geene Courtney, who has been the third member of the party on the "Kronkheit" sketch, is in a thespic capacity with the McMahon troupe. By themselves S&D are still great.

Mae Barnes is one of the energetic songsters on the regular panel of the Bon Soir nitery. Sepian excites the mob with her renditions of "Deed I Do," "Nobody's Sweetheart," a special material number and also some incidental dancing. She's a way to a hot respons.

Helene & Howard also hit a high measure of applause with their comedy dancing. It's a good novelty on the bill that utilizes a small amount of mayhem to take this act out of the normal category of comedy ballroomers and they do handsomely.

Openers are Mitzi's Lucky Girls, a seven-member troupe that goes in for formations, tumbling and baton twirling for picturesque effects. Walter Walters Jr., who bears the name of a ventriloquist of a former day, throws his voice effectively with material designed exclusively for ventriloquy exercises. Pompoff, Thedy & Family are under New Acts.

Myron Roman is the regular custodian of the baton, and he's able to give the acts a considerable lift from his post in the pit. Wendell Corey, one of the toppers in the screen accompaniment, "The Bold and The Brave," made a brief personal appearance for the preem show, and Army band added to the festive atmosphere of the occasion. Dave Bines' staging is excellent. *Jose.*

Latin Quarter, N. Y.

Johnnie Ray, Wazzan Troupe, Metropolitan Sextette, Connie Warner, Harold & Lola, Nicolai & Knight, Rita Noble, James Cosenza, Latin Quarter Dancers & Showgirls, Jo Lombardi Orch; conceived and directed by Lou Walters; choreography and staging, Natalie Komorova; special songs and lyrics, Walters, Art Waner; $6 minimum.

If there are any doubting Thomases who still consider Johnnie Ray a flash-in-the-platter novelty, a visit to the Latin Quarter will quickly erase that notion. A gander of Ray at work and even a cursory observation of the audience will prove that Ray is a magnetic performer, with a style that is different, yet convincing and appealing. He starts slowly, like a pitcher warming up, gains momentum in the middle innings, and closes with a devastating flourish.

The 30-minute workout, from "Who's Sorry Now" to the bluesy "Whiskey and Gin," is as hypnotic and revealing as a revival meeting. With his hair disheveled and obviously worn by his concentrated and determined efforts, Ray begged off to a thunderous reception on opening night. The "crying" quality of his voice is still quite evident and, despite the many humorous carbons, is nonetheless contagious. His 10-song contribution encompasses old favorites as well as the song clicks especially identified with The Weeper. "Cry" and "Little White Cloud That Cried" remain blockbusters in the Ray repertoire. He scores, too, with Ray-styled renditions of "September Song," "Alexander's Ragtime Band," "Ain't Misbehavin'" and "As Time Goes By." His modest, almost humble, intros and acknowledgements appear genuine and add considerably to his general acceptance.

Ray alone can keep the turnstiles clicking at Lou Walters' Gotham landmark, but the showwise boniface has nevertheless surrounded his star with a lavish, fast-paced revue that maintains the LQ's quality reputation. The Wazzan Troupe, familiar to LQ regulars, never fails to impress its dervish-paced acrobatics. Harold & Lola, also LQ repeats, stand out in their cobra dance.

A little bit of culture, Walters apparently reasons, will never hurt a nitery aud, and as presented by the Metropolitan Sextette—Alicia de La Cruz, Chester Ludgin, Mignon Dunn, James Cosenza, Richard Sharretts and Betty Wolf—is highly palatable. The longhair group wisely sticks to familiar operatic arias which, through frequent airings, have become as familiar as pop tunes. The mezzo soprano is especially effective vocally in an excerpt from "Carmen." Team of Nicolai & Knight prove that grownups are as susceptible to marionettes as children.

The gayly costumed LQ hoofers and the "mannequins tres jolie" are effective bait for visiting conventioneers as well as expense-account and anni-celebrating New Yorkers. All in all, the show conceived and directed by Walters is top-draw nitery entertainment. Jo Lombardi and his crew, as per usual, contribute to the proceedings with excellent showbacking and music for customer dansapation. *Holl.*

Hotel Roosevelt, N. O.

New Orleans, May 25.

Joanne Wheatley (with Hal Kanner), Marshall & Farrell, Tina & Coca, George Rank Orch (14); $2.50 minimum.

New layout is pleasing package of variety headlined by Joanne Wheatley, who looks as good as she sings, and George Rank and his versatile musical crew.

The shapely Miss Wheatley, a big fave here, has an act of real entertainment scope that rates the class rooms and provides the better things in song-showmanship. Her mature stylings are purveyed with an able assist from pianist-arranger-conductor-husband Hal Kanner.

Chanteuse offers wide array of tunes, all slickly arranged. Her mixture blends bright, bouncy items with slower tempos to garner top results. Throughout her rad'ant personality is there to kindle interest. Pipes range from big to a whisper. She opens with a spirited "My Song" and shifts to deep ballad style with "Unchained Melody" and "Autumn Leaves" followed by "Lover Come Back to Me," "Love and Marriage," a softshoe song duet with Kanner, and "Hymn de L'Amour." Kanner's voice is heard frequently during songstress' stint in duet interludes to give turn a pleasant flavor.

Teeing off the acts are Tina & Coca, youthful Spanish dance imports. They're an exciting pair of flamenco artists who romp through a fast-paced mixture of heel stomping and castanet clicking. Their authentic costuming and warmth add to impact. They net plenty of palm-pounding.

Marshall & Farrell provide the laughs on the bill. Their routines are in the payoff category. Lads look more like a couple of intellectuals than comics but everything they do or say collects plenty of guffaws. They're a refreshing departure from the knockabout and slapstick variety of funsters, relying primarily on built-up situations, songs, impressions and satire to score heavily.

Rank's orch is a capable outfit, playing arrangements sans the furbelows that too many bands add to obscure the basic theme. Crew keeps customers happy throughout the dance sessions. Rank's trumpeting is a high spot of the entertainment and his crew a well-integrated group that has been put together with an eye as well as ear to showmanship values. *Liuz.*

Chase Club, St. Louis

St. Louis, May 22.

Jonathan Winters, Bonnie Sisters (3), Jody Gray, Buddy Moreno Orch (12); $1-$1.50 cover.

For this session Harold Koplar has switched the booking from a single act to a threesome and with Jonathan Winters headlining this package, customers are receiving a tiptop variety of entertainment.

In the opening slot Jody Gray, a shapely brunet looker, whets the appetite of the customers with a sock marimba routine that winds up with some neat tap steps and acro stuff as she hammers out "Sheik of Araby." Her interp of "St. Louis Blues," first time it has been played on the marimba in this spot wins a hefty and well deserved mitt.

The Bonnie Sisters, two blondes and a brunet, dish out a straight warbling with some fine harmony and their first recording, "Cry Baby," cops a solid hand. Sandwiched in are "Live Till We Die," "My Loving Baby," "Not Much" and "Riverside."

The well upholstered Winters with his droll tall tales keeps the chair warmers chuckling and guffawing as he mimics his characters in yarns of the Marines at Paris Island and in the South Pacific, a gas station attendant on the Pennsylvania turnpike and a woman driving a car for the first time. His description of horror movies, fishermen at a trout stream, those doing surf casting and the guy who gets nothing but headaches while his wife goofs up the outing, fracture the customers and he returns for another bellylaugh via an African safari. *Sahu.*

Thunderbird, Las Vegas

Las Vegas, May 28.

"China Doll Revue," with Ming & Ling, Toy & Wing, Sing Lee Sing Family (7), Tong Bros. (3), Ruth Chio, Mai Tai Sing, China Dolls (8), produced by Tom Ball; Barney Rawlings, Al Jahns Orch (10), $2 minimum.

Tom Ball's "China Doll Revue" will create plenty of talk along the Strip and thus aid in bringing in the crowds for two frames beat upon seeing an exotic, offbeat production.

Staging of the revue has been neatl done, with Chinese motif settings in the background acting as scrim in front of the bandstand. Everything moves speedily, culminating in Ming & Ling, whose electric comedics spur almost continous yocks. Ling wins palms for his impreshes, warbling Fisher, Como, Ray, Ink Spots, and Jolson, while his pop, Ming, supplies all the cornball breakups.

Toy & Wing move into straight modern ballrooming after doffing kimonos for tux and gown. Flashback to the Castles is nimbly footed, the Joe Frisco takeoff merits mitting, but the femme's trick stepping while on toe shoes gains the top reception.

Sing Lee Sing Family caused much on a previous journey to another nitery here, and should repeat the favorable buzz this trip. Father and mother do acro and fine balancing tricks while the four girls, stepped up in sizes and ages, break it up via chirps and terps. The little boy takes bows in Davy Crockett outfit for more appreciative palms. Three Tong Bros. have some startling tricks in gymnastics, pyramids, contortions, head-to-head balances, roping in gasps and oversize kudosing.

China Dolls have three choreos, all of the Eastern manner with moderne overlays. Agile Ruth Chio is featured in spins and some acro, and looker Mai Tai Sing is the very provocative parader. Al Jahns has it rough with all the scores and almost a full hour of batonning his musickers, but manages capably. *Will.*

Hotel Pierre, N. Y.

Robert Clary, Rey & Gomez, Stanley Melba Orch, Alan Logan Combo; $2-$2.50 cover.

It's often the case that when a talented performer along the intimate nitery circuit hits a big room like the Cotillion for the first time, he gets "lost" in its size—the act is too small for the room. With Robert Clary, a veteran of Gotham's intimery route, the effect is just the reverse. It's as if the diminutive Frenchman had been cramped all these years; in his first big-room appearance, he's an unqualified click, expanding in stature as a performer to project to a large audience in far better fashion than he ever did to a small one.

Fully aware of the change—he gagged the stint as a "concert" in "this small, intimate room"—Clary takes full command of his surroundings. He's got a strong voice; he capers and uses the full amount of his floor space; he uses lots of physical humor and most important, his personality projects throughout the room. There's nothing sock about this turn—his material is only fair and it's his personality that carries the turn—but it builds in a sort of unspectacular fashion to the point where it's a begoff.

Clary is a singer-comic, mixing his straight-type special material showtune with comedy numbers and an occasional sketch. He looks like a Chevalierean Jerry Lewis, and projects the same kind of impishness as the latter. As noted, the material isn't overly strong—it just manages to carry its own weight—but the personality projects far beyond the subject matter, and it's this that makes him a click. Opening and closing numbers, in fact, could be dropped from the routine; they are "Lucky Pierre" and "Vive la Vie Francaise" and are rather watery special material pieces. But "Bien," a "love song" which he does as a comic contortion bit; "Standing on the Corner," an ingratiating version of the Frank Loesser "Fella" tune; the "New Faces" number; "I'm in Love With Miss Logan"; "Calypso Blues" and a fine sketch of a stonefaced danceband vocalist are all done in top-drawer style.

Federico Rey & Pilar Gomez, as the openers, have expanded what was fundamentally a Spanish dance turn to include some good terp satire. First half of the stint is still the Spanish folk dancing, done par excellence both in the duet numbers and in Rey's solo bolero. Latter half is a satire of the Latin American dance fad in Paris in 1910 and '20, and both Rey and Miss Gomez show a flair for comedy (and some graceful ballrooming too) that deserves further experiment. Stanley Melba orch, under the baton of Joseph Sudy, cuts a difficult show without a hitch, and makes with smooth dansapation. Alan Logan combo alternates on the terping with equal distinction. *Chan.*

New Frontier, Las Vegas

Las Vegas, May 28.

Janis Paige (with Jerry Madison & Fred Hanson), Darvas & Julia, Johnny Puleo & Harmonica Gang (6), Venus Starlets (12), Marge Baker, Jack Tiegen, Rene De Haven, Garwood Van Orch (14); $2 minimum.

Adventurers along the Vegas Street of Dreams will take to Janis Paige like they take to the tables in the casinos. She's a prime example of winning a high stake—the hard way. The stake is her present niche in show biz being cheered for a month in the New Frontier's Venus Room.

Entrance setup, "It's Always Jan," is sung by her onstage escorts, Jerry Madison and Fred Hanson, with her first tune, "I'm Gonna Live Till I Die," belted forcefully. A special by Jack Brooks contrives a saucy fantasy on the Bridey Murphy premise, which regresses her to 1888 as a bordello doll. "Pajama Game" medley is tops, with the two guys aiding in warbling and terps, "Hernando's Hideaway" and "I'll Never Be Jealous." Coming on for extra kudosing is "Hey There," as a carbon of the Broadway production.

Pace and mood changer, "The Man Who Got Away," discloses another facet of the Paige personality. Covering her costume change for the finale, Madison does a good job on "You Do Something To Me," and Hanson puts over a modern eccentric bit of terping. The Paige return is based on three periods of "Beach Modesty" — 1900, "Roaring '20s," and latest vogue in brief gold lame, whistle-baiting the finale which curtains to special lyrics of "Hey There." Jonathan Lucas has done a fine job of choreography, and Harry Froman batons effectively the solid Garwood Van crew.

Darvas & Julia are high voltage performers in every breathtaking exhib of adagio-contortion. All tricks are superb, but the finish is one of the very big nitery thrills. Darvas catapults Julia from a high elevation with his supple partner landing in a split 15 feet distant.

Johnny Puleo & Harmonica Gang are handed the task of priming but manage to get underway fast. Puleo's panto patsy, as always, is the focal point of the sextet's antics, with any serious harmonica puffings bowing to slapstick. They do hit well, however, with "Peg O' My Heart" and "Orpheus." Otherwise, it's little Johnny all the way.

Dorothy Dorben's "Heat Wave" for the Venus Starlets' opener is strong. The midway "Undersea Ballet" is one of the best pieces of nitery choreography, balletic style, ever dreamed up for a Vegas Strip spot. Featured in both productions are Marge Baker, Jack Tiegen and Rene De Haven, doing some very adept solo forms. *Will.*

Gatineau, Ottawa

Ottawa, May 28.

Joan Weber, Joe E. Ross, Los Majos (3), Pat Morgan, Lindsay-Day Dancers (6), Champ Champagne Orch (8); $1 admission.

In a year or so, Joan Weber has been transformed from a shy, nervous beginner with potential ability and a sudden smash tune into a top canary with class, confidence, savvy and plenty impact. In the 1955 spring, Miss Weber played another Ottawa nitery, a few weeks after she clicked with "Let Me Go, Lover" on television. The change that is evident in her current stint at the Gatineau Club is a tribute to the people who showed confidence in her a year ago.

Smartly gowned, Miss Weber exhibits nice stacking and slick grooming plus clicko staging and savvy. Unlike her original stanza when she used "Let Me Go" style on every song, she now makes every item individual and distinctive, selling directly to the table-sitters with socko handling. After bits like "Tender Trap," "If I Had My Way," "Cry Me A River," "Mr. Wonderful" and of course "Let Me Go," she has a hard time getting away from solid mitting.

Joe E. Ross who looks and sounds like the late Wallace Beery and naturally does an aping of him, works an okay session of gab comedy. Sounding like his pipes are corroded, Ross uses plenty of gags, some blue, but this mob buys them. A veteran comic, Ross shows the timing fitted to audience reaction and gets his material across aptly.

Los Majos, Spanish terp group, has a flashy session of heel-pounding and castanet clicking to good returns. The trio (femme and two males) does a lot of the terping sans accompaniment, impact abetted by femme's looks and build, with effective staging throughout.

Held over are Pat Morgan, botto chanter who works single and with the Lindsay-Day Dancers in a smash production with "Guys & Dolls" tunes. Champ Champagne band showbacks and plays for dancing. Yvonne handles the 88 and warble in the lounge. *Gorm.*

Le Carroll's, Paris

Paris, May 29.

Anny Fratellini, Marga Llergo, Maria & Ronnie, Rita Renoir, Miki, Rudy Castell Orch (7); $5 minimum.

L. Carroll's nitery still shows a rare manner of picking its select floorshow and with the dansation of the Rudy Castell Orch remains a pop late spot. Boite will be refurbished next September with an early show instituted to have it on from 10:30 to the wee hours to placate early-comers who have clamored for entertainment. Show now starts at about 12.30 a.m.

Topliners are chantoosies Anny Fratellini and Marga Llergo with former showing a pert freshness and latter a bombast and presence (see New Acts). Maria & Ronnie supply an elegant erotic act as sepia girl in sheerest undies welcomes the iceman as they go into a hot suggestive dance. This adequately fills the current small boite shifts to the strip and sensually type acts.

This is further compounded by Rita Renoir, who does an offbeat strip in coming out in crinoline and sitting in a rocker reading the Marquis De Sade. To her aunt's calling she goes into a peel and then a frenzied shake dance. This is good on the eyes and risibilities and in the idiom of the "naughty Paree" tag. All are well introed by fine looking U.S. femcee Miki. *Mosk.*

Bon Soir, N. Y.

Tony & Eddie, Bibi Osterwald, Phil Leeds, Jimmy Daniels, Three Flames, Lynn Berge; $5 minimum.

The Bon Soir continues as one of the brightest afterdark spots in the Greenwich Village sector with this new layout. Accent, as usual, is on comedy and song and headliners Tony & Eddie, Bibi Osterwald and Phil Leeds dish it out in hefty helpings.

Although the aforementioned trio have appeared here and/or neighboring spots many times before, they remain fresh and exuberant as they pound their stuff home. Tony & Eddie for the most part stick to their tried and tested material in their record miming act and it still works. Here again are the impressions of pop disk artists, the Bing Crosby-Mary Martin duet of "Wait Till The Sun Shines Nellie," "Indian Love Call" and some Olsen & Johnson-styled nonsense. The something new is a carbon of Rosemary Clooney's etching of "Hey There." It's a socko wrapper-upper with plenty of visual yocks. The boys should do something about their recorded sound equipment. It virtually blasts you out of the cellar.

Big-voiced Bibi Osterwald has refashioned her repertoire with an eye to variety and pace. Its a likeable songbag which mixes comedy songs, rhythm and ballads for good impact. She's best when in the raucous groove such as "Hard Hearted Hannah," "The Nobody's Doin' It Dance" and "You Either Got It Or You Ain't." Also effective is her standard satiric piece, "One Stinkin' Magnolia." For a change of pace, she has a pleasant special material ballad, "It Ain't New York Anymore."

Doubling from the Broadway legiter, "The Matchmaker," Phil Leeds lends a soft but hilarious tone to the evening. He strikes the funnybone with a patter line that's quiet and sure. Opening night crowd was in his hands all the way. He also scores with a one-tune shot, "I've Got The Nothing To Sing The Blues About Blues."

Room's host, Jimmy Daniels, opens the show with a neatly fashioned songalog of standards. Most of the keyboard backing and interlude work was nicely supplied by Lynn Berge, subbing for Connie Berrie. She was slated to take over last night (Tues.). The Three Flames have been sliced to a duo for the next couple of weeks while combo's leader, Tiger Haynes is out-of-town with "New Faces of 1956." He'll rejoin the group when the revue hits Broadway. Meantime, the piano and bass hit a hard and energetic beat. *Gros.*

Hotel Muehlebach, K. C.

Kansas City, May 23.

Jane Morgan, Dick Smith, Tommy Reed Orch (8); $1-$1.50 cover.

Jane Morgan, the blonde singer who first had a date here just a year ago is now coupled on the bill with comic-impersonator Dick Smith, in for the first time. Two make it a long show rounding out 45 minutes and building to a desirable warmth at the Morgan finale. Tommy Reed is in for his regular stint on the m.c. chores with his orch backing highly acceptable.

Smith takes the quiet approach, easing into the works with some punchy comic lines and quickly getting into his list of impressions. One series is as seen on today's tv, and along with Godfrey, Jimmy Durante, a Gillette fight, Harry Truman, Winston Churchill and others he wraps up a running list of vocal sound effects. Second series takes customers down memory lane of silent films and early talkers with impressions of Wallace Beery, Lionel Barrymore, Al Jolson and others for a surprisingly strong response.

As before, Miss Morgan proves the epitome of the chanteuse label, wrapping up a considerable list of songs in English and French and generously interspersed with special material. She opens with "Je Chante," very apropos with English-French lyrics, does "Poor People of Paris" as is to be expected, and switches to current pop in "I Could Have Danced All Night." A medley of American songs sung in French is good as it has always been with her, and "Love Me or Leave Me" is given the torch treatment. "A New [illegible] from Paris" is a special bit which she embellishes with a [illegible] chic chapeaux and gloves. "Why?" done straight. [illegible] out it all she adds a [illegible] charm that comes across [illegible] and mike effectively. [illegible]

Savoy Hotel, London

London, May 24.

Mimi Benzell & Co. (David Carter, Hal Linden) with Leon Leonardi, Ian Stewart's Savoy Orphaens, Francisco Cavez Latin-American Rhythm; $5.75 minimum.

Apart from a slight reduction in the size of the supporting cast, Mimi Benzell's "A Night on the Town" package, which is in for a month at this ace hotel, is identical to the show she presented last fall at the Pierre Hotel, in New York. And if it does not make quite the same impact here, it will be due more to the peculiarities of the room than to any shortcomings in the performers.

Every facet of the presentation bears the hallmark of precision production. This is as much its weakness as its strength. Every gesture and every nuance has clearly been tried and treated, and the resultant show is robbed of any spontaneity. But there are many compensating factors, notably the slick professionalism which is very much to the fore throughout the 40-minute run.

By her rating as a high-ranking coloratura soprano, Miss Benzell adds class and tone to the cabaret scene, and although she shows she hasn't lost touch with the high notes since she forsook the Met Opera, the routine is styled to popular tastes, with an adroit blending of the classical and the popular. The contrast is well made by balancing operatic arias with a showtune selection and an entry of the calibre of "Where Are the Stage Door Johnnies?"

Miss Benzell, a petite brunet, takes the contrasting vocal styles easily in her stride, and is as much at home in coyly ogling the gents occupying the ringside tables with a "Kiss Me" song as when hitting the high notes of "La Boheme." And there's plenty of showmanship in her delivery and in her free-style movement around the rising stage.

In David Tihmar's production, the two male singer-dancers, David Carter and Hal Linden, are an integral part of the act, and carry a large part of the proceedings with commendable credit. Leon Leonardi, the star's personal musical director, takes over at the ivories to insure split-second precision showcasing by an Stewart's resident combo, augmented by an additional violin. Lively rhythm sessions are filled by the Francisco Cavez Latin-American group. *Myro.*

Blinstrub's, Boston

Boston, May 22.

Jackie Miles, Dee & Vince Abbot, Les Blue & Yvette, Martels & Mignon (3), Merkeys (3), Jan Wells, Michael Gaylord (10), Lou Weir; $2.50 minimum.

Jackie Miles, standup comic with the subtle way of weaving hilarious tales for yock effect that has brought him big following in this area, essays his first whack at the outsize nitery with this booking at Blinstrub's 1,700-seater. Opening night of his week's stint proves something of a test, with Mike Gaylord asking the big [illegible] to hold down [illegible] conversations.

Customers here have been fed a steady diet of belters and top [illegible] all season. Miles is first comic to get the top spot and he overcomes the vastness of the big room which has spelled sudden death to comics, working up slowly and saving his best stuff for last to nab a rousing ovation and three encores.

Opening part of Miles' act had to contend with femme party table gabbing, but others in the [illegible] hissed the offenders to quiet. Minor outbreaks as Miles [illegible] up were squelched by fans. Comedian has sock [illegible] of [illegible] Autry, long version of a [illegible] in an Army routine [illegible] laughs with Miles localizing to fit the area, and a [illegible] routine [illegible] things have changed around [illegible] since the box with the [illegible] frame [illegible] proves slick.

[illegible] of Crosby and [illegible] and routine [illegible] [illegible] Miles' [illegible] [illegible] to back [illegible]

[illegible] & Vince Abbot open the show with [illegible] well executed [illegible] number, winding up [illegible] Charleston [illegible] vintage [illegible] with [illegible] in white gown [illegible] segueing into [illegible] for [illegible] Les Blue & Yvette [illegible] unicycle, has blonde [illegible] working with clubs and styling while male partner emotes atop unicycle with juggling routines.

Martels & Mignon, two hefty lads and a femme, go over big with their tossing of the distaffer high into the air and all over the stage. Interwoven for aud gasps are stands in which one lad holds femme upside down by head in palm of one hand. Throw up and reverse of femme, who comes down to land in sitting position on outstretched arms of lads, is clincher.

Jan Wells, another Godfrey chirper, gets off the usual starry-eyed tribute to AG and gives forth with a high "No Arms Can Ever Hold You" and "I'm Gonna Live." Femme works mostly with low spots and has some nice patter. Aud gives her good response. Opening with "High on a Windy Hill," followed by "No, Not Much," she displays good showmanship. Encore of "Love Is Many Splendored Thing" gets nice mitting.

Merkeys, three lads in sailor costumes, have the aud on chair edges all the way with their zany contortions on the parallel bars. They strut around the stage in outlandish positions, swing from the bars like monkeys and wrap up with a triple swinging routine that brings heavy palm whacking.

Mike Gaylord cuts a slick show and backs up the acts in nice fashion, also furnishing music for the dance sets. Lou Weir is fine in the organ interludes. *Guy.*

Beverly Hills, Newport

Newport, Ky., May 25.

Georgia Gibbs, Maria Neglia, Lenny Colyer, Donn Arden Dancers (10), Dean Campbell, Gardner Benedict Orch (10), Jimmy Wilber Trio, Larry Vincent; $3 minimum, $4 Sat.

Ringsiders at kickoff by this two-frame lineup greeted Georgia Gibbs like a long-lost sister. It's the seventh visit by her nibs to northern Kentucky's ace nitery. She contributes a TNT half-hour song cycle to a pleasing 75-minute floorshow.

Lenny Colyer, a newcomer, in the opening spot tops 18 minutes of gags and imitations with a standout takeoff of Liberace.

Maria Neglia, another newcomer, in a fleeting quarter-hour registers solidly as a violinist and personality. Prettily filling in a white dress, the concert artist smacks over one number without use of a bow, and magnets attention throughout with roly-poly blue eyes.

Miss Gibbs warms 'em up quickly with "Changes Made" and "Autumn Leaves," adds enthusiasm with take-on ways while doing some of her other recorded hits and characterizations, and signs off with "Tweedley Dee."

Donn Arden Dancers increase favor on three new routines, beautifully dressed, well executed and spiced with sex appeal. Gals have tenor Dean Campbell doing okay as vocal supporter.

Gardner Benedict's crew, returned from a vacation via the Ted Lewis revue and band engagement of the past fortnight, supplies its usually swell showbacking. *Koll.*

Chaudiere, Ottawa

Ottawa, May 22.

Joe Maize & Chordsmen (4), Herbie Sells, Ronny Sheldon, Poster Burnell Lorelies (6), with Ronny Sheldon & Georgia-Fay Kennedy, Harry Pozy Orch (8); $1 admission.

Although they're into the Rope Room at the Chaudiere Club on the heels of the Coofers, the similar comedy of Joe Maize & Chordsmen doesn't clash. Their music and zany antics are different enough to let the customers forget the other group and give the Maize organization a great score. Maize uses Spanish and Hawaiian guitars, bass fiddle and accordion with slick toning and tight scripting at a high speed. Staging is [illegible] with a wealth of fresh comedy material and okay musical ability.

The bill also has Herbie Sells, one of [illegible] smartest impressionists to play this town. He does more than a score of apings, most of [illegible] in chant. [illegible] from table [illegible] [illegible] session [illegible] his bid [illegible] runs overlong, stretching the crew to more than 80 minutes [illegible] room accustomed to a 45-minute session heretofore only [illegible] the chorus [illegible] Ronny Sheldon [illegible] chores this week in a solo [illegible] which showcases his able piping, and not so able staging savvy. Held over are Poster Burnell Lovelies, [illegible] Harry Pozy plays for show and dancing. *Gorm.*

Le Cupidon, N. Y.

Jackie Heller, Sheila Reynolds, Dave Rogers Trio, Luis Ortiz Trio; $5 minimum.

Le Cupidon has an in-between show that's as effective entertainment as many of the more highpowered name displays. A talent delegation headed by Jackie Heller and Sheila Reynolds provides a tuneful divertissement that keeps the customers interested.

Heller is one of the youngish vets on the song circuit. The smallish tenor has the showmanship of the era of the Jolson genre rigged to modern songs. Even the oldies that he brings in have the zip of the oldtime songsellers tailored with modern arrangements that hit throughout his turn. He's a strong starter with "Almost Like Being in Love" and goes through "September Song," a medley from "Can Can," "Danced All Night" and hits his peak with "Birth of the Blues." Heller gets a strong measure of applause.

Miss Reynolds, a returnee to this cafe, has effectively tailored her turn to intimery requirements. She has learned to take the measure of a room so that she can sing with her full voice or step down to the confidential tones. Result is a turn that hits it off excellently. Miss Reynolds has a wide song variety that embraces "Street Where You Live," "Roofs of Paris" and her big ones, "I Believe" and "Granada." Wide diversification of her tune types brings ample returns.

The backing is by Dave Rogers Trio, and relief is by Luis Ortiz Trio, who can also provide enough terp incentive to fill the floor. A comparatively new fixture in this room is Joe Hoffman, a vet maitre d' who has seen service in many of the town's top spots. *Jose.*

Amato's, Portland, Ore.

Portland, Ore., May 22.

Oscar Cartier, George Wong Troupe (6), Ben Yos.'s Colleens (4), Herman Jobelman Orch (6); no minimum, $1.50 cover.

New fare at this plush nitery is lacking in marquee value but definitely not in entertainment. Opening nighters thoroughly enjoying the international variety show.

Oscar Cartier, French comic, is more than pleasing in the deuce. Handsome guy talks with an accent that lists as an asset to the stint. Cartier has an individual styling that is easy, soft, yet dry and subtle. His material is good and he works hard all the way. Situation stuff is best.

Cartier is a good comic; his delivery is deceiving at first, but grows on the crowd.

The Ben Yost Colleens get things under way with some nifty display of pace and discipline along with top chirping. Three brunets and one redhead fill the gorgeous gowns nicely. Girls move about handily and make for good listening and watching.

Doris Hartnagel knocks ringsiders for a loop with her trained operatic voice. Betty Joyce, Julie Matildote and Dobie Cole also have neat pipes. Miss Dobie handles the announcing and cute stuff, topdrawer. Best bets are "Dressing Room" bit of opera vs. jazz. Gals earned solid returns throughout.

The George Wong Troupe click big in closing slot with sensational contortion, acro and balancing. Four guys and two cute gals execute some of the most difficult and eye-grabbing tricks ever seen in these parts. Outfit works in solos, duos, trios, quartets and fivers. Layout is fast, well staged, and strictly bigtime. Troupe begs off with still plenty of palm whacking filling the hall. Stubholders like the new 50-minute show.

Herman Jobelman and his house crew play their usually top show and for dance sets. *Fece.*

Steuben's, Boston

Boston, May 22.

Dr. Giovanni, Don Dennis, Johnny Conrad Dancers (4), Tony Bruno Orch (5), Harry Fink Trio; $2.50 minimum.

Dr. Giovanni lives up to his billing as "world's greatest [illegible] [illegible] stooges [illegible] from the aud, wallets, watches and suspenders fly all over the lot. Ending a holdover two-weeker, which had Arnold Borak putting up the ropes in Joe [illegible] Max Schneider's pleasant theatrical nitery, Dr. Giovanni displays boff showmanship in handling his subjects, and amazes with his dexterity.

Using effective patter in a bantering vein, he whips watches off wrists and wallets from inside pockets in lightning sweeps of his [illegible], unbeknownst to [illegible] but in full view of the aud which is kept in hysterics.

Johnny Conrad Dancers, caught earlier this season at Blinstrub's, do three sets of impressionistic barefoot numbers, scoring heavily with jungle voodoo terping, in which Conrad leaps high over the heads of his three slick femmes and tosses them about with mad abandon.

Don Dennis, singing emcee, scores with new offerings, a medley of songs from "My Fair Lady." Wins big palms with "I Could Have Danced All Night"; takes "I've Grown Accustomed to Her Face" for a nice ride to the high notes and signs off with "On the Street Where You Live" for solid mitt. New incoming two-week show is repeat with Herb & Betty Warner, duet, and the Rudenkos, jugglers. *Guy.*

Haus Carow, Berlin

Berlin, May 22.

Ethel Reschke, Ursula Mauri, Erich Everty, Fredy Sieg, Maecki Trio, Jonny Gueldner, Horst Jung Orch (6); no cover or minimum.

Erich Carow's "Haus am See" (House at the Lake, named after the Wannsee Lake on which it is situated) commands attention for two special reasons: first, it's now celebrating its first anni; secondly, it's W-Berlin's only restaurant with a cabaret show which is doing sans politics. (This in contrast to the Porcupines whose forte is political programs.)

Vet Berlin cabaret pioneer Carow has done a brilliant job in bringing alive a cabaret which, although located some 15 miles from the centre of Berlin, draws large audiences. Many obviously come for sentimental reasons as it is a piece of Old-Berlin. Carow knows his customers. The place has "stimmung" and atmosphere (with community singing, swaying, etc.) and the eye-arresting scenery behind the large glass windows, enhances this spot to make perfect dining, drinking and late evening dancing.

Carow, now 64, looks back on a long career. He started out as a comedian during WW 1. In 1923, he established his "Carow's Lachbuehne" (Laughing Stage) which throughout the years—until 1943 when it was bombed out—maintained its position and reputation as one of Berlin's leading cabarets. (The written dedications by Chaplin, Harold Lloyd, Asta Nielsen, etc. in the lobby are Carow's most treasured tokens). Last May, he inaugurated this newly built house, investing some about $80,000 in the venture. Ultra-modern 600-seater stands in quite a contrast to the program and the mood here. It's mainly a spot for elderly people who have a soft spot for old Berlin. It has no hot music, no jive dancing, no nudity. Carow follows the old-Berlin style, with music mainly consisting of the old melodies by Lincke and Kollo and he has the right idea in doing so. Nevertheless it's also a good place for overseas and W-Germany tourist who undoubtedly will enjoy the difference. No admission, incidentally, but upped prices on beverages and menus.

Jonny Gueldner, vet local emcee, introduces Ursula Mauri, local radio and stage thrush who contributes two well-applauded songs. Erich Everty okay ventriloquist; Fredy Sieg with old-Berlin songs. Sieg, now 78, has been with Carow for 25 years without contract. Ethel Reschke, best known of the acts, contributes four ballads, which she sells in appealing style. Maecki Trio, parody group, has present-day character, ranging from the extremely popular free-style wrestling to the Monaco wedding. Carow himself handles the overall direction. *Hans.*

Club Crescendo, Houston

Houston, May 23.

Raul & Eva Reyes, Jose Ortiz Orch (6).

Terping, warbling and comedy of Raul & Eva Reyes in Latino vein are made to order for this house, which favors rhumbas, sambas, et al. when the show is not on. Act gets off quickly with gal going through the audience and [illegible] headed men [illegible] "[illegible]amen" antics that establish rapport.

From there on, 30-minute act serves up a Latin-American smorgasbord that ranges from comic tango to audience participation Calypso rendition of "All That Glitters Is Not Gold." Veteran team is making a repeat performance in the room and opening night audience was warm and quick to palm.

Closing number, serious terp job to "Breeze and I," was a nice change of pace from the antics of the rest of the show. Lasting about three minutes, it evoked substained palms. Latin tempos are well supplied by Jose Ortiz unit. *Fors.*

Mardi Gras, Reno

Reno, May 25.

Kirby Stone Four, Don Haven Hi-Fis (5), Eddie Gomez Quintet with Nilda Terrace.

This is a new entertainment concept, at least around here, and it remains to be seen how it will go. Based on the success of lounge entertainment in the other spots, the idea seems good. The Golden has remodeled its theatre-restaurant into a kind of theatre-lounge, but without the usual bar which surrounds the stage. Entertainment is continuous from 6 p.m. to 6 a.m. with the three units trading off—the Gomez Quintet goes from 6 to midnight, Kirby Stone Four from 9 to 3, and the Haven Hi-Fis, midnight to 6 in the morn. Customers can eat or drink anytime during the 12 hours of continuous show.

Talent menu is nicely balanced. Kirby Stone is the act in the arrangement and is well fitted for the type of operation this is going to be. The brand of humor seems to be easily digested by a roomful or a few tables.

Made up of nonsensical bits scattered through their musical arrangements, plus some clever routines which they juggle through the evening, the foursome will have no trouble doing its six hours (or really three with a half-hour off every hour). Group is greatly supported by Larry Foster, a fine impressionist and singer. Foster hasn't the usual bag of impressions either, and after he gets through singing ala Eckstine or Cole, he proves successful as a voice in his own right.

Eddie Hall is the brat in the group, slugged "Li'l Poison." Michael Gardner is the opposite, straight out of a seance, and Kirby Stone tries to keep organization in all this while handling the comedy routines. Every kind of laugh is available among the quartet.

Don Haven's Hi-Fis blast off at midnight, well-timed and sure to keep things moving through the late hours. Essentially rock 'n' roll, the quintet makes plenty of noise. Haven handles a lot of vocals with a fitting fog voice, and each of the men gets a chance to romp through a solo on occasion—drummer, sax, trumpet and guitar, with Haven on bass.

The evening starts quietly and modestly with the Eddie Gomez Quintet. Gomez keeps a Latin pace but flies off on a blues theme once in a while as in "Birth of the Blues." On these he flails to an effective climax in a very American way except for his accent. Sex walks on the scene in the shape of Nilda Terrace, who sings as she slings in a tight gown. She puts more of the idea across with movement than with any lyrical messages.

This new show policy should fit in well with the round-the-clock summer trade and there's no reason why it cant be taken in as a show rounders' rendezvous or an all-evening hangout. It's future is being watched with interest. It could be a boon to lounge entertainment, which is already enjoying unprecedented success. *Mark.*

Ritz Carlton, Montreal

Montreal, May 25.

Josephine Premice (with Chino Pozo), Johnny Gallant, Joe Settano Trio; $1.50-$2 cover.

Firmly established as one of the regulars in the Ritz Cafe, Josephine Premice winds up the season in this boite. If the SRO biz continues as evidenced opening night, this attractive room should finish with the best returns since its inception several years ago.

Backed by the skin beats of Chino Pozo, the piano of Johnny Gallant, and the bass player from the Settano Trio, Miss Premice provides a lively 35-minute session that opens with "Adam and Evil Blues" and closes with "Bess Me" by Montrealer Roy Welvin. Despite fact she tries to intro several new numbers [illegible] the patrons almost [illegible] for such old faves as "Fancy Living," "Guatemala" and others which she has been doing for many seasons but which never seem to weary the customers. In between obligations, attractive chanteuse manages to inject such clicks as "This Is Love, Mr. Brown?," "Lush Life" and "Charge It." The latter has just enough innuendo without going blue to please everyone.

As with every appearance Miss Premice has made in Montreal since she first appeared as an interp hoofer, there has been obvious improvement showwise and present stint is no exception. Supporting roles in a musical and a straight play in past year have done much to build her assurance and manner. *Newt.*

VARIETY BILLS

WEEK OF MAY 30

Numerals in connection with bills below indicate opening day of show whether full or split week

Letter in parentheses indicates circuit: (I) Independent; (L) Loew; (M) Moss; (P) Paramount; (R) RKO; (S) Stoll; (T) Tivoli; (W) Warner

Music Hall (R) 31
Kathryn Lee
Swen Swenson
Rockettes
Earl Lippy
Pat Henning
3 Houcs

Palace (P) 31
Mac & Lorraine
Buddy Clayton
Innes & Dorson
3 Swifts
Marvellos
Frankie Marlowe
Yokia Troupe

AUSTRALIA

AUCKLAND
Playhouse (T) 28
Hite & Stanley
Howell & Radcliffe
Ross. & La Pierre
3 Gipsys
Salici Puppets 3
Neal & Newton
Laycock & Maureen
Stuffy Bryant
Howard & King
Alain Diagora
Leon Cortez
Frank Ward
Josephine McCorm'k
Daniel Davey
SYDNEY
Tivoli (T) 28
Rayes & Faye
Jack Powell
Billy Banks & Ptnr
Barbour Bros. & Jean
Rih-Aruso
Bill Finch
Lawman & Robbins
Romano & Maureen
Barry Rugless
Robert O'Donnell
Alwyn Leckie
Adele Inge
Lamb & Rahleu
Barbara Howe
Reg Park
Joe Whitehouse
Wim de Jong
Geoff Thorne
Dorothy Hickey

BRITAIN

BLACKPOOL
Palace (I) 28
Albert Modley
Edna Savage
4 Najarros
M & B Winters
Hollander & Hart
Paulette & Renee
Francis Lamgford Co
BRADFORD
Alhambra (M) 28
Carroll Levis Co.
Kordas
Arthur Worsley
2 Boris
Eddie Goffron
Daly & Wayne
BRIGHTON
Hippodrome (M) 28
Syd Seymour Co.
Revel & Fields
Treble Tones
Constance Evans
De Yong & Delysia
BRIXTON
Empress (I) 28
Jane Ellis
Syd England
A J Powers
Kay Elvin
Harry Wayne
Delmonica Dancers
Models
CARDIFF
New (M) 28
Norman Evans
Betty Jumel
Victor Seaforth
Bil & Bil
J & S Lumonte
Jackie Trevor
Tumbling Tomboys
CHELSEA
Palace (I) 28
Jack Haig
Mary Harkness
Eric Williams
Disc-chords
Billy Redman
Sheila Holt
Tom Gillis
Eddie Hart
Eddie Atkins
CHISWICK
Empire (M) 28
Syd Millward
Wally Stewart
Dancing Waters
3 Kaye Sisters
Great Masoni
Bashful Boys
Peter Quinton
La Rochelle, 3
GLASGOW
Empire (M) 28
Ruby Murray
Francois & Zandra
Tommy Fields
Jackson
James & Cornell
Skylons
Audrey Jeans
Jack Watson
Ravic & Bahs
Tommy Locky
HANLEY
Royal (M) 28
Dennis Hale
Granger Bros.
Morton Fraser's Co.
El Granadas
Sally Barnes
Pharos & Marina
Bobbie Kimber
LEEDS
Empire (M) 28
Gladys Morgan Co.
Shane & Lamar
Murray & Maidie
Bobby Collins
Howell & Radcliffe
Wareham & Barbara
Lee Young
Jim Dale
Rita Martell
LIVERPOOL
Empire (M) 28
Billy Eckstine
Alan Logan Orc
Stanley Melba Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Statler
T & J Dorsey Orc
Hotel Taft
Vincent Lopez Orc
Hotel St. Regis
Julie Wilson
Milt Shaw Orc
Ray Bari Orc
Latin Quarter
Johnnie Ray
Harold & Lola
Wazzan Troupe
Nicole & Knight
Jo Lombardi Orc
B Harlowe Orc
Le Cupidon
Jackie Heller
Sheila Reynolds
Le Ruban Bleu
Jimmy Savo
Dorothy Louden
3 Rifts
Norman Paris 3
Living Room
Johnny Barracuda
Stephanie Stewart
Old Roumanian
Sadie Banks
Jackie Phillips
Rita Williams
Sharon & Fleming
Joe Laporte Orc
D'Aquila Orc
Park Sheraton
Irving Fields
Eddie Layton
Town & Country
Johnny Morris Orc
Two Guitars
Olga Karpis
Eugene & Sonia
Andrei Hamshay
Misha Usdanoff
Koysta Poliansky Orc
Versailles
Bill Shirley
Delia Waddington
Tessie Waterman
Carmen Alverez
Betty Benee
Pat Turner
Carmen Alvarez
Lou Nelson
Cook & Corey
Neile Adams
Buff Shurr
Richard Tone
Eddie Lawrence
Sharon Shore
Salvatore Gioe Orc
Panchito Orc
Viennese Lantern
Vicky Autier
Fred Spielman
Ernest Schoen Orc
Harold Sandler
Paul Mann
Village Barn
Frank Keenan
Leonardo & Anita
Sophie Parker
Larry McMahon
Duke Marvin Orc
Danny Davis Orc
Waldorf-Astoria
Harry Belafonte
Billy Regis Orc
Charlita
Mischa Borr Orc
Village Vanguard
C Williams Trio
Maxine Sullivan
Joey Carter
Johnny Mathes

CHICAGO

Black Orchid
Meg Myles
Jimmy Ames
Day, Dawn & Dusk
Blue Angel
"Calypso Stars"
Luis Torrens
Calypso Eddie
Calypso Arianis
Princess Kalura
Lady Sheba
Al D'Lacy Orc
Blue Note
Sarah Vaughan
Johnny Smith
Chez Paree
Nat (King) Cole
Jean Carroll
Chez Paree Ad'bls
Brian Farnon Orc
Cloister Inn
Pat Moran 4
Lurlean Hunter
Dick Marx
Johnny Frigo
Conrad Hilton
"Wonderful Time"
Shirley Linde
Michael Meehan
Neff & Voss
Jan Tors
The Yorianis
D Arnold & Martl
Virginia Sellers
John Keston
Boulevar-Dears &
Boulevar-Dons
F. Masters Orc
London House
Barbara Carroll 3
Palmer House
Patachou
Tony Lovello
Trio Capricho
Espanol
Charlie Fisk Orc

LOS ANGELES

Ambassador Hotel
Four Aces
D. Kramer Dancers
Russ Morgan Orc
Bar of Music
Arthur Blake
Marge Rayburn
Zulch & Noble
Biltmore Hotel
Dolores Rawlins
Davis & Reese
Ashton & Allan
Hal Derwin Orc
Ciro's
DeCastro Sisters
Meers & LaRelne
Mischa Novy Orc
Bobby Ramos Orc
Crescendo
Four Freshman
Rene Touzet Orc
Mocambo
Arthur Ellen
Don Durant
Reno Rene Trio
Paul Hebert Orc
Moulin Rouge
Bob Williams
Romanos Bros.
W. W. Stevens
Elliott Charlton
Eddie O'Neal Orc
Statler Hotel
Rudy Vallee
Lucille & Eddie Roberts
Margaret Sisters &
Bruno
Eddy Bergman Orc

LAS VEGAS

Desert Inn
Jane Froman
Jack Durant
Margie Lee
Donn Arden Dncrs
Carlton Hayes Orc
El Cortez
Debs
Franklin D'Amore
M & M King
Sherman Hayes Orc
El Rancho Vegas
Joe E. Lewis
Lili St. Cyr
Marion Colby
Ted Fio Rito Orc
Flamingo
Duke Ellington Orc
Hazel Scott
Archie Robbins
Ron Fletcher Dncrs
L. Basil Orc
Golden Nugget
Johnnie Davis
Tony Papa
Daryl Harpa
Jig Adams Band
Sons of Purple Sage
New Frontier
Janis Paige
Johnny Puleo
Harmonicats Rascals
Darvas & Julia
Dorben Dncrs
Garwood Van Orc
Riviera
Phil Silvers Show
Dorben Dncrs
Ray Sinatra Orc
Sahara
Ray Bolger
Lina Lounse
Ashtons
Marvellos
Saharem Dancers
Cee Davidson Orc
Sands
Danny Thomas
Roberta Linn
Copa Girls
A. Morelli Orc
Showboat
Wally Vernon
Lili Ayres
Garr Nelson
Showboat Girls
Mike Werner Orc
Silver Slipper
Sally Rand
Lee & Princess
Barbara McNair
Hank Henry
Sparky Kaye
Li Dolls
Cliff Ferre
Denise Bennett
J. Cavanaugh
Slipperettes
G. Redman Orc
Thunderbird
China Doll Rev
Thunderbird Dncrs
Al Jarvis Orc

HAVANA

Tropicana
Gloria & Rolando
S Suarez Orq
A Romeu Orq
Manolo Mera
Estelita Santulo
Xiomara Alfaro
D'Aida Q
Carlos Faxa
Lago Sisters
Ramon Velaz
Celina & Reutilo
Montmartre
Jacqueline Francois
Casino Playa Orq
Fajardo Orq
Sans Souci
Benny Moore
Ceferino Barios
Sonia Calero
Nancy Lope
Victor Alvarez
Ramon Iglesias
Rivero Orc
Ballet
R Ortega Orc
Nacional
Cubaniches Orc
Reyes Orc
Berganza & Terraza
Olga Guillot
Sonia & Rudy

RENO

Mapes Skyroom
Nelson Eddy
Gale Sherwood
Skylets
Kay Martin
Body Guards
Eddie Fitzpatrick
Mardi Gras Lounge
Kirby Stone 4
Don Haven Hi-Fi's
Eddie Gomez 5
Riverside
Paul Gilbert
Wilder Bros.
Starlets (8)
Bill Clifford Orc

Cabaret Bills

NEW YORK CITY

Arctic
Don Darrell
Pablo
Barbara & Mensell
H Roth Orc
Beverly
Bobby Short
Blue Angel
Enid Mosier
Steel Band
Roy Benson
Suzy Goday
Norman Hudon
Bart Howard
Jimmy Lyons
Otis Clements
Bon Soir
Jimmy Komack
Anita Ellis
Hazel Webster
Jimmie Daniels
Cameo
Sylvia Syms
Chardas
Tibor Rakossy
Bela Babai
Soucha Renay
Chateau Madrid
Marguerite Sierra
Dolores Ferry
Lolo & Lita
Pancho Orc
Ralph Font
Copacabana
Jimmy Durante
Jana Mason
Murlo & Sheila
Michael Durso Orc
Frank Marti Orc
Downstairs
Julius Monk
June Erickson
Jack Fletcher
Dody Goodman
Gerry Matthews
Embers
Carmen Cavallaro
New 5th Ave
Bob Downey
Harold Fonville
Hot'l Henry Hudson
Three Suns
Joan Bishop
Hotel New Yorker
Lenny Herman Orc
Hotel Plaza
Jacqueline Francois
Ted Straeter Orc
Mark Monte Orc
Hotel Pierre
Robert Clary
Rey & Gomez

MIAMI BEACH

Algiers Hotel
Dick Sterling
Nina & Renea
Arne Barnett Orc
Bar of Music
Bill Jordan
Gina Valente
Hal Fisher
Beth Challis
Harvey Bell
Fred Thompson
Casablanca
Louise Brown
Mickey Manners
Bob Regent Orc
Eden Roc
Ricky Layne
Lonnie Sattin
Mal Malkin Orc
Chuck Reyes Orc
Fontainebleau
Vaughn Monroe
Georgie Tapps Co.
Sacasas Orc
Leon & Eddie's
Carlton Girls
Flash O'Farrell
Marian Wilkens
Denise
Atoma
Nautilus
Jay Jayson
Gail Quintal
Antone & Ana
Syd Stanley Orc
Murray Franklin's
Roberta Sherwood
Dolly Dawn
Murray Franklin
Van Smith
Place Pigalle
Mary Mack
Pat Halladay
Wick-Wacks (4)
Joe Cash
Kaye Gayle
San Souci Hotel
Bob McFadden
Sue Lawton
Sammy Walsh
Freddy Calo Orc
Seville
Carroll & Gorman
Barbara Velasco
Tommy Ryan
Johnny Silvers Orc
Vanity Fair
Palmer & Page
Othella Dallas
Frank Capri
Bastidos Orc
5 O'Clock
Hilton Sisters
Al Golden
Jimmy Day
Parisian Rev
Vagabonds Club
Donnas Bros.
Terry Haven
The Riviera
Frank Linale Orc
Woody Woodbury

Chide Main St.

Continued from page 1

enjoy the shows and for me who lost money."

If all 70 businessmen had supported the theatre regularly, instead of only eight, Orke wouldn't have had to close the theatre, he asserted.

"Because a theatre is essential to a community it is necessary that many share in the responsibility of maintaining it as a business stimulator and for the young people," declared Orke. "Because we have been unable to arouse that necessary extra interest we cannot afford to stay open any longer."

In some other of the territory's communities, however, businessmen continue to come to exhibitors' aid so that the towns will not lose their only theatres. Morgan, Minn., plan to help the theatreowner with occasional sponsored shows and the sale of annual tickets on an installment basis and will consider other ways to stimula'e patronage.

At Iroquois, S. D., the commercial club will sponsor the theatre under a new ownership by rallying patronage for it. Hope, N. D., merchants also have promised to cooperate to try to keep the town's one theatre from operating in the red.

UNESCO Looksee

Continued from page 2

many, China, France, Spain and Canada. In re production U. S. is again tops followed by Japan, India, Hong Kong, Italy, West Germany, France, Mexico, Great Britain and the Philippines. Statistics on Russia and satellites were not forthcoming.

Random aspects have facts that Mexico is the leader in Latin America with over 100 films followed by Argentina, while Arab lead is Egypt with 69 pix followed by Morocco with 15. Though statistical error may be involved and book treats only conditions of 1953-54, it is a clear look at the world cinema setup. UNESCO concludes that with one out of every 10 of the earth's inhabitants going to the films, it is an incalculable force for the dissemination of ideas and culture in the world today. In spite of the competition of other means of expression, especially video of late, films are undisputably the tops in the world entertainment of the masses today.

Hub Plays Cool

Continued from page 1

Newport Jazz Festival to American Jazz Festival. This year marks the third staging of the event which drew some 30,000 last year.

George Wein, who operates the Boston jazz nitery, Storyville, and who lectures on jazz at Boston U., said 150 of "the biggest names in jazz" will appear at the Newport finals this year. Already inked are Louis Armstrong, Count Basie orch, Dizzy Gillespie, Dave Brubeck orch, Sarah Vaughan, Duke Ellington orch. Art Tatum, Ella Fitzgerald, Miles Davis, Anita O'Day, Gerry Mulligan, Eddie Condon, Chico Hamilton, Teddy Wilson, Roy Eldridge, Ben Webster, Jutta Hipp, Friedrich Gulda, Toshiko Akiyoshi. George Shearing cancelled out because of other commitments, Wein said, and Miss Fitzgerald was added.

Ducats for the jazz bash in July have been pegged at $3-$4-$5 for each of the three evening concerts. Free afternoon forums will be held. Belcourt mansion will not be used this year for forums and conferences as it was last year. All events will be outdoors in Freebody Park.

The festival is getting treatment in three July slicks, by Cleveland Amory in Holiday, by Mrs. Louis Lorillard and Richard Gamin in Collier's and in Playboy by Wein.

While directors of the festival had first looked to other communities of the approximate size of Newport after decision to quit the R. I. town, big city offers have been coming in and the thinking of the directors now is towards the possibility of staging the jazz bash in a metropolis.

Regarding the Boston proposal, only question being asked by the directors seems to be: "Is Boston ready for it yet?" It was expected that some lively pros and cons on feasibility of having a jazz bash of this size and scope would be forthcoming as soon as Boston newspapers got wind of the Chamber of Commerce's interest in bringing the festival to the Hub.

Boston's jazz set is expected to start an allout movement to push toward bringing the festival home beginning this week. Wein also revealed that the Boston Arts Festival this year, June 16-23, has made arrangements to feature a "jazz night."

Jitters

Continued from page 5

pleted "supervisory streamlining" in the field aimed at effecting "market intensification."

At Metro, a general economic policy has been in effect for several months. It does not involve, for the most part, layoffs, but when certain employees leave the company via resignations, death, or retirement, no replacements are made.

The industry underwent a similar experience following the postwar boom. Staffs were trimmed considerably. However, with the advent of widescreen and CinemaScope, the boxoffice flourished again and the staffs were rebuilt to peak levels.

For several years now, despite the booming b.o., the major companies have been considering ways and means of streamlining, especially since the decrease in the number of pictures released annually does not require the large staffs carried on the payroll. With the industry undergoing an almost revolutionary method in operation, there are many who feel that the time for streamlining is now at hand.

Moscow Control

Continued from page 2

what the Soviet attitude is. The Russians intend to exercise final editorial judgment.

"In the past year the Russians have conducted brief negotiations with Americans on two other film productions in the Soviet Union. These were in the nature of documentary films. In each case, the Russians insisted on provisions which would have granted them the final right of editing the film. Neither film project reached fruition because of this Soviet demand. . . .

"In principle, Todd and the Russians agreed to joint-production of five feature films in the Todd-AO system over the next five years. The first, if final agreement to go ahead is reached, would be a non-controversial 'Evening of Soviet Entertainment' [illegible] vaudeville show on film."

French Music

Continued from page 2

producing 42% of all the pop records now sold in France. He attributes this to the fact that Philips has pacted most of the new singers who've come up during the postwar era. Canetti gets first crack at new artists via his sideline ownership of Le Theatre des Trois Baudets, a 200-seater avante garde showcase. Here, he gets first view of the newcomers, and if they've got a wax potential, he puts 'em on Philips.

Canetti came to the U. S. last week as escort to Michel Legrand, who U. S.-debuted on NBC-TV Sunday (20). Canetti remained until the end of the week to make the Gotham rounds with Jaquelline Francois. The French thrush opens at the Hotel Plaza's Persian Room Friday (1).

Unit Reviews

Ak-Sar-Ben Show
(AK-SAR-BEN, OMAHA)

Omaha, May. 22.

Wayne King Orch (14), Crew Cuts (4), Bobby Monahan, Vagabounders, Doris Stockton.

Second Ak-Sar-Ben (Omaha civic org) revue of season for members (of which there are 23,000) points up a show biz problem of these days: How far should a recording group go in attempting to bolster its disk sales? The example pops up in this instance because the Crew Cuts, obviously hoping to plug as many of their releases as possible, stayed on for 15 numbers and a tiring 45 minutes. That's okay and appropriate in ballrooms, where boys have been doing one-night stands in those sectors and the aud is teenage style. But Ak members are the society of this part of country, more of the 40-50ish and aren't about to clap hands and sing along, as the Crew Cuts suggested.

Crew Cuts, boasting a fine soloist in Johnny Perkins, are a hot item and should do well in vaude and nitery dates—if they arrange their act to fit. However, their comedy is strictly so-so.

On the other hand, Wayne King and his orch hit the spot so far as Ak is concerned. Clever violin introes and clarinet melodies drew big mitts. Maestro also is an affable emcee, apparently enjoying the acts as much as the outfronters.

Third-billed Bobby Monahan failed to register in his comic stint, undoubtedly because much of his material had been heard here before. Squat lad has routine impreshes of Vaughn Monroe, Walter Winchell, Eckstine and Peter Lorre. Closing bit of Laughton's "Hunchback of Notre Dame" seemed entirely out of place for a laugh act.

Doris Stockton sold well as a marimba expert and the Vagabounders, trampoline, are under New Acts. King trotted out his vocalist, Barbara Beck, for three excellent numbers. *Trump.*

Lecture Biz

Continued from page 2

than acquire a mailing list and send out the brochures.

Fifth. Competition is fierce. For the few openings on any lecture series, several dozen agents are trying to sell their dozens of artists. Very few lecturers manage to get solid bookings. Most have to be satisfied with a spot booking now and then and at the same time must leave the time open and refuse other employment.

Sixth. Only a very few top names get those lush fees.

If I signed my full name, the relationship with my agent would become impossible. He would either drop me or just keep me on his list but not line up any bookings. *N. D.*

Cagney Praised

Continued from page 2

ordered for a staid, mature male audience, relaxing after a big dinner.

Jimmy Cagney, as emcee, was uncertain and unprepared to handle the situation. He had no topical material, making do [illegible] vantage of the Washington scene. Coming on to a medley of George M. Cohan numbers, he opened with a chorus of "Yankee Doodle Dandy" and later gagged a dance lesson. Mostly he played it straight and simply introduced the acts.

The Justin Lawrie Singers, a local group, Eddie Pierce and his Orch and the U. S. Air Force Band rounded out the program.

Abram Myers

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Strange aspect of this opposition is not that Myers has been too forceful or that he has pushed the exhibitors' case too harshly. There is among Allied a hard core of leaders who feel that Myers has not gone far enough; that he has counseled caution on legalistic grounds when some Allied leaders felt that more drastic measures should be taken against the distributors to dramatize the plight of the theatres under the current film marketing practices.

THIS WAS ONE OF B'WAY'S BEST

Row Over Identical Repudiations; Equity Election Climax This Week

With Actors Equity due to vote Friday (1) in its liveliest election in years, a violent row broke out last week over repudiated endorsements of the independent ticket and charges that the nominating committee that picked the regular slate had been controlled by a clique.

A special meeting of the council, called only the day before on petition of members supporting the regular ticket, was held last Friday (25). It was a stormy session, in which the vote was 16-15 in favor of issuing to the membership a statement by 60 members repudiating their published endorsement of the indie slate.

The statement by the 60 explained that they had not intended to "endorse" the indies, but had merely signed a nominating petition for the second slate because they "believe there should be a choice of candidates." In issuing the statement, the council noted that "supporters of the independent ticket offered for publication the above names in good faith, under the assumption that all those who signed the independent nominating petitions supported the entire ticket and, by signing, automatically authorized the use of their names."

A second statement, issued by the indie supporters, referred to the repudiation by the 60 as the "neatest trick of the week." The group's statement said in part, "Last week the Equity magazine carried the names of over 240 members who had nominated the independent ticket. While the magazine was still being delivered in the mails, strange as it may seem, several members whose names appeared decided that they really didn't mean to endorse the nominees at all. Some of them even a-

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Show Tents Grow Up; Lloyds Will Insure 'Em; $30,250 'Typical' Policy

Tent theatres have apparently made the big time. Lloyds of London has agreed to underwrite an insurance policy specifically designed for canvastop coverage.

Lloyds came into the picture after several tepee producers complained that existing American policies provided inadequate coverage. Accountants Edward O. Lutz and Robert M. Carr, executive directors of the Musical Arena Theatre Assn., agreed to allow the New York insurance brokerage firm of Boyar & Oring to work out a policy for submission to Lloyds. The specifications set down by the brokerage outfit were accepted by the British company.

The policy is based on $30,250 coverage for a "typical" tent operation. [illegible] premium of [illegible] months' coverage and [illegible] for four months' coverage. The insurance for various reasons, including windstorm, cyclone and tornado, and the declaration of a state of emergency prohibiting the public from using roads because of destruction caused by certain specific perils.

To Open Show Tent In Montreal This Summer

A 600-seat tent theatre is planned for Montreal this summer. It'll be operated by Joy Thomson, owner of the Montreal Playhouse, Montreal. James Winslow, former managing director of the Myrtle Beach (S. C.) Playhouse, will be director, and the staff will also include Bruce Raymond as general business manager and J. R. Masters as publicist.

The tent will operate on a star policy. It'll be constructed so as to permit future expansion to 1,000 seats. The Stage & Arena Guild of America will be New York rep for the operation.

Grips' Verse Mash Notes To Jan (Anna) Clayton

The backstage crew at the N. Y. City Center has a pen pal, Jan Clayton. The correspondence is entirely in original poetry.

The grips send a weekly account of behind-the-scenes events at the theatre and the actress-singer responds with what's new in the San Fernando Valley. Miss Clayton, who recently played the femme lead, Anna Leonowens, in a City Center revival of "King and I," is regularly starred on the "Lassie" television series, and does occasional films.

The stagehands admit Miss Clayton is the biggest crush of anyone who's starred at the City Center. But they're not releasing any of the verses for publication.

$405,500 Gross On St. L. Season

St. Louis, May 29.

With a decrease in the number of available bookings, local legit at the American Theatre declined slightly during the 1955-56 season. Business for the respective shows averaged approximately the same as in 1954-55, but there were just fewer touring productions.

The season total were 14 shows playing 18 weeks for a total gross of $405,500. That was three-and-a-half fewer playing weeks than the previous semester and $59,000 lower total gross. It was a little better than the 1953-54 stanza, however.

The various shows and their respective grosses were as follows:

"Pajama Game," $116,500, three weeks.

"Can-Can," $57,800, two weeks.

"Plain and Fancy," $51,900, two weeks.

"Teahouse of the August Moon," $30,000, one week (return)

"Bus Stop," $[illegible],500, one week

"Bad Seed," $22,100, one week

"Anastasia," $17,500, one week.

"Wooden Dish," $14,400, one week

"Anniversary Waltz," $14,200, one week.

"Don Juan in Hell," $13,300, one week

"Words and Music," $12,000, one week

"Lunatics and Lovers," $9,000, one week

"Tea and Sympathy," $9,000, one week.

"This Thing Called Love," $8,000, one week.

Coconut Grove Miami, Ends Big First Season

[illegible]

Miami's first successful [illegible] stock theatre, the Coconut Grove Playhouse, shutters this week after a 26 week's operation with a guest name policy. The 800-seater will be enlarged this summer, major reconstruction expansion of the stage to accommodate musical comedy as well as straight plays. Also a cabaret may be added to the cocktail lounge and restaurant.

The initial season saw the original [illegible] of the controversial "Waiting For Godot," which was a flop during its two-week run, but was recast and restaged to become a current Broadway entry. The Playhouse [illegible] in-the-black with Tallulah Bankhead in "Streetcar Named Desire" for three capacity weeks. Other clicks were Beatrice Lillie, Linda Darnell in "Tea and Sympathy," Billie Burke in "Solid Gold Cadillac," Judith Anderson in "Black Chiffon" and Victor Borge with his solo show.

Next season's plans call for more guest stars, plus possible tryouts of a musical and new plays. George Engle is owner-operator of the spot.

SHOWS & TALENT BIG IN '55-'56

By HOBE MORRISON

By general consent, this has been the best Broadway season in many years. By the standard of critical quality, popular approval, or boxoffice return, the statement applies.

It's been a season of fine plays, distinguished performances, tasteful and skillful production—and commensurate critical, popular and financial success. There have been meritorious contributions by newcomers, in authorship, performance, staging and management, and continuing accomplishment by established names.

The ratio of hits and flops has been relatively good (see separate listing). The boxoffice has been vigorous, not only on Broadway but also on the road (see separate story for details). In the significant category of number of playing weeks, the situation has been favorable.

There has been a total of approximately $4,750,000 invested in Broadway productions during the season, plus about $1,400,000 dropped on tryout flops. (That excludes City Center, Comedie Francaise, D'Oyly Carte and such "specials.") Thus far, around $2,416,000 has been earned back, including not only the amount recouped on failures and not-yet-classifiable productions, but in partial returns on the hits. In several instances, the prospective profit should go a long way toward eliminating the overall deficit.

The season has been notable for the number of film deals, especially a flurry of pre-production setups. Among the shows thus involved were "Roomful of Roses," "No Time for Sergeants," "Desk Set," "Chalk Garden," "Hatful of Rain," "The Lark," "Great Sebastians" (with a prior pre-production

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Chi's Season Up; $3,892,800 Gross

Chicago, May 29.

The just-ending local legit season registered a small gain in total gross over the 1954-55 semester, even though there were 10 weeks less of playing time at the Loop's six theatres.

The 17 productions that berthed in Chicago during the closing June 1 to May 31 span accounted for a total of 140 playing weeks and a gross of $3,892,800. There were exactly the same number of arrivals in the 1953-54 cycle, representing an aggregate of 150 weeks for a gross of $3,569,495.

The big earner was "Teahouse of the August Moon," which logged 36 weeks at the Erlanger, grossing $1,150,000 for the run. Season's longest tenant, [illegible] nine weeks of [illegible] during its course, which [illegible] historically as one [illegible] money-makers [illegible] category. [illegible] was "Pa[illegible] [illegible] $833,[illegible] "Pajama Game," which [illegible] the 700 during its 22 weeks [illegible]

(Continued on page 59)

'RAINMAKER' IN LONDON WITH GERALDINE PAGE

London, May 29.

After an extensive tour, "The Rainmaker" opens next Thursday night (31) at St. Martin's Theatre, replacing "Cranks" which has transferred to the Duchess. The N. Richard Nash comedy is being presented by F. P. Cliff and Jack Minster, in association with Sam Wanamaker.

Wanamaker, who co-directs with Minster, also plays the title role and Geraldine Page, who planed here from the U. S. on an urgent requisition to take over the femme lead she originated on Broadway in 1954-55. She succeeds Canadian actress Kate Reid, who withdrew.

$103,300 Damage Suit Vs. Belafonte-Kennedy

Chicago, May 29.

Singer Harry Belafonte and producer Jay Richard Kennedy are defendants in a $103,300 breach of contract suit filed in Superior Court here last week by John Antonello, Kansas City theatrical owner and backer.

The action claims the defendants failed to fulfill a contract to bring in their "Sing, Man, Sing" revue to the Municipal Auditorium, Kansas City, May 7. He asked $100,000 for damages to his rep as a promoter and $3,300 as the amount he would have netted from the one-nighter.

Package Upbeat On Silo Circuit

The strawhat circuit is evolving into a touring route for summer productions. That's reflected in the increasing number of packages slated for the silo trail this season.

Augmenting the already hefty lineup of New York-assembled shows, in some instances including two editions of the same entry, are several new tourers. Most of these are being sent out by personal manager Hillard Elkins, who's branched out as a frontrunner in the dispatching of barn presentations. Elkins has lined up several name performers for his latest offerings.

He's set Mae West for "Come on Up, Ring Twice," Chico Marx for "Fifth Season," Red Buttons for "Tender Trap" and Robert Q. Lewis for "What's the Rush," new revue current at the Pittsburgh (Pa.) Playhouse. Elkins manages Lee Adams, Mike Stewart and Charles Strouse, the writers of "Rush." Appearing with Lewis in the show will be Judy Johnson and Don Liberto, who appear with him on his tv program.

Miss West previously played the summer circuit in 1952 in "Come on Up," which Elkins agented. The manager is also teaming with Oscar Oleson to send out two packages of "Bus Stop." Oleson was company manager on the Broadway production of the William Inge play. A package of "Desperate Hours," starring Edith Atwater, Albert Dekker and Richard Carlisle, is being put together by the Stage and Arena Guild of America.

Dorothy Chernuck and Omar K. Lerman, producers of the Corning (N. Y.) Glass Theatre are sending out folksinger Richard Dyer-Bennet, The Eva Jessye Choir and the Johnnie Eaton and his Princetonians jazz combo in a package tagged "Here's Music."

N.Y. City Center $10,255 In the Red on Season

The New York City Center of Music and Drama ended its 13th [illegible] April 28 with a net deficit [illegible]. An approximate operating [illegible] of $226,600 for the [illegible] virtually offset by [illegible] rentals and income contributions [illegible] outside of b.o. [illegible] from other [illegible] receipts [illegible] were received.

The non-profit [illegible] from the [illegible] $39,900 rental [illegible] specialties of State Dept. [illegible] western the ballet company [illegible] her $40,000 European tour. An installment was taken in [illegible] Foundation of the Rockefeller [illegible] grant for creative [illegible] its. Contributions to the opera and ballet [illegible] walving of [illegible] from the public [illegible] yearly the approximate $30,000 City also rental due to New York [illegible] aided in getting the [illegible] the hook.

Record High Season Legit Gross; $58,000,000 Total for B'way, Road

By JESSE GROSS

Business on Broadway and the road rocketed to over $58,000,000 total gross for the 1955-56 legit season. It was a record cumulative take for the nine semesters that VARIETY has been tabulating its b.o. reports.

The total represents a jump of $4,996,800 over the previous season's $53,209,800 high. Broadway registered the biggest increase, soaring $3,265,300 to a peak $35,353,100. Out-of-town receipts climbed $1,731,500 to place third in the VARIETY seasonal scoreboard with a $22,853,500 tally. That brought the combined New York-hinterland 52-week total as of last Saturday (26) to $58,206,600.

Broadway was notable in the unusually large number of shows that drew legitgoer support for moderate runs. That's reflected in the 1,239 playing weeks racked up by 60 new entries and 24 holdovers from previous seasons. In comparison, the 1954-55 tally on playing weeks was 1,139 for 63 new offerings and 20 holdovers.

The '55-'56 Broadway gross was hypoed by such such hefty straight play grossers as "Cat on a Hot Tin Roof," "Diary of Anne Frank," "Middle of the Night" and "No Time for Sergeants." Ditto for such musicals as "Damn Yankees," "My Fair Lady," "Most Happy Fella" and "Mr. Wonderful." The

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Mass. Senate Approves Shubert Theatre Probe; Comm. to Assign Funds

Boston, May 29.

The Massachusetts Senate approved last week a resolution calling for a legislative investigation of the Shubert Theatrical enterprises in Boston, and sent it to the Ways & Means Committee to determine how much should be allowed to conduct the probe.

A move to have the scope of the inquiry widened to cover all the Shubert interests and activities in Boston is being sought by Sen. Daniel Rudsten, of Dorchester, sponsor of the measure. The legislator said that the probe, which would be authorized under the terms of his resolution, would go into a number of matters not ordinarily investigated by a U. S. Congressional committee. "A Congressional investigation of an alleged violation of the freedom of the press by the Shubert interests is being held in abeyance until J. J. Shubert returns from Europe."

"It is my intention to go far beyond the question of whether the Shuberts trespassed upon the freedom of the press and to determine whether new laws should be enacted to correct conditions which are not in the public interest," Rudsten declared.

The bill was filed by the State Senator as the result of a controversy which developed when Elliot Norton, Boston Post drama critic, was dropped from the Shubert press list following a double pan of "Reuben Reuben." The aisle-sitter was subsequently re-instated after a series of page one articles in the Post.

Rudsten said he expected the probe will be under way before the close of the present legislative session.

Traubel Exiting 'Pipe' June 16, Sub Not Set

Helen Traubel, whose contract as costar of "Pipe Dream" winds up tomorrow (Thurs.), will withdraw from the Richard Rodgers-Oscar Hammerstein 2d musical no later than June 16. She's agreed to stay on until then to give the management time to get a replacement.

Following her exit from the show, the singer will summer at her permanent home in South Laguna, Cal.

Off-Broadway Shows

The Littlest Revue

Phoenix Theatre (T Edward Hambleton & Norris Houghton), by arrangement with Ben Bagley, presents two-act revue (29 scenes) conceived, cast and assembled by Ben Bagley. Features Beverley Bozeman, Joel Grey, Tammy Grimes, Dorothy Jarnac, George Marcy, Tommy Morton, Charlotte Rae, Larry Storch. Songs mostly by Ogden Nash and Vernon Duke plus John Latouche, Kenward Elmslie, Sol Berkowitz, Sheldon Harnick, Lee Adams, Charles Strouse, John Strauss, Sidney Shaw, Edward Sauter, Sammy Cahn & Michael Brown; sketches by Nat Hiken & Billy Friedberg; Eudora Welty, Don Meyer, Mike Stewart, George Baxt, Bud McCreery, Allan Manings & Bob Van Scoyk. Directed by Paul Lammers; dances, Charles Weidman; settings, Klaus Holm; costumes, Alvin Colt; musical director, Will Irvin; orchestrations, John Strauss. Opened May 22, '56; $3.45 top.

"The Littlest Revue" just misses being really a big show. Result is a big "E" for effort and an "N" for "nervous hit." It has many bright things, mostly clever people but somehow doesn't have the socko b.o. impact necessary to consummate producer Ben Bagley's ambitions to "bring this one uptown." Even in its present off-Broadway environs it will enjoy mixed audience and boxoffice reactions.

For some reason a revue appears to be one of the most hazardous latterday legit undetakings. In the era of the Cohan revues and the sundry "Passing Shows" (under the Shuberts' aegis) the standards weren't as high as when Dwight Deere Wiman and Tom Weatherly started ushering in the "Little Shows." These were an extension of what two bright young men off a Morningside Heights campus, Lorenz Hart and Richard Rodgers, essayed with their first and second "Garrick Gaieties."

Thereafter it became an almost loaded Broadway challenge to essay a revue. Even with Beatrice Lillie and Jack Haley "Inside USA" was not on solid paydirt ground.

So the safest formula for offbeat personalities and material, with talent compensating for pretention, seems to be an off-Broadway venture such as "The Littlest Revue."

All the cast names perform with skill and to offtimes effective results but, by and large, their talents are on a par with their material. It is there that the artisans of the "Little Shows" and the "Garrick Gaieties" had the advantage.

Charlotte Rae is a funny gal, as she has proved in the saloons. Joel Grey who, incidentally, was a cute-looking youngster with his old schnoz (he appears to have bobbed it a bit) is a limbre lad in everything he does. Larry Storch is another vet of the bistros and the image orthicons, as is Dorothy Jarnac. In truth most of the cast seem as flexible for Le Ruban Bleu and the Blue Angel, for Las Vegas and the Copa, and for the vaudfilms and the vaudeos, as in this 2d Ave. legit stand.

Given a takeoff opportunity on the Helen Traubels-gone-Rancho Vegas, Miss Rae makes more of that than when her material is not as potent. Ever the sprite of terpsichore, the physically fluid Dorothy Jarnac makes much of "Opus 9"—a sort of Dali dance routine.

The sketches and numbers are topical but more often cleverer in theme than in execution. The gamut runs from the 3d Ave. "el" to installment aviation tourism; from "The 2d Ave. and 12th St. Rag" to "Give My Regards to Moll St.," from a satire on Dr. Norman Vincent Peale to "the man in the gray flannel space suit"; from a ribald Elizabethan concept (one of the better Duke-Latouche numbers) to UN protocol as regards an amatory princeling in the East 43d St. environs; from Eudora Welty's excellent "Bye-Bye Brevoort" to a N.Y. Times want ad blackout. Then too there are dances from calypso to some forthright and imaginative hoofology.

"The Littlest Revue" holds some bright things but unfortunately not enough of them. *Abel.*

A Doll's House

Greenwich Mews Theatre revival of drama in three acts by Henrik Ibsen. Adapted and staged by Miriam Goldina; setting, Robert Motley; costumes, Ann Howard; lighting, Adrian Hall. At Greenwich Mews, N. Y., May 26, '56. Admission by contribution.

Cast: Leon Van Dike, Maurine Holbert, Charlotte Acheson, Howard Wierum, Miriam Craig, Michael Lewin, James B. McMahon.

Some day an adventuresome writer will usher in a new era in the drama with a play in which a husband will abandon his wife, children and sanctified hearth. Until such time, Henrik Ibsen's "A Doll's House," in which Nora slams the door behind her with a resounding thud, will continue to be the prime example of justified domestic breakup. Since it has been unreasonable to find Ibsen's leaving thinking pretty old hat, it's refreshing that the Greenwich Mews revival escapes being the standard rehash of a "classic."

Miriam Goldina's adaptation can be credited with a good deal of the script's freshness, being relaxedly unhackneyed and, for theatre purposes, a considerable improvement over William Archer's scholarly translation. Miss Goldina's staging, too, has vivacity, although occasionally some of the lesser players succumb to a brooding introspection that fights the generally good tempo.

Luckily, the two principals are competent and unstuffy. As that early emancipated woman, Nora (the time is 1879), Maurine Holbert has the birdlike qualities required, as well as good perception of the sheltered wife's and mother's deeper resources. The actress transposes carefully and movingly from the twinkle-toed, almost scatterbrained, wife of the early scenes to the mature woman able to forsake her home for great principle.

Usually the smug husband is too ridiculously fatuous by present

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Individual Ballots

Individual ballots by the various participants in the annual VARIETY *poll of the N. Y. drama critics were as follows (figures refer to the different classifications):*

Atkinson: 1 Redgrave; 2. Harris; 3. Weede; 4. Sullivan; 5. Quayle; 6. Merkel; 7. None; 8. None; 9. Guthrie; 10. Aronson; 11. Beaton; 12. Loesser; 13. Loesser; 14. None.

Chapman: 1. Griffith; 2. Harris; 3. Harrison; 4. Andrews; 5. Silva; 6. Cilento; 7. Griffith; 8. Winters; 9. Hart; 10. Mielziner; 11. Beaton; 12. Loesser; 13. Lerner; 14. Gazzo.

Colby: 1. Schildkraut-Robinson (split); 2. Walker-Strasberg (split); 3. Harrison; 4. Andrews-Clayton (split); 5. Walston; 6. Medford; 7. Griffith-Hyman (split); 8. Winters; 9. Hart-Kanin (split); 10. Smith-Mielziner (split); 11. Beaton; 12. Loesser; 13. Loesser-Lerner (split); 14. Gazzo-Chayefsky (split).

Coleman: 1. Redgrave; 2. Cooper; 3. Harrison-Weede (split); 4. Andrews-Sullivan (split); 5. Plummer; 6. Mansfield; 7. Griffith; 8. Strasberg; 9. Guthrie; 10. Mielziner; 11. Motley; 12. Loesser; 13. Lerner; 14. Chayefsky.

Cooke: 1. Schildkraut; 2. Strasberg; 3. Harrison; 4. Andrews; 5. Marshall; 6. McGrath; 7. Griffith; 8. Strasberg; 9. Hart; 10. Larkin; 11. Beaton; 12. Loesser; 13. Lerner; 14. None.

Dash: 1. Lahr; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Benoit; 7. Griffith; 8. Strasberg; 9. Clurman; 10. Larkin; 11. Beaton; 12. Loesser; 13. Lerner; 14. Denker-Berkey.

Gaver: 1. Quayle; 2. Strasberg; 3. Harrison; 4. Andrews; 5. Plummer; 6. Cilento; 7. None; 8. None; 9 Guthrie; 10. Elson; 11. Beaton; 12. Loewe; 13. Lerner; 14. Chayefsky.

Gibbs: 1. Lunt; 2. Gordon; 3. Harrison; 4. Andrews; 5. Holloway; 6 Herlie; 7. Griffith; 8. Strasberg; 9. Hart; 10. Aronson; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Hawkins: 1. Lahr; 2. Gordon; 3. Harrison; 4. Andrews; 5. Franciosa; 6. McLerie; 7. None; 8. None; 9. Kanin; 10. None; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Hewes: 1. Hyman; 2. McKenna; 3. Harrison; 4. Andrews; 5. Gilford-Franciosa (split); 6. Pollock; 7. Epstein; 8. Strasberg; 9. Kanin; 10. Aronson; 11. Colt; 12. Loewe; 13. Lerner; 14. Chayefsky.

Keating: 1. Hyman; 2. Harris; 3. Harrison; 4. Andrews; 5. Epstein; 6. Marshall; 7. Dillman; 8. Strasberg; 9. Hart; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Kerr: 1. Lahr; 2, Herlie; 3. Harrison; 4, Andrews; 5. Balsam; 6. Johnson; 7. Carlin; 8. Strasberg; 9. Kanin; 10. Mielziner; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

McClain: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Cilento; 7. Griffith; 8. None; 9. Hart; 10. Larkin; 11. Beaton; 12. Loesser; 13. Loesser; 14. Chayefsky.

Watts: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Balsam; 6. Marshall; 7. Weaver; 8. Stevens; 9. Berghof; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Rosten.

Wenning: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Marshall; 7. Griffith; 8. Strasberg; 9. Guthrie; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Chayefsky.

Previous Winners

Previous years' choices by the N. Y. drama critics as "best performance" included:

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.

Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").

Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").

Actress: Judith Anderson ("Macbeth").

1942-43

Actor: Elliott Nugent ("Voice of the Turtle").

Actress: Margaret Sullavan ("Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").

Femme in Musical: Mary Martin ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").

Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").

Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

1945-46

Actor: Laurence Olivier (Old Vic).

Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").

Femme in Musical: Ethel Merman ("Annie Get Your Gun").

1946-47

Actor: Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").

1947-48

Actor: Paul Kelly ("Command Decision").

Actress: Judith Anderson ("Medea").

Male in Musical: Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U.S.A.").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").

Actress: Martita Hunt ("Madwoman of Chaillot").

Male in Musical: Ezio Pinza ("South Pacific").

Femme in Musical: Mary Martin ("South Pacific").

1949-50

Actor: Alec Guinness ("Cocktail Party").

Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("The Consul").

1950-51

Actor: Claude Rains ("Darkness at Noon").

(Actress: Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").

Femme in Musical: Shirley Booth ("Tree Grows in Brooklyn").

1951-52

Actor: Jose Ferrer ("The Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

1952-53

Actor: Victor Moore ("On Borrowed Time").

Actress: Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer"), tied.

Male in Musical: Jack Whiting ("Hazel Flagg").

Femme in Musical: Rosalind Russell ("Wonderful Town").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").

Actress: Tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").

Male in Musical: Alfred Drake ("Kismet").

Femme in Musical: Tie between

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Algren In From Chicago

Nelson Algren, whose novel, "The Man with the Golden Arm," is the basis for Jack Kirkland's dramatization current at the Cherry Lane Theatre, N. Y., arrived last Friday (25) from Chicago to see the play and spend several days. His now novel, "A Walk on the Wild Side," was published last week.

The United Artists film edition of "Arm" was released several months ago.

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1955-56 legit season:

1. Best Performance by an Actor in a Leading Part in a Straight Play

Michael Redgrave ("Tiger at the Gates") 5
Bert Lahr ("Waiting for Godot") 3
Earle Hyman ("Mr. Johnson") 2
Joseph Shildkraut ("Diary of Anne Frank") 1½
Andy Griffith ("No Time for Sergeants") 1
Anthony Quayle ("Tamburlaine the Great") 1
Alfred Lunt ("Great Sebastians") 1
Edward G. Robinson ("Middle of the Night") ..... ½

2. Best Performance by an Actress in a Leading Part in a Straight Play

Julie Harris ("Lark") 7
Ruth Gordon ("Matchmaker") 2
Susan Strasberg ("Diary of Anne Frank") 2
Gladys Cooper ("Chalk Garden") 1
Eileen Herlie ("Matchmaker") 1
Siobhan McKenna ("Chalk Garden") 1
Nancy Walker ("Fallen Angels") 1

3. Best Male Performance in a Musical

Rex Harrison ("My Fair Lady") 13½
Robert Weede ("Most Happy Fella") 1½

4. Best Femme Performance in a Musical

Julie Andrews ("My Fair Lady") 13
Jo Sullivan ("Most Happy Fella") 1½
Jan Clayton ("King and I") ..... ½

5. Best Performance by an Actor in a Supporting Part (Straight Play or Musical)

Anthony Franciosa ("Hatful of Rain") 4½
Martin Balsam ("Middle of the Night") 2
Christopher Plummer ("Lark") 2
Alvin Epstein ("Waiting for Godot") 1
Stanley Holloway ("My Fair Lady") 1
E. G. Marshall ("Red Roses for Me") 1
Ray Walston ("Damn Yankees") 1
Henry Silva ("Hatful of Rain") 1
Anthony Quayle ("Tamburlaine the Great") 1
Jack Gilford ("Diary of Anne Frank") ..... ½

6. Best Performance by an Actress in a Supporting Part (Straight Play or Musical)

Diane Cilento ("Tiger at the Gates") 3
Sarah Marshall ("Ponder Heart") 3
Patricia Benoit ("Time Limit") 1
Eileen Herlie ("Matchmaker") 1
Susan Johnson ("Most Happy Fella") 1
Jayne Mansfield ("Will Success Spoil Rock Hunter") 1
Kay Medford ("Wake Up Darling") 1
Una Merkel ("Ponder Heart") 1
Leueen McGrath ("Tiger at the Gates") 1
Allyn McLerie ("Time Limit") 1
Nancy Pollack ("Middle of the Night") 1

7. Most Promising Actor

Andy Griffith ("No Time for Sergeants") 7½
Thomas Carlin ("Time Limit") 1
Bradford Dillon ("Third Person") 1
Alvin Epstein ("Waiting for Godot") 1
Fritz Weaver ("Chalk Garden") 1
Earle Hyman ("Mr. Johnson") ..... ½

8. Most Promising Actress

Susan Strasberg ("Diary of Anne Frank") 8
Shelley Winters ("Hatful of Rain") 2
Inger Stevens ("Debut") 1

9. Best Director

Moss Hart ("My Fair Lady") 5½
Tyrone Guthrie ("Matchmaker," "Tamburlaine," "Six Characters") 4
Garson Kanin ("Anne Frank") 3½
Harold Clurman ("Tiger at the Gates") 1
Herbert Berghof ("Waiting for Godot") 1

10. Best Scene Designer

Jo Mielziner ("Lark," "Most Happy Fella") 3½
Oliver Smith ("Fair Lady") 3½
Boris Aronson ("View from the Bridge") 3
Peter Larkin ("No Time for Sergeants") 3
Charles Elson ("The Lovers") 1

11. Best Costume Designer

Cecil Beaton ("My Fair Lady," "Little Glass Clock") 13
Alvin Colt ("Month in the Country") 1
Motley ("Most Happy Fella") 1

12. Best Composer

Frederick Lowe ("My Fair Lady") 8
Frank Loesser ("Most Happy Fella") 7

13. Best Lyricist

Alan Jay Lerner ("My Fair Lady") 12½
Frank Loesser ("Most Happy Fella") 2½

14. Most Promising Playwright

Paddy Chayefsky ("Middle of the Night") 5½
Michael Gazzo ("Hatful of Rain") 5½
Henry Denker & Ralph Berkey ("Time Limit") 1
Norman Rosten ("Mr. Johnson") 1

(Critics participating in this year's poll are Brooks Atkinson, Times; John Chapman, News; Ethel Colby, Journal of Commerce; Robert Coleman, Mirror; Richard P. Cooke, Wall Street Journal; Tom Dash, Women's Wear Daily; Jack Gaver, United Press; Wolcott Gibbs, New Yorker; William Hawkins, World-Telegram; Henry Hewes, Saturday Review; Jack Keating, Cue; Walter F. Kerr, Herald Tribune; John McClain, Journal-American; Richard Watts Jr., Post; Tom Wenning, Newsweek).

Crix Tap

Continued from page 2

Anthony Franciosa nabbing the lead spot for his performance in "Hatful of Rain." There was also a wide difference of opinion over the best supporting actress. The balloting covered 11 femmes, with Diane Cilento ("Tiger") and Sarah Marshall ("Ponder Heart") topping the list with an equal number of votes.

Andy Griffith, of "No Time for Sergeants," was picked as the most promising actor, while Susan Strasberg was selected as the most promising actress. Five other actors were mentioned in the former category, while votes were cast for two other actresses in the latter division.

Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful") tied as the most promising playwrights. There were only two other selections made in this category.

Ballots were turned in by 15 critics. The voting was complete in all categories except the most promising actor, most promising actress, best scene designer and most promising playwright. There were only two instances where different critics cited the same performer for a lead performance and a supporting assignment.

Marty May has been brought from his home on the Coast to take over for four or five weeks as the baseball manager in the Broadway company of "Damn Yankees," as sub for **Russ Brown**, who's in Flower Hospital, N. Y., for treatment for an ulcer. Understudy **Al Lanti**, who regularly portrays one of the ball players in the musical, has been going on temporarily as the manager.

1955-56 Broadway Season

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (R) Revue, (MC) Musical Comedy, (MD) Musical Drama, (Rep.) Repertory, (Panto.) Pantomime. Asterisk indicates show is still running.

HITS
(8)

Desk Set (C)*
Diary of Anne Frank (D)*
Great Sebastians (CD)*
Hatful of Rain (D)*
Janus (C)*
Matchmaker (C)*
No Time for Sergeants (C)*
Tiger at the Gates (D)

STATUS NOT YET DETERMINED
(10)

Fallen Angels (C)*
Lark (D)*
Middle of the Night (D)*
Most Happy Fella (MD)*
Mr. Wonderful (MC)*
My Fair Lady (MC)*
Pipe Dream (MD)*
Ponder Heart (C)*
Waiting for Godot (CD)*
Will Success Spoil Rock Hunter (C)*

FAILURES
(27)

Affair of Honor (C)
Almost Crazy (R)
Catch a Star (R)
Chalk Garden (CD)
Day by the Sea (D)
Deadfall (D)
Debut (C)
Goodbye Again (C)
Heavenly Twins (C)
Hot Corner (C)
Innkeepers (D)
Island of Goats (D)
Joyce Grenfell Requests the Pleasure (R)
Little Glass Clock (C)
Lovers (D)
Mister Johnson (D)
Red Roses for Me (D)
Righteous Are Bold (D)
Roomful of Roses (D)
Someone Waiting (D)
Tamburlaine the Great (D)
Time Limit (D)
Vamp (MC)
View from the Bridge (D)
Wake Up, Darling (C)
Wooden Dish (D)
Young and Beautiful (D)

SPECIAL, MISCELLANEOUS (UNRATED)
(11)

Carmen Jones (MD)*
Comedie Francaise (Rep.)
D'Oyly Carte Opera (MC-Rep.)
Henry IV (D)
King and I (MD)
King Lear (D)
Kiss Me, Kate (MC)
Marcel Marceau (Panto.)
Othello (D)
Skin of Our Teeth (CD)
Streetcar Named Desire (D)

CLOSED DURING TRYOUT TOUR
(7)

Amazing Adele (MC)
Dancing in the Chequered Shade (CD)
Quiet Place (D)
Reuben Reuben (MC)
Strip for Action (MC)
Top Man (D)
Ziegfeld Follies (R)

CLOSED IN REHEARSAL

Pleasure Dome (R)

LAST SEASON SHOWS, SINCE CLARIFIED

Hits

Damn Yankees (MC)*
Inherit the Wind (D)*
Plain and Fancy (MC)
Silk Stockings (MC)

Failures

Ankles Aweigh (MC)
Desperate Hours (D)
Quadrille (C)
Seventh Heaven (MC)

OTHER HITS RUNNING AT END OF LAST SEASON

Anastasia (D) (1954-55)
Anniversary Waltz (C) (1953-54)
Bad Seed (D) (1954-55)
Boy Friend (MC) (1954-55)
Bus Stop (CD) (1954-55)
Can-Can (1952-53)
Cat on a Hot Tin Roof (D) (1954-55)*
Fanny (MD) (1954-55)*
Pajama Game (MC) (1953-54)*
Seven Year Itch (C) (1952-53)
Tea and Sympathy (D) (1953-54)
Teahouse of the August Moon (C) (1953-54)
Three for Tonight (R) (1954-55)
Witness for the Prosecution (D) (1954-55)*

Legit Bits

Gretchen Wyler, featured dancer in the touring "Silk Stockings," will miss two performances of the musical July 7 to fly to her home at Bartlesville, Okla., to be married to **Sheppard Coleman**, first cellist with "Most Happy Fella." He's flying out for the ceremony and right back to the Broadway show.

Theodore Bikel, who plays Robert de Beaudricourt in "The Lark," has cut an album, titled "An Actor's Holiday," of 22 folk songs in 10 languages for Elektra Records. He accompanies himself on a guitar.

Edward Padula, general stage manager for "No Time For Sergeants,' left yesterday (Tues.) for Dallas, where the touring edition of the **Ira Levin-Mac Hyham** comedy opens June 11 for a two-week engagement. He's production supervisor on the tourer.

Howard Atlee, apprentice with **Michel Mok**, pressagent of "Pipe Dream," leave this week to become pub rep for the Camden Hills (Me.) Summer Theatre.

Tony Gardell, a singer with "Silk Stockings," has signed a five-year contract with Cavalier Records, in San Francisco, and his first release of folk songs, with his own guitar accompaniment, is due in August.

Monty Shaff, general manager for Feuer & Martin, planed to the Coast last week to checkup the performances of "Silk Stockings" and "Boy Friend."

Maynard Morris, of the Music Corp. of America legit department, on a four weeks' vacation in Spain, France, Germany and England.

Richard Ott and **Pierre Cossette** will produce "The Happy Dollar," musical by **Lee Falk** with music and lyrics by **William Friml** and **John LaTouche**, at Las Palmas Theatre, Hollywood June 27. The

Sheppard Kerman, currently appearing on Broadway in "Great Sebastians," has peddled his script, "Taxi to the Moon," to NBC-TV for production next Friday (1) on the net's "Matinee Theatre." He's also working on a legit adaptation of **Delmar Jackson's** novel, "The Cut of the Axe." show was done two years ago at the Houston Playhouse.

Gloria Jane Stroock, actress-daughter of Brooks Costume Co. prez **James E. Stroock** and designer **Bianca Stroock**, will be married this summer to film-tv scripter **Leonard B. Stern**.

Legit-tv actor **James Daly** will receive an honorary degree June 11 from Cornell College, Mt. Vernon, Ia., in recognition of his "distinct contribution to our national life in the field of the fine arts."

Actress-manager **Katharine Cornell** and her producer-director husband **Guthrie McClintic** will be awarded honorary doctor of letters degrees June 11 by Kenyon College, at Gambier, O.

Helen Gallagher, who exits her costarring assignment in the Broadway production of "Pajama Game" next Saturday (26), will appear as the femme lead in **Jules Pfeiffer's** touring edition of "Bus Stop," opening July 15 in Chicago.

Scott Michel's "Sixth Finger in a Five-Finger Glove," originally titled "The Muddle-Brain," is scheduled for Broadway production next October by **Gertrude Caplin** and **Thelma Fingar**, with **Harald Bromley** staging and **Paul Morrison** designing the sets.

Elliott Nugent will star in **Joseph Kramm's** "Build With One Hand," scheduled for a mid-November Broadway preem by the Playwrights Co.

Richard Astor, formerly with Stanley Warner Cinerama Corp. and producer of "Queen After Death," a recent "sideshow" presentation at the off-Broadway Phoenix Theatre, has joined the Henry C. Brown agency as assistant to **Harriet Kaplan**.

PROFESSIONALS DON'T

Behave Beastly to Critics — Echo To Shubert Boston Fuss

At the recent Congressional committee hearing in Washington on the subject of alleged attempts by the Shuberts to control critical comment on shows playing their theatres, one of the principal witnesses was Elliot Norton, Boston Post critic whose removal from the Shubert press list in Boston touched off the entire investigation.

The aisle-sitter told committee members that immediately after the Shubert action against him, he had received a telephone call from a representative of the Playwrights Co., whose production of "Ponder Heart" he had panned, thereby igniting J. J. Shubert, who had long been steaming over what he considered Norton's severe notices.

The call was to assure Norton that the Playwrights had had nothing to do with, or even been informed in advance of the Shubert retaliation. "After all," the caller explained, "*we're* pros."

Season Total Gross

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D'Oyly Carte and Comedie Francaise imports and the City Center presentations of "Streetcar Named Desire," "King and I" and Marcel Marceau were other top coin-getters. The Broadway total, incidentally, also takes in the Phoenix Theatre productions.

Principal road money-makers were the two touring companies of "Teahouse of the August Moon," plus the post-Broadway tour of the N. Y. production. Also the post-Broadway hikes of "Plain and Fancy," "Bad Seed" and "Silk Stockings." The second companies of "Pajama Game" and "Damn Yankees" also piled up hefty ticket sales, while the recent Los Angeles production of "Rosalinda" nabbed quick returns. The pre-Broadway treks of "Wonderful," "Lady" and "Fella" were other top grossers.

Hinterland houses showcased 103 productions during the '55-'56 season for a total of 864 playing weeks. The tally on road shows the previous semester was 94 for a total of 879 playing weeks. The '55-'56 rundown included 11 holdovers from the previous season, 43 pre-Broadway tryouts, 24 touring productions (including post-Broadway hikes), eight tryout flops and 17 Coast productions.

Of the road lineup, eight of the touring entries (including two from the previous season) are still running, as are three of the Coast entries. Two other shows are on pre-Broadway hikes. The Broadway lineup includes six holdovers from previous seasons and 19 of the '55-'56 entries.

The comparative gross totals, with playing weeks in parenthesis, for Broadway for the last nine seasons have been as follows:

'47-'48	$28,826,500	(1,325)
'48-'49	$28,840,700	(1,231)
'49-'50	$28,614,500	(1,156)
'50-'51	$27,886,000	(1,139)
'51-'52	$29,223,000	(1,072)
'52-'53	$26,126,400	(1,012)
'53-'54	$30,169,200	(1,081)
'54-'55	$32,087,800	(1,139)
'55-'56	$35,353,100	(1,239)

The comparative gross totals, with playing weeks in parenthesis, for the road for the last eight seasons have been as follows:

'48-'49	$23,657,900	(1,152)
'49-'50	$20,401,300	(1,019)
50-'51	$20,330,600	(913)
'51-'52	$18,827,900	(829)
'52-'53	$23,417,600	(1,036)
'53-'54	$17,623,200	(794)
'54-'55	$21,122,000	(879)
'55-'56	$22,853,500	(864)

Best B'way Season

Continued from page 55

deal for the tv rights), "Time Limit" and "Affair of Honor."

Notable personal clicks have been registered in the author and composer field by Christopher Fry-Jean Giraudoux, Frances Goodrich and Albert Hackett-Anne Frank, Ira Levin-Mac Hyman, Enid Bagnold, Michael V. Gazzo, Lillian Hellman-Jean Anouilh, Carolyn Green, Paddy Chayefsky, and Alan Jay Lerner and Frederick Loewe.

In the actor and singer field, outstanding hits (figuring critical and popular reaction) have been made by Helen Hayes, Michael Redgrave, Marcel Marceau, Joseph Schildkraut, Susan Strasberg, Joyce Grenfell, Andy Griffith, Shirley Booth, Siobhan McKenna, Shelley Winters, Julie Harris, Margaret Sullavan, Robert Preston, Ruth Gordon, Eileen Herlie, Alfred Lunt and Lynn Fontanne, Nancy Walker, Anthony Quayle, Edward G. Robinson, David Wayne, Rex Harrison, Julie Andrews, Earle Hyman, Bert Lahr, Robert Weede and Jan Clayton.

Top directorial stints have been turned in by Harold Clurman, Garson Kanin, Tyrone Guthrie and Moss Hart. Standout producers, taking into account not merely boxoffice success, but creative judgment, taste and conviction, have been Kermit Bloomgarden (also in partnership with Lynn Loesser), Herman Levin, Robert L. Joseph, Maurice Evans (in partnership with Emmett Rogers), Irene M. Selznick, Jay Julien, and David Merrick (in partnership with the Theatre Guild).

Despite the inevitable tendency toward yes-and-no straddles in some cases, the critics generally have risen to the challenge of an unusual season. As usual, Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, have set the standard in readability, style, clarity, perception and discrimination.

Barbara Ashley will sing the role of Lady Thiang in "King and I" at the Pitt Civic Light Opera the week of July 2, then Lalume in "Kismet" the week of July 16.

B'way Production Breakdown

	'51-'52	'52-'53	'53-'54	'54-'55	'55-'56
Total Number of Shows	73	54	59	63	56
Plays	60	42	47	42	43
New	45	31	41	34	34
Revivals	15	9	6	8	9
Adaptations	11	5	7	13	8
Imports	10	8	10	9	14
Foreign Language	1	2	1	0	1
Return Shows	2	0	0	0	0
Musicals	13	12	11	19	12
New	9	10	9	14	8
Revival	4	2	2	5	4
Adaptations	3	6	3	7	3
Imports	0	0	0	1	2
Return Shows	1	0	1	0	0
Miscellaneous	0	0	1	2	1

Complainants Severely Hit, Must Pay Full Fees for Flimsy Suit

The copyright infringement suit over "No Time For Sergeants" was tossed out of court last week, with the plaintiffs liable for costs and attorney fees. Judge William B. Herlands granted a defense motion for dismissal with the consent of the plaintiffs. The case was in N. Y. Federal Court.

Named as defendants were producers Maurice Evans and Emmett Rodgers, playwright Ira Levin, original novelist Mac Hyman and the publisher of the book, Random House. Plaintiffs were Sherwin S. Cloth, author of a magazine which "Sergeants" was claimed to have been infringed, and Lev Gleason Publications, publisher of a mag called Reader's Scope.

In moving for dismissal of the suit, the defendants' attorney, Thomas A. Shaw, of Breed, Abbott & Morgan, argued, "This action bears all the earmarks of an utterly unmeritorious and reckless action brought for the purpose of harassing the defendants." The costs in the case amount to something over $200, and a total of about $7,500 in fees for the various defendants' attorneys.

The defense brief asking summary dismissal of the suit noted that the latrine joke which was the sole basis for the infringement claim is in the public domain, having been not only in common circulation in the Army during World War II, but having appeared in print in a training camp publication and been used onstage in an Army show. The brief also pointed out that Cloth's mag sketch did not appear in the issue of Reader's Scope as alleged.

In addition, it was brought out, plaintiff Lev Gleason was unable to produce a single copy of the magazine, although one was photostated from the N. Y. Public Library and another is said to exist in the Library of Congress. It was also noted that Cloth had disposed of all rights to the mag sketch to Reader's Scope and was therefore not an interested party in the suit, that Gleason had known little about the action and had never read the "Sergeants" book or seen the play.

Both Levin and Hyman had sworn that they had never seen Cloth's mag sketch or seen or heard of Reader's Scope magazine. Cloth is said to be a freelance author and gag man. His attorney is Andrew J. Feinman.

The infringement suit against "Sergeants" is more or less similar to numerous other such abortive actions against successful Broadway plays in recent years. Some of the others have involved "Tea and Sympathy," "State of the Union," "Man Who Came to Dinner." There have been no known claims of the sort involving payment of damages or settlement, but in several instances the plaintiffs have pleaded poverty to avoid assessment for costs and attorney fees.

P.A.s' Musical Chairs

Pressagents Leo Freedman and Abner Klipstein are staggering their vacation schedules this summer. Freedman planes June 4 for a motor tour of Normandy and Brittany. He's due back Aug. 1.

Klipstein, currently handling press for the N. Y. City Center's spring musical comedy season, will sub for Freedman as p.a. of "Middle of the Night." As required by union rules, he'll have an associate for the double-show period, and Ted Goldsmith is slated to take the assignment, resigning his present assignment with the pre-Broadway tryout, "Thieves' Paradise," to do so.

For the latter part of the summer, Goldsmith will publicize the Pittsburgh Civic Light Opera season. If the City Center musical comedy series extends beyond its scheduled closing June 17, Klipstein will have to get another associate to replace Goldsmith, as "Middle of the Night" will continue through June 30, when it lays off to give star Edward G. Robinson a vacation.

Meanwhile, Klipstein has booked flight July 29 for a vacation in Israel, returning Sept. 3.

S.F. Ballet, G&S Feature Schedule at Corning, N.Y.

Rochester, May 29.

Co-producers Omar K. Lerman and Dorothy Chernuck have announced an expanded, festival-type program for their third summer season at the Corning Glass Theatre, Corning, N. Y.

Topping the schedule is the first eastern U. S. performance of the San Francisco Ballet prior to its three-week stand at Jacob's Pillow. Other specials on the 10-week schedule include a Gilbert & Sullivan production with 2 members of the D'Oyly Carte Opera Co.; folk singer Richard Dyer-Bennett with the Eva Jessye Choir; The Princetonians, a new jazz group, and, tentatively, Chester Morris in "The Desperate Hours."

Filling out the season will be one-week stock productions of "Where's Charlie," "Bus Stop," "Tea and Sympathy," "Anastasia," "Anniversary Waltz," and "Tender Trap."

Elliot Norton, Boston Post drama critic, will be among 13 persons to receive honorary degrees June 12 from Suffolk U. for "unusual services in their respective professions." Presentations will be at commencement exercises at the Boston Opera House.

Off-Broadway Shows

The Littlest Revue

Phoenix Theatre (T Edward Hambleton & Norris Houghton), by arrangement with Ben Bagley, presents two-act revue (29 scenes,) conceived, cast and assembled by Ben Bagley. Features Beverley Bozeman, Joel Grey, Tammy Grimes, Dorothy Jarnac, George Marcy, Tommy Morton, Charlotte Rae, Larry Storch. Songs mostly by Ogden Nash and Vernon Duke plus John Latouche, Kenward Elmslie, Sol Berkowitz, Sheldon Harnick, Lee Adams, Charles Strouse, John Strauss, Sidney Shaw, Edward Sauter, Sammy Cahn & Michael Brown; sketches by Nat Hiken & Billy Friedberg; Eudora Welty, Don Meyer, Mike Stewart, George Baxt, Bud McCreery, Allan Manings & Bob Van Scoyk. Directed by Paul Lammers; dances, Charles Weidman; settings, Klaus Holm; costumes, Alvin Colt; musical director, Will Irvin; orchestrations, John Strauss. Opened May 22, '56; $3.45 top.

"The Littlest Revue" just misses being really a big show. Result is a big "E" for effort and an "N" for "nervous hit." It has many bright things, mostly clever people but somehow doesn't have the socko b.o. impact necessary to consummate producer Ben Bagley's ambitions to "bring this one uptown." Even in its present off-Broadway environs it will enjoy mixed audience and boxoffice reactions.

For some reason a revue appears to be one of the most hazardous latterday legit undetakings. In the era of the Cohan revues and the sundry "Passing Shows" (under the Shuberts' aegis) the standards weren't as high as when Dwight Deere Wiman and Tom Weatherly started ushering in the "Little Shows." These were an extension of what two bright young men off a Morningside Heights campus, Lorenz Hart and Richard Rodgers, essayed with their first and second "Garrick Gaieties."

Thereafter it became an almost loaded Broadway challenge to essay a revue. Even with Beatrice Lillie and Jack Haley "Inside USA" was not on solid paydirt ground.

So the safest formula for offbeat personalities and material, with talent compensating for pretention, seems to be an off-Broadway venture such as "The Littlest Revue."

All the cast names perform with skill and, to ofttimes effective results, but, by and large, their talents are on a par with their material. It is there that the artisans of the "Little Shows" and the "Garrick Gaieties" had the advantage.

Charlotte Rae is a funny gal, as she has proved in the saloons. Joel Grey who, incidentally, was a cute-looking youngster with his old schnoz (he appears to have bobbed it a bit) is a limbre lad in everything he does. Larry Storch is another vet of the bistros and the image orthicons, as is Dorothy Jarnac. In truth most of the cast seem as flexible for Le Ruban Bleu and the Blue Angel, for Las Vegas and the Copa, and for the vaudfilms and the vaudeos, as in this 2d Ave. legit stand.

Given a takeoff opportunity on the Helen Traubels-gone-Rancho Vegas, Miss Rae makes more of that than when her material is not as potent. Ever the sprite of terpsichore, the physically fluid Dorothy Jarnac makes much of "Opus 9"—a sort of Dali dance routine.

The sketches and numbers are topical but more often cleverer in theme than in execution. The gamut runs from the 3d Ave. "el" to installment aviation tourism; from "The 2d Ave. and 12th St. Rag" to "Give My Regards to Mott St.," from a satire on Dr. Norman Vincent Peale to "the man in the gray flannel space suit"; from a ribald Elizabethan concept (one of the better Duke-Latouche numbers) to UN protocol as regards an amatory princeling in the East 43d St. environs; from Eudora Welty's excellent "Bye-Bye Brevoort" to a N.Y. Times want ad blackout. Then too there are dances from calypso to some fortnight and imaginative hoofology.

"The Littlest Revue" holds some bright things but unfortunately not enough of them. *Abel.*

A Doll's House

Greenwich Mews Theatre revival of drama in three acts by Henrik Ibsen. Adapted and staged by Miriam Goldina; setting, Robert Motley; costumes, Ann Howard; lighting, Adrian Hall. At Greenwich Mews, N. Y., May 26, '56. Admission by contribution.

Cast: Leon Van Dike, Maurine Holbert, Charlotte Acheson, Howard Wierum, Miriam Craig, Michael Lewin, James B. McMahon.

Some day an adventuresome writer will usher in a new era in the drama with a play in which a husband will abandon his wife, children and sanctified hearth. Until such time, Henrik Ibsen's "A Doll's House," in which Nora slams the door behind her with a resounding thud, will continue to be the prime example of justified domestic breakup. Since it has become fashionable to find Ibsen's once-daring thinking pretty old hat, it's refreshing that the Greenwich Mews revival escapes being the standard rehash of a "classic."

Miriam Goldina's adaptation can be credited with a good deal of the script's freshness, being relaxedly unhackneyed and, for theatre purposes, a considerable improvement over William Archer's scholarly translation. Miss Goldina's staging, too, has vivacity, although occasionally some of the lesser players succumb to a brooding introspection that fights the generally good tempo.

Luckily, the two principals are competent and unstuffy. As that early emancipated woman, Nora (the time is 1879), Maurine Holbert has the birdlike qualities required, as well as good perception of the sheltered wife's and mother's deeper resources. The actress transposes carefully and movingly from the twinkle-toed, almost scatterbrained, wife of the early scenes to the mature woman able to forsake her home for great principle.

Usually the smug husband is too ridiculously fatuous by present

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Individual Ballots

Individual ballots by the various participants in the annual VARIETY *poll of the N. Y. drama critics were as follows (figures refer to the different classifications):*

Atkinson: 1 Redgrave; 2. Harris; 3. Weede; 4. Sullivan; 5. Quayle; 6. Merkel; 7. None; 8. None; 9. Guthrie; 10. Aronson; 11. Beaton; 12. Loesser; 13. Loesser; 14. None.

Chapman: 1. Griffith; 2. Harris; 3. Harrison; 4. Andrews; 5. Silva; 6. Cilento; 7. Griffith; 8. Winters; 9. Hart; 10. Mielziner; 11. Beaton; 12. Loesser; 13. Lerner; 14. Gazzo.

Colby: 1. Schildkraut - Robinson (split); 2. Walker-Strasberg (split); 3. Harrison; 4. Andrews-Clayton (split); 5. Walston; 6. Medford; 7. Griffith-Hyman (split); 8. Winters; 9. Hart-Kanin (split); 10. Smith-Mielziner (split); 11. Beaton; 12. Loesser; 13. Loesser-Lerner (split); 14. Gazzo-Chayefsky (split).

Coleman: 1. Redgrave; 2. Cooper; 3. Harrison-Weede (split); 4. Andrews-Sullivan (split); 5. Plummer; 6. Mansfield; 7. Griffith; 8. Strasberg; 9. Guthrie; 10. Mielziner; 11. Motley; 12. Loesser; 13. Lerner; 14. Chayefsky.

Cooke: 1. Schildkraut; 2. Strasberg; 3. Harrison; 4. Andrews; 5. Marshall; 6. McGrath; 7. Griffith; 8. Strasberg; 9. Hart; 10. Larkin; 11. Beaton; 12. Loesser; 13. Lerner; 14. None.

Dash: 1. Lahr; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Benoit; 7. Griffith; 8. Strasberg; 9. Clurman; 10. Larkin; 11. Beaton; 12. Loesser; 13. Lerner; 14. Denker-Berkey.

Gaver: 1. Quayle; 2. Strasberg; 3. Harrison; 4. Andrews; 5. Plummer; 6. Cilento; 7. None; 8. None; 9. Guthrie; 10. Elson; 11. Beaton; 12. Loewe; 13. Lerner; 14. Chayefsky.

Gibbs: 1. Lunt; 2. Gordon; 3. Harrison; 4. Andrews; 5. Holloway; 6. Herlie; 7. Griffith; 8. Strasberg; 9. Hart; 10. Aronson; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Hawkins: 1. Lahr; 2. Gordon; 3. Harrison; 4. Andrews; 5. Franciosa; 6. McLerie; 7. None; 8. None; 9. Kanin; 10. None; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Hewes: 1. Hyman; 2. McKenna; 3. Harrison; 4. Andrews; 5. Gilford-Franciosa (split); 6. Pollock; 7. Epstein; 8. Strasberg; 9. Kanin; 10. Aronson; 11. Colt; 12. Loewe; 13. Lerner; 14. Chayefsky.

Keating: 1. Hyman; 2. Harris; 3. Harrison; 4. Andrews; 5. Epstein; 6. Marshall; 7. Dillman; 8. Strasberg; 9. Hart; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

Kerr: 1. Lahr; 2, Herlie; 3. Harrison; 4, Andrews; 5. Balsam; 6. Johnson; 7. Carlin; 8. Strasberg; 9. Kanin; 10. Mielziner; 11. Beaton; 12. Loewe; 13. Lerner; 14. Gazzo.

McClain: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Cilento; 7. Griffith; 8. None; 9. Hart; 10. Larkin; 11. Beaton; 12. Loesser; 13. Loesser; 14. Chayefsky.

Watts: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Balsam; 6. Marshall; 7. Weaver; 8. Stevens; 9. Berghof; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Rosten.

Wenning: 1. Redgrave; 2. Harris; 3. Harrison; 4. Andrews; 5. Franciosa; 6. Marshall; 7. Griffith; 8. Strasberg; 9. Guthrie; 10. Smith; 11. Beaton; 12. Loewe; 13. Lerner; 14. Chayefsky.

Previous Winners

Previous years' choices by the N. Y. drama critics as "best performance" included:

1939-40

Actor: Alfred Lunt ("There Shall Be No Night") and Barry Fitzgerald ("Juno and the Paycock"), tied.

Actress: Sara Allgood ("Paycock").

1940-41

Actor: Paul Lukas ("Watch on the Rhine").

Actress: Gertrude Lawrence ("Lady in the Dark").

1941-42

Actor: Burgess Meredith ("Candida").

Actress: Judith Anderson ("Macbeth").

1942-43

Actor: Elliott Nugent ("Voice of the Turtle").

Actress: Margaret Sullavan ("Turtle").

Male in Musical: Bobby Clark ("Mexican Hayride").

Femme in Musical: Mary Martin ("One Touch of Venus").

1944-45

Actor: Frank Fay ("Harvey").

Actress: Laurette Taylor ("Glass Menagerie").

Male in Musical: John Raitt ("Carousel").

Femme in Musical: Beatrice Lillie ("Seven Lively Arts").

1945-46

Actor: Laurence Olivier (Old Vic).

Actress: Betty Field ("Dream Girl").

Male in Musical: Ray Bolger ("Three to Make Ready").

Femme in Musical: Ethel Merman ("Annie Get Your Gun").

1946-47

Actor: Dudley Digges ("Iceman Cometh") and Fredric March ("Years Ago").

Actress: Ingrid Bergman ("Joan of Lorraine").

Male in Musical: Bobby Clark ("Would-Be Gentleman").

Femme in Musical: Marion Bell ("Brigadoon").

1947-48

Actor: Paul Kelly ("Command Decision").

Actress: Judith Anderson ("Medea").

Male in Musical: Paul Hartman ("Angel in the Wings") and Jack McCauley ("High Button Shoes").

Femme in Musical: Beatrice Lillie ("Inside U.S.A.").

1948-49

Actor: Lee J. Cobb ("Death of a Salesman").

Actress: Martita Hunt ("Madwoman of Chaillot").

Male in Musical: Ezio Pinza ("South Pacific").

Femme in Musical: Mary Martin ("South Pacific").

1949-50

Actor: Alec Guinness ("Cocktail Party").

Actress: Shirley Booth ("Come Back, Little Sheba").

Male in Musical: George Guetary ("Arms and the Girl") and Todd Duncan ("Lost in the Stars").

Femme in Musical: Patricia Neway ("The Consul").

1950-51

Actor: Claude Rains ("Darkness at Noon").

(Actress: Uta Hagen ("Country Girl") and Maureen Stapleton ("Rose Tattoo").

Male in Musical: Yul Brynner ("King and I").

Femme in Musical: Shirley Booth ("Tree Grows in Brooklyn").

1951-52

Actor: Jose Ferrer ("The Shrike").

Actress: Julie Harris ("I Am a Camera").

Male in Musical: Phil Silvers ("Top Banana").

Femme in Musical: Vivienne Segal ("Pal Joey").

1952-53

Actor: Victor Moore ("On Borrowed Time").

Actress: Shirley Booth ("Time of the Cuckoo") and Geraldine Page ("Mid-Summer"), tied.

Male in Musical: Jack Whiting ("Hazel Flagg").

Femme in Musical: Rosalind Russell ("Wonderful Town").

1953-54

Actor: Lloyd Nolan ("Caine Mutiny Court Martial").

Actress: Tie between Audrey Hepburn ("Ondine") and Deborah Kerr ("Tea and Sympathy").

Male in Musical: Alfred Drake ("Kismet").

Femme in Musical: Tie between

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Algren In From Chicago

Nelson Algren, whose novel, "The Man with the Golden Arm," is the basis for Jack Kirkland's dramatization current at the Cherry Lane Theatre, N. Y., arrived last Friday (25) from Chicago to see the play and spend several days. His now novel, "A Walk on the Wild Side," was published last week.

The United Artists film edition of "Arm" was released several months ago.

Drama Critics' Selections

Tabulation of choices of the N. Y. drama critics for the various "bests" of the 1955-56 legit season:

1. Best Performance by an Actor in a Leading Part in a Straight Play

Michael Redgrave ("Tiger at the Gates") 5
Bert Lahr ("Waiting for Godot") 3
Earle Hyman ("Mr. Johnson") 2
Joseph Shildkraut ("Diary of Anne Frank") 1½
Andy Griffith ("No Time for Sergeants") 1
Anthony Quayle ("Tamburlaine the Great") 1
Alfred Lunt ("Great Sebastians") 1
Edward G. Robinson ("Middle of the Night") ..... ½

2. Best Performance by an Actress in a Leading Part in a Straight Play

Julie Harris ("Lark") 7
Ruth Gordon ("Matchmaker") 2
Susan Strasberg ("Diary of Anne Frank") 2
Gladys Cooper ("Chalk Garden") 1
Eileen Herlie ("Matchmaker") 1
Siobhan McKenna ("Chalk Garden") 1
Nancy Walker ("Fallen Angels") 1

3. Best Male Performance in a Musical

Rex Harrison ("My Fair Lady") 13½
Robert Weede ("Most Happy Fella") 1½

4. Best Femme Performance in a Musical

Julie Andrews ("My Fair Lady") 13
Jo Sullivan ("Most Happy Fella") 1½
Jan Clayton ("King and I") ..... ½

5. Best Performance by an Actor in a Supporting Part (Straight Play or Musical)

Anthony Franciosa ("Hatful of Rain") 4½
Martin Balsam ("Middle of the Night") 2
Christopher Plummer ("Lark") 2
Alvin Epstein ("Waiting for Godot") 1
Stanley Holloway ("My Fair Lady") 1
E. G. Marshall ("Red Roses for Me") 1
Ray Walston ("Damn Yankees") 1
Henry Silva ("Hatful of Rain") 1
Anthony Quayle ("Tamburlaine the Great") 1
Jack Gilford ("Diary of Anne Frank") ..... ½

6. Best Performance by an Actress in a Supporting Part (Straight Play or Musical)

Diane Cilento ("Tiger at the Gates") 3
Sarah Marshall ("Ponder Heart") 3
Patricia Benoit ("Time Limit") 1
Eileen Herlie ("Matchmaker") 1
Susan Johnson ("Most Happy Fella") 1
Jayne Mansfield ("Will Success Spoil Rock Hunter") 1
Kay Medford ("Wake Up Darling") 1
Una Merkel ("Ponder Heart") 1
Leueen McGrath ("Tiger at the Gates") 1
Allyn McLerie ("Time Limit") 1
Nancy Pollack ("Middle of the Night") 1

7. Most Promising Actor

Andy Griffith ("No Time for Sergeants") 7½
Thomas Carlin ("Time Limit") 1
Bradford Dillon ("Third Person") 1
Alvin Epstein ("Waiting for Godot") 1
Fritz Weaver ("Chalk Garden") 1
Earle Hyman ("Mr. Johnson") ..... ½

8. Most Promising Actress

Susan Strasberg ("Diary of Anne Frank") 8
Shelley Winters ("Hatful of Rain") 2
Inger Stevens ("Debut") 1

9. Best Director

Moss Hart ("My Fair Lady") 5½
Tyrone Guthrie ("Matchmaker," "Tamburlaine," "Six Characters") 4
Garson Kanin ("Anne Frank") 3½
Harold Clurman ("Tiger at the Gates") 1
Herbert Berghof ("Waiting for Godot") 1

10. Best Scene Designer

Jo Mielziner ("Lark," "Most Happy Fella") 3½
Oliver Smith ("Fair Lady") 3½
Boris Aronson ("View from the Bridge") 3
Peter Larkin ("No Time for Sergeants") 3
Charles Elson ("The Lovers") 1

11. Best Costume Designer

Cecil Beaton ("My Fair Lady," "Little Glass Clock") 13
Alvin Colt ("Month in the Country") 1
Motley ("Most Happy Fella") 1

12. Best Composer

Frederick Lowe ("My Fair Lady") 8
Frank Loesser ("Most Happy Fella") 7

13. Best Lyricist

Alan Jay Lerner ("My Fair Lady") 12½
Frank Loesser ("Most Happy Fella") 2½

14. Most Promising Playwright

Paddy Chayefsky ("Middle of the Night") 5½
Michael Gazzo ("Hatful of Rain") 5½
Henry Denker & Ralph Berkey ("Time Limit") 1
Norman Rosten ("Mr. Johnson") 1

(Critics participating in this year's poll are Brooks Atkinson, Times; John Chapman, News; Ethel Colby, Journal of Commerce; Robert Coleman, Mirror; Richard P. Cooke, Wall Street Journal; Tom Dash, Women's Wear Daily; Jack Gaver, United Press; Wolcott Gibbs, New Yorker; William Hawkins, World-Telegram; Henry Hewes, Saturday Review; Jack Keating, Cue; Walter F. Kerr, Herald Tribune; John McClain, Journal-American; Richard Watts Jr., Post; Tom Wenning, Newsweek).

Crix Tap

Continued from page 2

Anthony Franciosa nabbing the lead spot for his performance in "Hatful of Rain." There was also a wide difference of opinion over the best supporting actress. The balloting covered 11 femmes, with Diane Cilento ("Tiger") and Sarah Marshall ("Ponder Heart") topping the list with an equal number of votes.

Andy Griffith, of "No Time for Sergeants," was picked as the most promising actor, while Susan Strasberg was selected as the most promising actress. Five other actors were mentioned in the former category, while votes were cast for two other actresses in the latter division.

Paddy Chayefsky ("Middle of the Night") and Michael Gazzo ("Hatful") tied as the most promising playwrights. There were only two other selections made in this category.

Ballots were turned in by 15 critics. The voting was complete in all categories except the most promising actor, most promising actress, best scene designer and most promising playwright. There were only two instances where different critics cited the same performer for a lead performance and a supporting assignment.

Marty May has been brought from his home on the Coast to take over for four or five weeks as the baseball manager in the Broadway company of "Damn Yankees," as sub for **Russ Brown**, who's in Flower Hospital, N. Y., for treatment for an ulcer. Understudy **Al Lanti**, who regularly portrays one of the ball players in the musical, has been going on temporarily as the manager.

1955-56 Broadway Season

Key to parenthetical designations: (C) Comedy, (D) Drama, (CD) Comedy-Drama, (R) Revue, (MC) Musical Comedy, (MD) Musical Drama, (Rep.) Repertory, (Panto.) Pantomime. Asterisk indicates show is still running.

HITS
(8)

Desk Set (C)*
Diary of Anne Frank (D)*
Great Sebastians (CD)*
Hatful of Rain (D)*
Janus (C)*
Matchmaker (C)*
No Time for Sergeants (C)*
Tiger at the Gates (D)

STATUS NOT YET DETERMINED
(10)

Fallen Angels (C)*
Lark (D)*
Middle of the Night (D)*
Most Happy Fella (MD)*
Mr. Wonderful (MC)*
My Fair Lady (MC)*
Pipe Dream (MD)*
Ponder Heart (C)*
Waiting for Godot (CD)*
Will Success Spoil Rock Hunter (C)*

FAILURES
(27)

Affair of Honor (C)
Almost Crazy (R)
Catch a Star (R)
Chalk Garden (CD)
Day by the Sea (D)
Deadfall (D)
Debut (C)
Goodbye Again (C)
Heavenly Twins (C)
Hot Corner (C)
Innkeepers (D)
Island of Goats (D)
Joyce Grenfell Requests the Pleasure (R)
Little Glass Clock (C)
Lovers (D)
Mister Johnson (D)
Red Roses for Me (D)
Righteous Are Bold (D)
Roomful of Roses (D)
Someone Waiting (D)
Tamburlaine the Great (D)
Time Limit (D)
Vamp (MC)
View from the Bridge (D)
Wake Up, Darling (C)
Wooden Dish (D)
Young and Beautiful (D)

SPECIAL, MISCELLANEOUS (UNRATED)
(11)

Carmen Jones (MD)*
Comedie Francaise (Rep.)
D'Oyly Carte Opera (MC-Rep.)
Henry IV (D)
King and I (MD)
King Lear (D)
Kiss Me, Kate (MC)
Marcel Marceau (Panto.)
Othello (D)
Skin of Our Teeth (CD)
Streetcar Named Desire (D)

CLOSED DURING TRYOUT TOUR
(7)

Amazing Adele (MC)
Dancing in the Chequered Shade (CD)
Quiet Place (D)
Reuben Reuben (MC)
Strip for Action (MC)
Top Man (D)
Ziegfeld Follies (R)

CLOSED IN REHEARSAL

Pleasure Dome (R)

LAST SEASON SHOWS, SINCE CLARIFIED

Hits

Damn Yankees (MC)*
Inherit the Wind (D)*
Plain and Fancy (MC)
Silk Stockings (MC)

Failures

Ankles Aweigh (MC)
Desperate Hours (D)
Quadrille (C)
Seventh Heaven (MC)

OTHER HITS RUNNING AT END OF LAST SEASON

Anastasia (D) (1954-55)
Anniversary Waltz (C) (1953-54)
Bad Seed (D) (1954-55)
Boy Friend (MC) (1954-55)
Bus Stop (CD) (1954-55)
Can-Can (1952-53)
Cat on a Hot Tin Roof (D) (1954-55)*
Fanny (MD) (1954-55)*
Pajama Game (MC) (1953-54)*
Seven Year Itch (C) (1952-53)
Tea and Sympathy (D) (1953-54)
Teahouse of the August Moon (C) (1953-54)
Three for Tonight (R) (1954-55)
Witness for the Prosecution (D) (1954-55)*

Legit Bits

Gretchen Wyler, featured dancer in the touring "Silk Stockings," will miss two performances of the musical July 7 to fly to her home at Bartlesville, Okla., to be married to **Sheppard Coleman**, first cellist with "Most Happy Fella." He's flying out for the ceremony and right back to the Broadway show.

Theodore Bikel, who plays Robert de Beaudricourt in "The Lark," has cut an album, titled "An Actor's Holiday," of 22 folk songs in 10 languages for Elektra Records. He accompanies himself on a guitar.

Edward Padula, general stage manager for "No Time For Sergeants,' left yesterday (Tues.) for Dallas, where the touring edition of the **Ira Levin-Mac Hyham** comedy opens June 11 for a two-week engagement. He's production supervisor on the tourer.

Howard Atlee, apprentice with **Michel Mok**, pressagent of "Pipe Dream," leave this week to become pub rep for the Camden Hills (Me.) Summer Theatre.

Tony Gardell, a singer with "Silk Stockings," has signed a five-year contract with Cavalier Records, in San Francisco, and his first release of folk songs, with his own guitar accompaniment, is due in August.

Monty Shaff, general manager for Feuer & Martin, planed to the Coast last week to checkup the performances of "Silk Stockings" and "Boy Friend."

Maynard Morris, of the Music Corp. of America legit department, on a four weeks' vacation in Spain, France, Germany and England.

Richard Ott and Pierre Cossette will produce "The Happy Dollar," musical by **Lee Falk** with music and lyrics by **William Friml** and **John LaTouche**, at Las Palmas Theatre, Hollywood June 27. The **Sheppard Kerman**, currently appearing on Broadway in "Great Sebastians," has peddled his script, "Taxi to the Moon," to NBC-TV for production next Friday (1) on the net's "Matinee Theatre." He's also working on a legit adaptation of **Delmar Jackson's** novel, "The Cut of the Axe." show was done two years ago at the Houston Playhouse.

Gloria Jane Stroock, actress-daughter of Brooks Costume Co. prez **James E. Stroock** and designer **Bianca Stroock**, will be married this summer to film-tv scripter **Leonard B. Stern.**

Legit-tv actor **James Daly** will receive an honorary degree June 11 from Cornell College, Mt. Vernon, Ia., in recognition of his "distinct contribution to our national life in the field of the fine arts."

Actress-manager **Katharine Cornell** and her producer-director husband **Guthrie McClintic** will be awarded honorary doctor of letters degrees June 11 by Kenyon College, at Gambier, O.

Helen Gallagher, who exits her costarring assignment in the Broadway production of "Pajama Game" next Saturday (26), will appear as the femme lead in **Jules Pfeiffer's** touring edition of "Bus Stop," opening July 15 in Chicago.

Scott Michel's "Sixth Finger in a Five-Finger Glove," originally titled "The Muddle-Brain," is scheduled for Broadway production next October by **Gertrude Caplin** and **Thelma Fingar**, with **Harald Bromley** staging and **Paul Morrison** designing the sets.

Elliott Nugent will star in **Joseph Kramm's** "Build With One Hand," scheduled for a mid-November Broadway preem by the Playwrights Co.

Richard Astor, formerly with Stanley Warner Cinerama Corp. and producer of "Queen After Death," a recent "sideshow" presentation at the off-Broadway Phoenix Theatre, has joined the Henry C. Brown agency as assistant to **Harriet Kaplan.**

PROFESSIONALS DON'T

Behave Beastly to Critics — Echo To Shubert Boston Fuss

At the recent Congressional committee hearing in Washington on the subject of alleged attempts by the Shuberts to control critical comment on shows playing their theatres, one of the principal witnesses was Elliot Norton, Boston Post critic whose removal from the Shubert press list in Boston touched off the entire investigation.

The aisle-sitter told committee members that immediately after the Shubert action against him, he had received a telephone call from a representative of the Playwrights Co., whose production of "Ponder Heart" he had panned, thereby igniting J. J. Shubert, who had long been steaming over what he considered Norton's severe notices.

The call was to assure Norton that the Playwrights had had nothing to do with, or even been informed in advance of the Shubert retaliation "After all," the caller explained, *"we're* pros."

Season Total Gross

Continued from page 55

D'Oyly Carte and Comedie Francaise imports and the City Center presentations of "Streetcar Named Desire," "King and I" and Marcel Marceau were other top coin-getters. The Broadway total, incidentally, also takes in the Phoenix Theatre productions.

Principal road money-makers were the two touring companies of "Teahouse of the August Moon," plus the post-Broadway tour of the N. Y. production. Also the post-Broadway hikes of "Plain and Fancy," "Bad Seed" and "Silk Stockings." The second companies of "Pajama Game" and "Damn Yankees" also piled up hefty ticket sales, while the recent Los Angeles production of "Rosalinda" nabbed quick returns. The pre-Broadway treks of "Wonderful," "Lady" and "Fella" were other top grossers.

Hinterland houses showcased 103 productions during the '55-'56 season for a total of 864 playing weeks. The tally on road shows the previous semester was 94 for a total of 879 playing weeks. The '55-'56 rundown included 11 holdovers from the previous season, 43 pre-Broadway tryouts, 24 touring productions (including post-Broadway hikes), eight tryout flops and 17 Coast productions.

Of the road lineup, eight of the touring entries (including two from the previous season) are still running, as are three of the Coast entries. Two other shows are on pre-Broadway hikes. The Broadway lineup includes six holdovers from previous seasons and 19 of the '55-'56 entries.

The comparative gross totals, with playing weeks in parenthesis, for Broadway for the last nine seasons have been as follows:

'47-'48	$28,826,500	(1,325)
'48-'49	$28,840,700	(1,231)
'49-'50	$28,614,500	(1,156)
'50-'51	$27,886,000	(1,139)
'51-'52	$29,223,000	(1,072)
'52-'53	$26,126,400	(1,012)
'53-'54	$30,169,200	(1,081)
'54-'55	$32,087,800	(1,139)
'55-'56	$35,353,100	(1,239)

The comparative gross totals, with playing weeks in parenthesis, for the road for the last eight seasons have been as follows:

'48-'49	$23,657,900	(1,152)
'49-'50	$20,401,300	(1,019)
50-'51	$20,330,600	(913)
'51-'52	$18,827,900	(829)
'52-'53	$23,417,600	(1,036)
'53-'54	$17,623,200	(794)
'54-'55	$21,122,000	(879)
'55-'56	$22,853,500	(864)

Complainants Severely Hit, Must Pay Full Fees for Flimsy Suit

The copyright infringement suit over "No Time For Sergeants" was tossed out of court last week, with the plaintiffs liable for costs and attorney fees. Judge William B. Herlands granted a defense motion for dismissal with the consent of the plaintiffs. The case was in N. Y. Federal Court.

Named as defendants were producers Maurice Evans and Emmett Rodgers, playwright Ira Levin, original novelist Mac Hyman and the publisher of the book, Random House. Plaintiffs were Sherwin S. Cloth, author of a magazine which "Sergeants" was claimed to have been infringed, and Lev Gleason Publications, publisher of a mag called Reader's Scope.

In moving for dismissal of the suit, the defendants' attorney, Thomas A. Shaw, of Breed, Abbott & Morgan, argued, "This action bears all the earmarks of an utterly unmeritorious and reckless action brought for the purpose of harassing the defendants." The costs in the case amount to something over $200, and a total of about $7,500 in fees for the various defendants' attorneys.

The defense brief asking summary dismissal of the suit noted that the latrine joke which was the sole basis for the infringement claim is in the public domain, having been not only in common circulation in the Army during World War II, but having appeared in print in a training camp publication and been used onstage in an Army show. The brief also pointed out that Cloth's mag sketch did not appear in the issue of Reader's Scope as alleged.

In addition, it was brought out, plaintiff Lev Gleason was unable to produce a single copy of the magazine, although one was photostated from the N. Y. Public Library and another is said to exist in the Library of Congress. It was also noted that Cloth had disposed of all rights to the mag sketch to Reader's Scope and was therefore not an interested party in the suit, that Gleason had known little about the action and had never read the "Sergeants" book or seen the play.

Both Levin and Hyman had sworn that they had never seen Cloth's mag sketch or seen or heard of Reader's Scope magazine. Cloth is said to be a freelance author and gag man. His attorney is Andrew J. Feinman.

The infringement suit against "Sergeants" is more or less similar to numerous other such abortive actions against successful Broadway plays in recent years. Some of the others have involved "Tea and Sympathy," "State of the Union," "Man Who Came to Dinner." There have been no known claims of the sort involving payment of damages or settlement, but in several instances the plaintiffs have pleaded poverty to avoid assessment for costs and attorney fees.

P.A.s' Musical Chairs

Pressagents Leo Freedman and Abner Klipstein are staggering their vacation schedules this summer. Freedman planes June 4 for a motor tour of Normandy and Brittany. He's due back Aug. 1.

Klipstein, currently handling press for the N. Y. City Center's spring musical comedy season, will sub for Freedman as p.a. of "Middle of the Night." As required by union rules, he'll have an associate for the double-show period, and Ted Goldsmith is slated to take the assignment, resigning his present assignment with the pre-Broadway tryout, "Thieves' Paradise," to do so.

For the latter part of the summer, Goldsmith will publicize the Pittsburgh Civic Light Opera season. If the City Center musical comedy series extends beyond its scheduled closing June 17, Klipstein will have to get another associate to replace Goldsmith, as "Middle of the Night" will continue through June 30, when it lays off to give star Edward G. Robinson a vacation.

Meanwhile, Klipstein has booked flight July 29 for a vacation in Israel, returning Sept. 3.

Best B'way Season

Continued from page 55

deal for the tv rights), "Time Limit" and "Affair of Honor."

Notable personal clicks have been registered in the author and composer field by Christopher Fry-Jean Giraudoux, Frances Goodrich and Albert Hackett-Anne Frank, Ira Levin-Mac Hyman, Enid Bagnold, Michael V. Gazzo, Lillian Hellman-Jean Anouilh, Carolyn Green, Paddy Chayefsky, and Alan Jay Lerner and Frederick Loewe.

In the actor and singer field, outstanding hits (figuring critical and popular reaction) have been made by Helen Hayes, Michael Redgrave, Marcel Marceau, Joseph Schildkraut, Susan Strasberg, Joyce Grenfell, Andy Griffith, Shirley Booth, Siobhan McKenna, Shelley Winters, Julie Harris, Margaret Sullavan, Robert Preston, Ruth Gordon, Eileen Herlie, Alfred Lunt and Lynn Fontanne, Nancy Walker, Anthony Quayle, Edward G. Robinson, David Wayne, Rex Harrison, Julie Andrews, Earle Hyman, Bert Lahr, Robert Weede and Jan Clayton.

Top directorial stints have been turned in by Harold Clurman, Garson Kanin, Tyrone Guthrie and Moss Hart. Standout producers, taking into account not merely boxoffice success, but creative judgment, taste and conviction, have been Kermit Bloomgarden (also in partnership with Lynn Loesser), Herman Levin, Robert L. Joseph, Maurice Evans (in partnership with Emmett Rogers), Irene M. Selznick, Jay Julien, and David Merrick (in partnership with the Theatre Guild).

Despite the inevitable tendency toward yes-and-no straddles in some cases, the critics generally have risen to the challenge of an unusual season. As usual, Brooks Atkinson, of the Times, and Walter F. Kerr, of the Herald Tribune, have set the standard in readability, style, clarity, perception and discrimination.

Barbara Ashley will sing the role of Lady Thiang in "King and I" at the Pitt Civic Light Opera the week of July 2, then Lalume in "Kismet" the week of July 16.

S.F. Ballet, G&S Feature Schedule at Corning, N.Y.

Rochester, May 29.

Co-producers Omar K. Lerman and Dorothy Chernuck have announced an expanded, festival-type program for their third summer season at the Corning Glass Theatre, Corning, N. Y.

Topping the schedule is the first eastern U. S. performance of the San Francisco Ballet prior to its three-week stand at Jacob's Pillow. Other specials on the 10-week schedule include a Gilbert & Sullivan production with 2 members of the D'Oyly Carte Opera Co.; folk singer Richard Dyer-Bennett with the Eva Jessye Choir; The Princetonians, a new jazz group, and, tentatively, Chester Morris in "The Desperate Hours."

Filling out the season will be one-week stock productions of "Where's Charlie," "Bus Stop," "Tea and Sympathy," "Anastasia," "Anniversary Waltz," and "Tender Trap."

Elliot Norton, Boston Post drama critic, will be among 13 persons to receive honorary degrees June 12 from Suffolk U. for "unusual services in their respective professions." Presentations will be at commencement exercises at the Boston Opera House.

B'way Production Breakdown

	'51-'52	'52-'53	'53-'54	'54-'55	'55-'56
Total Number of Shows	73	54	59	63	56
Plays	60	42	47	42	43
New	45	31	41	34	34
Revivals	15	9	6	8	9
Adaptations	11	5	7	13	8
Imports	10	8	10	9	14
Foreign Language	1	2	1	0	1
Return Shows	2	0	0	0	0
Musicals	13	12	11	19	12
New	9	10	9	14	8
Revival	4	2	2	5	4
Adaptations	3	6	3	7	3
Imports	0	0	0	1	2
Return Shows	1	0	1	0	0
Miscellaneous	0	0	1	2	1

Shows Abroad

Romanoff and Juliet

London, May 22.

Linnit & Dunfee presentation of a comedy in three acts, by Peter Ustinov. Stars Ustinov, Frederick Valk; features Michael David, Katy Vail. Staged by Denis Carey; decor, Jean Denis Malcles. At Piccadilly Theatre, London, May 17, '56; $2.50 top.

Soldiers.....Joe Gibbons, David Lodge
General ..... Peter Ustinov
Hooper Moulsworth ..... John Phillips
Vadim Romanoff ..... Frederick Valk
Igor Romanoff ..... Michael David
Juliet ..... Katy Vail
Spy .....David Hurst
Beulah Moulsworth.... Jacqueline Lacey
Evdokia Romanoff.....Mariamie Deeming
Capt. Zlotochienki .....Delphi Lawrence
Freddie Vanderstutt..... William Greene
Archbishop ..... Edward Atienza

If not the best play Peter Ustinov has yet written, "Romanoff and Juliet" is certainly his most mature effort. It is an adult piece of political satire, abounding with wit and bubbling over with amusing situations and dialog.

Here is a potential b.o. smash for London, which might well be repeated on Broadway, provided American audiences are prepared to laugh at themselves. And they ought, for they would find it both rewarding and diverting.

In many ways Ustinov ignores conventional theatrical form and on that account the play doesn't have too much substance. It is not the sort of play that lends itself to deep analysis. Despite the author's shrewd powers of observation, "Romanoff" is really a superficial but enjoyable comedy. At times, Ustinov tries with some success to be epigrammatic, and an impish sense of humor permeates the whole production.

"Romanoff and Juliet" is far removed from the Shakespeare classic, which obviously inspired it. In place of the Montagues and Capulets, it takes the American and Russian ambassadors for the basic conflict. In the smallest state in Europe, over which Ustinov presides, the son of the Soviet envoy falls in love with the daughter of the American representative. That, to all intents and purposes, is the plot, but the possibilities are enormous and the author has seized on them with infectious gusto.

To an appreciable extent, the play's success is due to Ustinov's own impeccable acting. He wrote the part for himself and clearly knew what he was up to. Moreover, his gestures, timing and little mannerisms put more into the part than he created on paper. A scene in which he tries to maintain the "balance of feebleness" between the rival big powers, by revealing the other's secrets, is a tongue-twisting comedy gem.

In his treatment of the conflict between the U. S. and the Soviet Union, the author allows his satire to take a free and obvious course. Each is pilloried in turn, but finally both emerge with an acceptable measure of humanity and understanding. Truly, a case of having the best of both possible worlds. Or the worst?

The two ambassadors are played with telling effect by Frederick Valk and John Phillips. The former is not too happily served with a scene in which he recalls the pre-Revolutionary glories of St. Petersburg, but that apart, performs with obvious sincerity.

The young lovers are nicely played by Michael David and Katy Vail, and David Hurst gives a necessarily broad interpretation of a Russian spy who seeks asylum in a monastery. Edward Atienza shines in a final-act scene as a hard-of-hearing Archbishop tricked into marrying the runaway lovers, and Joe Gibbons and David Lodge deserve a high rating for their virile performances as two soldiers.

The situation in which Delphi Lawrence as a Russian naval captain and William Greene as an American tycoon come to claim their partners and eventually link up romantically, is somewhat contrived, although not unamusing. Jacqueline Lacey and Marianne Deeming as the wives of the ambassadors round off a very good cast.

Denis Carey has done a firstrate job of staging the comedy, making the admirable use of a three-way set, allowing the interiors of both ambassadorial homes to be used either singly or simultaneously. Jean Denis Malcles rates credit for the set and costumes.

Myro.

Gigi

London, May 24.

Donald Albery (in association with Alexander Ince) presentation of comedy in two acts (six scenes), adapted by Anita Loos from short story by Colette. Stars Leslie Caron. Staged by Peter Hall; decor, Disley Jones. At New Theatre, London, May 23, '56; $2.35 top.

Gigi ..... Leslie Caron
Mme. Alvarez ..... Ena Burrill
Andree ..... Kathleen Michael
Gaston Lachaille ..... Tony Britton
Victor ..... Esme Percy
Alicia de St. Ephlam.... Estelle Winwood
Sidonie ..... Jessie Evans

It's easy to see why Audrey Hepburn made such a standout personal hit when she originated the role of Gigi on Broadway. It's not so easy to believe that Leslie Caron will repeat that personal triumph, even though she has exceptional name value to keep the show running.

In place of the elfin charm Miss Hepburn must have exuded, Miss Caron plays the Gigi role with the gusto and enthusiasm of a gawky tomboy. There is too much of the dancer and not enough of the actress in many of her movements.

That she has potential acting talent is not disputed, but her diction is inadequate and in the first act, particularly, she has a tendency to swallow many of her words. That doesn't help in appreciation of the part or of the performer. She is clearly confident in the second half and here some of her charm and sincerity emerge.

The play itself, of course, is a mere trifle and, to the puritanically minded, unsavory. The story of a scheming grandmother and aunt who set about to train a 16-year old schoolgirl for the life of a courtesan, is neither subtle nor particularly appealing, but a light comedy touch deftly avoids making it unpleasant.

Presumably modelled on the original Broadway designs, the Disley Jones' settings have an appropriate fussy and cluttered appearance in keeping with the beginning-of-the-century period. Peter Hall's staging is a model of precise timing, and the acting is on a satisfying level.

Estelle Winwood, returning to London after an absence of 40 years, is a delight as the scheming aunt. Tony Britton is competent as the rich young suitor, and Ena Burrill and Kathleen Michael are more than adequate as the girl's grandmother and mother respectively. Esme Percy is near-perfect as a butler and Jessie Evans scores as a maid.

Myro.

To Test 'Painted Days' At Barn, Augusta, Mich.

Augusta, Mich., May 29.

"The Painted Days," by John Byrne, will be tried out this summer by producer Jack Ragotzy at his Barn Theatre here. The 15-week season, opening June 12, will also offer productions of "Reclining Figure," "Champagne Complex," "Seven Year Itch," "Anniversary Waltz," "Tea and Sympathy," "Bus Stop," a repeat of "Streetcar Named Desire" and one musical, "Annie Get Your Gun."

Adna Karns, who with Marshall Jamison formerly held a Broadway option on "Painted Days," will come here to stage the tryout. Screen rights to the play have already been bought by 20th-Fox, which will shoot it in Europe this summer. As before, the Barn will use an Equity resident company including Jane McArthur, John Newton, Betty Ebert (Mrs. Ragotzy) and Jon Cypher.

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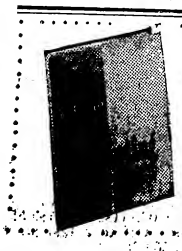
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Sez Who?

Katy Jurado, Mexican film-legit actress signed for the femme lead in the scheduled Broadway production of F. Hugh Herbert's "The Best House in Naples," pronounces her name Cat-ee Hoo-rah-dough.

Authority for that press-halting info is pressagent Harvey Sabinson, who admits flunking highschool Spanish.

Equity Election

Continued from page 55

serted that they were not aware that the document they signed was a petition for the independent slate. That's okay. Everybody can change their mind.

"But the events of last week are difficult to explain. For example: How did the members who wired from Philadelphia know what was in the magazine before it reached them? How was it that others signed identical typed statements of 'repudiation' on the same day? What made them do it in the first place? Who threw the cue? Interesting questions? They certainly are. You're entitled to answers before you vote."

Signatures on the statement, as "supporters of the independent ticket," included Jane White, Margaret Hamilton, Fred Herbert, Geraldine Fitzgerald, Kim Hunter, Erin O'Brien Moore, Kent Smith, Elizabeth Patterson, John Ford, Peggy Wood and B. J. Keating.

Candidates on the indie slate who also signed a statement pledging their independence were Donald Cook, Pat McVey, Dorothy Sands, Lucia Victor, Ruth Matteson, Leo Kayworth, Stephen Douglas, Sara Bettis, Roddy McDowall, Norma Doggett, Bibi Osterwald and Gordon Woodburn. Not available when the statement was issued were candidates Earle Hyman, Robert Neukum and Eddie Foy Jr.

Nominating committee members who said they "deeply resent the baseless charge that the regular ticket was formed or is controlled by a clique" were Osceola Archer, John Drew Devereaux, Helen Gallagher, Robert Preston, Whitford Kane, Jenny Workman, Viveca Lindfors, Edward Becker, Frank Silvera and Eddie Weston.

Other committee members who reportedly refused to sign the statement included Judson Laire, Eli Wallach, William Prince, Leo Kayworth (a member of the opposition indie ticket) and B. J. Keating (a signer of the statement supporting the indie ticket).

Previous Winners

Continued from page 56

Shirley Booth "By the Beautiful Sea") and Renee Jeanmaire ("Girl in Pink Tights").

Supporting Actor: John Kerr ("Tea and Sympathy").

Supporting Actress: Carol Haney ("Pajama Game").

Promising Actor: Ben Gazzara ("End as a Man").

Promising Actress: Eva Marie Saint ("Trip to Bountiful").

Director: Robert Lewis ("Teahouse of the August Moon").

Scene Designer: Peter Larkin ("Teahouse of the August Moon").

1954-55

Actor: Paul Muni ("Inherit the Wind").

Actress: Kim Stanley ("Bus Stop").

Male in Musical: Walter Slezak ("Fanny").

Femme in Musical: Gwen Verdon ("Damn Yankees").

Supporting Actor: Ed Begley ("Inherit the Wind").

Supporting Actress: Tie between Patricia Jessel ("Witness for the Prosecution") and Elaine Stritch ("Bus Stop").

Promising Actor: Tie between George Gizzard ("Desperate Hours") and Buddy Hackett (Lunatics and Lovers").

Promising Actress: Tie between Julie Andrews ("Boy Friend"), Heller Halliday ("Peter Pan") and Loretta Leversee ("Home is the Hero").

Director: Herman Shumlin ("Inherit the Wind").

Scene designer: Peter Larkin ("Inherit the Wind").

Composer: Harold Arlen ("House of Flowers").

Lyricist: Richard Adler & Jerry Ross ("Damn Yankees").

Promising Playwright: Jerome Lawrence & Robert E. Lee ("Inherit the Wind").

Max Allentuck, company manager of "Diary of Anne Frank," back this week from Havana vacation.

Off-Broadway Shows

Continued from page 56

A Doll's House

standards, but Howard Wierum has dignity, dimension and depth, and his inkling of self-recognition at the close, giving glimmer of hope, is a useful touch. In a sombre way, James B. McMahon is affecting as a doomed family friend, but Michael Lewin, as the unscrupulous bank clerk who threatens the family's security, and Charlotte Acheson, as Nora's friend of school-days, tend to submerge in inner torment.

Saturday nights at the Mews they're hanging out the SRO sign, so perhaps Ibsen isn't dead after all.

Geor.

Three Times Three

Walt Witcover & Douglas Lutz production of three one-act plays, including a comedlettina by George Bernard Shaw, a farce by John Maddison Morton, and a comedy by John Heywood. Staged by Witcover; production design, Zvi Geyra. At Channin Auditorium, May 23, '56; $3.00 top.

Casts: Jerry Stiller, Anne Meara, Charles Nelson Reilly.

Nothing's more ponderous than a heavy-handed joke, unless it's three heavy-handed jokes. Since the one-acters under the collective title "Three Times Three," at the Chanin Building's airy 50th floor auditorium, have had risible results in prior incarnations, the presumption must be that something's amiss with the present production.

Not that anybody would claim George Bernard Shaw's "How He Lied to Her Husband" to be a whirlwind of laughter, for in the Shaw lexicon it's puny. Too, Victorian John Maddison Morton's little spoof, "Box and Cox," has acquired, as the French say, a certain age.

But 16th century John Heywood's gamey "A Merrye Playe" still shows signs of bawdy sparkle and, properly tackled, might get the side-aching laughter. However, it isn't happening here.

Part of the essence of farce playing is that while the actors work furiously, they should make it look easy. Except for rare moments, in "Three" they make it look hard, though each constantly threatens to be better. But the fewer the laughs the more they strain, and vice-versa.

Director and co-producer Walt Witcover has spared no pains to resuscitate waning moments, even resorting to the chamber pot. With designer Zvi Geyra's colorful help, he has kept the stage picture pleasing, but only occasionally has he elicited the necessary deft style.

In Shaw's "comedlettina" with the usual twist, Charles Nelson Reilly and Anne Meara, as lover and adored one, seem at their happiest. In "Box and Cox," Reilly scores with some subtle by-play, while Jerry Stiller's deadpan technic begins to click.

As a lusty wife in "A Merrye Play," Heywood's lark of Elizabethan domesticity, Miss Meara is vigorously uninhibited, while Stiller, as her doltish husband, does the necessary clowning. But it looks like three strikes and out.

Geor.

Pictures in the Hallway

Poetry Center production of concert reading in two acts of autobiography by Sean O'Casey. Staged by Stuart Vaughan; adapted by Paul Shyre. At Kaufmann Concert Hall, N. Y., May 27, '56; $2.50 top.

Cast: Rae Allen, George Brenlin, Aline MacMahon, Paul Shyre, Robert Geiringer, Staats Cotsworth.

The reading two months ago of "I Knock At the Door," the first Sean O'Casey's autobiographical novels, had such an air of pleasant surprise that it was inveitable a sequel would follow. Paul Shyre's adaptation of Vol. II, "Pictures In the Hallway," is almost as agreeable, and it mightn't be too much to hope that the town might have segments of all six books read in due course, for the figure of Sean O'Casey looms larger with the passing days and his work seems sure to endure.

"Pictures" takes the weak-eyed, great-souled Johnny Casside into his adolescent years, with the first taste of drudging work, early intimations of the stridency of political man, and flushed tinglings of the warmth and joy of sexual discovery. Although penned as prose, the language has the concept of poetry and very often its rhythm. In a two-hour reading, much depends on the adapter's selectivity, and early portions seem less well-chosen than previously, but then Shyre gets to O'Casey's emotional content with its many probing truths.

The same cast and format are used as in the earlier effort. Again Aline MacMahon is the mother, although this time a couple of amusing character vignettes are also thrown her way, and George Brenlin is the eager Johnny.

Staats Cotsworth narrates, as well as reading several bits, Rae Allen does a bevy of winsome lassies (this is a much better outing for Miss Allen), while Shyre and Robert Geiringer are variously ministers, dung-dodgers or just plain Irishmen.

As before, the actors are seated at lecterns before a blue sky and evoctive strain emanate from the wings. Director Stuart Vaughan has aroused more strife and volume than previously, possibly to accent the grating religious and secular conflicts breaking in on Johnny's increasing awareness. Miss MacMahon, however, maintains motherhood's compassionate calm, until it seems that she has heretofore been merely waiting until she might at last play Johnny Cassidy's mother.

Sometime soon somebody is going to mount these autobiographical segments commercially (50c increase this trip at the Kaufman Concert Hall). If they'll trust the judgment that has informed the readings to date, the results should be salutary.

Geor.

The Ivory Branch

TSR Theatre Co. & Carole M. Phillips production of a new drama in two acts by Sara Reavin. Stars Diana Barrymore, Muriel Rahn. Staged by Bill Whiting; setting, Barry Buchter; lighting, Ed Peterson; technical director, Richard E. Nelson. At Provincetown Playhouse, N.Y., May 26, '56; $3.45 top.

Cast: Hal Burdick, Clayton Corbin, Muriel Rahn, Diana Barrymore, Edgar Bedford, Jean Schlegel, Gil Rogers, James Parker.

Trapped. That must be the sentiment of actors like Diana Barrymore and Muriel Rahn involved in as deplorable a play as Sara Reavin's "The Ivory Branch." Unlike the less victimized audience, they can't vacate the premises until the final curtain.

South of the Mason-Dixon line, a southern gal who has married a Yankee, bears a Negro child. Horrified, she exiles hubby to the north and more or less gives the baby to her childless Negro servants. Grandpappy, however, tells the belle her mother was a mulatto, thus re-splicing the marriage. Then he says maybe he's telling the truth, maybe he isn't, they'll never know.

Sporting the family voice as the turgidly-wracked wife, Miss Barrymore runs the gamut from liquid sweetness to guttural scorn. Miss Rahn has the requisite saccharine for the baby and violent derision for the rejecting mother.

No dice.

Geor.

Touring Shows

(*May 28-June 10*)

Anastasia (Viveca Lindfors, Eugene Leontovich)—Huntington Hartford, L. A. (29-9).

Bad Seed (Nancy Kelly)—Harris, Chi (28-9).

Boy Friend—Moore, Seattle (29-7); Capitol, Yakima (8-9).

Damn Yankees (2d Co.) (Bobby Clark)—Shubert, Cincy (28-2); Lyceum, Mpls. (4-9).

Inherit the Wind (2d Co.) (Melvyn Douglas)—Blackstone, Chi (28-2); Geary, S. F. (6-9).

New Faces (tryout)—Shubert, Boston (28-9) (Reviewed in VARIETY this week).

Pajama Game (2d Co.) (Larry Douglas, Buster West)—Shubert, Det. (28-2); Erlanger, Buffalo (4-9).

Rosalinda (Cyril Ritchard, Jean Fenn, Lois Hunt, Robert Wright)—Curran, S.F. (28-9).

Shangri-La (tryout) (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang)—Forrest, Philly (28-9) (Reviewed in VARIETY, April 25, '56).

Silk Stockings (Don Ameche)—Philharmonic Aud., L. A. (28-9).

Teahouse of the August Moon (1st Co.) (Eli Wallach, Gene Blakely)—National, Wash. (28-9).

Teahouse of the August Moon (2d Co.) (Eddie Bracken, Hugh Reilly)— Colonial, Boston (28-9).

Teahouse of the August Moon (3d Co.) (Larry Parks)—Orpheum, Madison, Wis. (28-30); Pabst, Milwaukee (31-10).

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Chi Simmers; 'Inherit' Big $31,900, Belafonte $48,000 (9), 'Seed' $19,200

Chicago, May 29.

Biz in the Loop tilted up a bit last week with exit notices up on two of the three entries.

Summer schedule looks slack again this year with thus far only "Joy Ride," coming to the Shubert next Monday (4), and "Silk Stockings," due at the same house July 25 for a run.

Estimates for Last Week

Bad Seed, (Harris (4th wk) ($5; 1,000; $29,837) (Nancy Kelly). Topped $19,200 for the first week off subscription; previous week, $20,500.

Inherit the Wind, Blackstone (15th wk) ($5; 1,450; $37,038) (Melvyn - Douglas). Nearly $31,900; previous week, $30,000; resumes tour Saturday (2).

Sing, Man, Sing, Shubert (2d wk) ($4.95; 2,100, $54,800) (Harry Belafone). Nearly $48,000 for last nine performances; previous week, $44,600; started five-week layoff Sunday (27).

'Faces' 19G, Hub; 'Teahouse' $22,800

Boston, May 29.

Legit is back in stride in the Hub, with two shows on the boards in the extended season. Current are "Teahouse of the August Moon," in for a three-week stand at the Colonial, and "New Faces of 1956," trying out at the Shubert for two weeks prior to Broadway. "Teahouse" opened to a paid preview Monday night (21) and officially Tuesday (22) to hefty advance. "New Faces" also had a paid preview on Thursday night (24) before official opening Friday night (25).

"Faces" generally made the grade with the Hub critics, most of whom felt, however, that the revue needed plenty of pruning and polishing. These two wind up the season, except for "Pajama Game" national company, which, rating technically as a next season entry. It comes into the Shubert for a June 11 opening.

Estimates for Last Week

New Faces of 1956, Shubert (R) (1st wk) ($6.25-$4.95; 1,717; $56,-179). Opened officially Friday to one rave (Maloney, Traveler), three affirmatives (Durgin, Globe; Melvin, Monitor; Hughes, Herald) and two fair (Doyle, American; Norton, Post). Grossed $19,000 for first three regular performances and one preview; continues this week.

Teahouse of the August Moon, Colonial (C) (1st wk) ($4.40-$3.85; 1,500; $38,150) (Eddie Bracken, Hugh Reilly). Opened to good advance and pulled nearly $22,800 for first seven performances and preview; continues.

'Stockings' $43,900, S.F.; 'Anastasia' OK $22,100

San Francisco, May 29.

Two touring entries, "Silk Stockings" and "Anastasia," wound up profitable Frisco runs last Saturday (26). The former show slipped a bit, but was still strong in its fifth round at the Curran. "Anastasia" continued its progressive climb for a sock third week's take at the Geary. Both shows moved to Los Angeles.

"Anniversary Waltz" took another slight dip in its 28th frame at the Alcazar.

Estimates for Last Week

Anastasia, Geary (3d wk) ($4.40; 1,550; $37,000) (Viveca Lindfors, Eugenie Leontovich). Big $22,100; previous week, $19,000.

Anniversary Waltz, Alcazar (28th wk) ($3.85; 1,147; $27,341) (Richard Eastham, Marjorie Lord). Fair $11,000, previous week, $11,200.

Silk Stockings, Curran (5th wk) ($5.40; 1,752; $52,000) (Don Ameche). Still sturdy at nearly $43,900; previous week, $46,900.

Geo. Quick Takes Sole Control, Hyde Park, N.Y.

George Quick, co-founder of the Hyde Park (N. Y.) Playhouse two years ago, has taken over complete operation of the barn. He was previously partnered in the straw-hat venture with Polly Jo McCulloch. The silo is scheduled to begin its third season June 18 with "Champagne Complex."

Quick was stage manager for the recent revival of "Month in the Country," at the Phoenix Theatre, N. Y.

'SHANGRI' $18,000 IN 5, FIRST WEEK IN PHILA.

Philadelphia, May 29.

Final legit booking of the season, "Shangri-La," musical version of the late James Hilton's "Lost Horizon," got mixed critical and audience reception on its arrival at the Forrest last Wednesday (23) for a two-and-a-half-week stand.

Reviewers' opinions ranged from the very favorable notice of Murdock (Inquirer), through the modified praise of Sensenderfer (Bulletin), to the flat nix turned in by Gaghan (News). Cast changes and insufficient preparation of new leads undoubtedly hurt at the opener here.

Estimates for Last Week

Shangri-La, Forrest (1st wk) ($5.40; 1,760; $45,700) (Dennis King, Shirley Yamaguchi, Martyn Green, Harold Lang). Advance reports of show's difficulties in Boston cut down pre-opening sale. Tuner has the local legit field to itself, however; drew a so-so $18,-000 for first five performances; show was overquoted in Boston.

3d Co. 'Teahouse' $35,500 For Mpls.-St. P. Split

St. Paul, Minn, May 29.

The Larry Parks company of "Teahouse of August Moon" grossed a good $15,200 for three nights and a matinee last Thursday-Saturday (24-26) in the Auditorium theatre here. There was a $4.40 top in the 2,801-seat house.

Adds $20,300 in Mpls.

Minneapolis, May 29.

Starring Larry Parks, "Teahouse of the August Moon" for its final four local nights, Sunday-Wednesday (20-23) in the 1,850-seat Lyceum at $4.40 top grossed a hefty $20,300. Total for the entire Minneapolis engagement of 10 nights and two matinees was over $61,500 out of an approximate $70,000 potential. Even warm weather on the concluding evenings couldn't keep them away here.

Curtain falls on the local legit season with "Damn Yankees," June 4-12.

British Shows

(Figures denote opening dates)

LONDON

Boy Friend, Wyndham's (12-1-53).
Chalk Garden, Haymarket (4-11-56).
Cranks, Duchess (5-1-56).
Crazy Gang, Vic. Pal. (12-16-54).
Dry Rot, Whitehall (8-31-54).
Fresh Airs, Comedy (1-26-56).
Gigi, New (5-23-56).
Hotel Paradiso, Wint. Gard. (5-2-56).
House by Lake, York's (3-9-56).
Kismet, Stoll (4-20-55).
Likely Tale, Globe (3-22-56).
Mousetrap, Ambassadors (11-25-52).
Off Mainland, Arts (3-30-56).
One Bright Day, Apollo (3-20-56).
Pajama Game, Coliseum (10-13-55).
Paris by Night, Prince Wales (4-9-55).
Plain & Fancy, Drury Lane (1-25-56).
Plume de ma Tante, Garrick (11-3-55).
Power & Glory, Phoenix (4-5-56).
Rainmaker, St. Mart. (5-31-56).
Reluctant Deb, Cambridge (5-24-55).
Repertory, Old Vic (9-7-55).
Rivals, Savoy (2-23-56).
Romanoff & Juliet, Piccadilly (5-17-56).
Sailor Beware, Strand (2-16-55).
Salad Days, Vaudeville (8-5-54).
Separate Tables, St. James's (9-22-54).
South Sea Bubble, Lyric (4-25-56).
Spider's Web, Savoy (12-14-54).
Such Is Life, Adelphi (12-14-55).
Summer Song, Princes (2-16-56).
Teahouse Aug. Moon, Her Maj. (4-22-54)
3 Penny Opera, Aldwych (2-8-56).
Waltz of Toreadors, Criterion (3-27-56).

SCHEDULED OPENINGS

Rainmaker, St. Mart. (5-31-56).
Love Affair, Lyric Hamm. (6-1-56).
For Amusement Only, Apollo (6-5-56).
To My Love, Fortune (6-6-56).
Family Reunion, Phoenix (6-7-56).

CLOSED LAST WEEK

Agna Enters, Arts (5-14-56).
Wild Grows Heather, Hipp. (5-3-56).

TOURING

Bad Girl
Caine Mutiny Court Martial
Call Girl
Can-Can
Daughter of Desire
Dead on Nine
Devil's Disciple
El Balle
For Amusement Only
Girl Called Sadie
King and I
Lady Be Good
Long Echo
Man Alive
Mr. Kettle and Mrs. Moon
Remarkable Mr. Pennypacker
Sight Unseen
Snow White and the Seven Dwarfs
Teahouse of the August Moon
Twinkle
Women of the Streets
Zip Goes a Million

SCHEDULED N. Y. OPENINGS

(Theatres indicated if set)

Shangri-La, Wint. Gard. (6-13).
New Faces, Barrymore (6-14).

OFF-BROADWAY

Comrades, Actor's Playhouse (6-5).
Mrs. Warren's Profession, Dat. (6-5).
Call of Duty, Provincetown (6-11).

'Pajama' Passable $35,200, Fifth Week in Detroit

Detroit, May 29.

Fifth week gross of the touring "Pajama Game" dropped to $35,-200 at the 2,050-seat Shubert. Potential capacity is $53,000 at the $4 top weeknights, $5 weekends.

Fran Warren bowed out of the production Saturday (26) with Betty O'Neill replacing for final week here and the balance of the tour.

Shubert has booked "Teahouse of the August Moon" for four weeks beginning June 11.

'Teahouse' $36,800, 'Paradise' Folds In Wash. Tryout

Washington, May 29.

Capital legit was marked last week by two extremes, a smash hit and a dire flop. The hit, "Teahouse of the August Moon," starring Eli Wallach and Gene Blakely, arrived from its Philadelphia triumph with a record breaking advance sale of about $72,000 (tax excluded). It built to an s.r.o. Saturday night. Second stanza will be even bigger, according to the hefty advance, and the prize-winning comedy should be in the sellout class by next week. Cricks were unanimous in their raves.

"Thieves Paradise," on the other hand, wound up with a pitiful take, and a new low for this town. Booked in on a four-wall deal, the Myron C. Fagan drama of intrigue in the Balkans was shunned even by cuffo customers. Show's producers literally couldn't give tickets away, and drama ignominously folded Saturday (26) night. Shubert, which is not air-conditioned, shuttered for the summer.

Estimates for This Week

Teahouse of August Moon, National (1st wk) ($4.95; 1,600; $42,-406) (Eli Wallach, Gene Blakely). Opening with a record advance, the show grossed almost $36,800 for its initial stanza. Run has been extended to six weeks and may go longer.

Thieves Paradise, Shubert (single wk) ($3.30; 1,500; $28,000). A dismal flop at a record local low of $1,138. Show folded after its initial week. Crix kept pounding all week, and propaganda theme kept even cuffo customers away.

'Yankees' Homer $49,600; Winds Season in Cincy

Cincinnati, May 29.

Bobby Clark in "Damn Yankees" grossed a terrific $49,600 last week in the 2,000-seat Shubert at $5.65 top.

Engagement wound up the Cincy legit season of nine shows and 11 weeks, lightest on record. General b.o. rating was good.

Chi's Season Up

Continued from page 55

Shubert. "Can-Can," at the same house, notched 15 weeks for a gross of $524,000. In the straight play bracket. "Inherit the Wind" will have notched 17 frames at the Blackstone when it exits Saturday (2), for a projected total of $481,-900.

As has been the case for some years past, three of the five theatres owned and/or leased by the J. J. Shubert empire were dark more weeks than they were lighted. The Selywn, for example, housed "Bus Stop" for five weeks as its only entry. The Harris had four entries that lasted a total of 19 weeks. The Great Northern was active 10 weeks with three short-runners.

The Shubert namesake, however, got in 39 virtually consecutive weeks as the mooring for the tuners "Can-Can" and "Pajama Game" and Harry Belafonte's "Sing, Man, Sing" two-weeker. The same dynasty's Blackstone had a relatively good season with 33 weeks notched by its five visitors.

Erlanger, operated by Marcus Heiman, did fine with its singleton, the aforementioned "Teahouse."

B'way Holding Up; 'Wonderful' 54G, 'Cat' $28,600, 'Desk' 20½G, 'Rock' 17G, 'Fanny' 36½G, 'Pipe' 31G, 'Revue' 18½G

Business on Broadway remained generally steady last week. Receipts varied $1,000 or more from the previous stanza for only five shows. The capacity lineup included "Damn Yankees," "Most Happy Fella," "My Fair Lady," and "No Time for Sergeants."

Sole opener was "Littlest Revue" at the Phoenix Theatre, while the lone closer was "Kiss Me Kate" at the City Center. Only preem this week is "Carmen Jones" at the City Center.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical-Comedy), MD (Musical-Drama), O (Opera), OP (Operetta).

Other parenthetic designations refer, respectively, to weeks played, number of performances through last Saturday, top prices, number of seats, capacity gross and stars. Price includes 10%, Federal and 5% City tax, but grosses are net; i.e., exclusive of tax.

Cat on a Hot Tin Roof, Morosco (D) (62d wk; 492; $6.90; 946; $31,-000) (Barbara Bel Geddes, Thomas Gomez). Previous week, $27,600; last week, over $28.600; Marjorie Steele replaces Miss Bel Geddes in mid-June.

Damn Yankees, 46th St. (MC) (56th wk; 444; $8.05; 1,297; $50,-573) (Gwen Verdon). Previous week, $50,500; last week, almost $50,700.

Desk Set, Broadhurst (C) (31st wk; 248; $5.75-$4.60; 1,182; $31,-500) (Shirley Booth). Previous week, $21,200; last week, nearly $20,500 on twofers.

Diary of Anne Frank, Cort (D) (34th wk; 269; $5.75; 1.036; $28,-854) (Joseph Schildkraut, Susan Strasberg). Previous week, $28,-700; last week, almost $28.900.

Fallen Angels, Playhouse (C) (19th wk; 151; $5.75-$4.60; 994; $27,251) (Nancy Walker, Margaret Phillips). Previous week, $12,400; last week, almost $12.300.

Fanny, Majestic (MD) (82d wk; 652; $7.50; 1,625; $62,968) (Ezio Pinza, Walter Slezak). Previous week. $36,400; last week, over $36,500.

Great Sebastians, Coronet (C) (21st wk; 165; $6.90; 998; $34,500) (Alfred Lunt, Lynn Fontanne). Closes June 2 for summer layoff, to be followed by a tour starting next September). Previous week, $20,100; last week, over $21,200.

Hatful of Rain, Lyceum (D) (29th wk; 229; $5.75-$4.60; 995; $23,339) (Shelley Winters, Ben Gazzara). Previous week, under-quoted, gross was almost $19,000; last week, almost $18,500.

Inherit the Wind, National (D) (56th wk; 445; $5.75-$4.60; 1,162; $31,300) (Paul Muni). Lays off from June 30-Sept. 14. Previous week, $27,000; last week, over $27,200.

Janus, Plymouth (C) (27th wk; 210; $5.75-$4.60; 1,062; $32,700) (Claudette Colbert, Robert Preston, Claude Dauphin). Previous week, $21,800; last week, over $19,800.

Lark, Longacre (D) (28th wk; 220; $5.75; 1,101; $29,379) (Julie Harris, Boris Karloff). Closes June 2 for summer layoff, to be followed by a tour starting Aug. 4. Previous week, $18,300; last week, over $19,200.

Matchmaker, Royale (C) (25th wk; 200; $5.75; 1,050; $31,000) (Ruth Gordon, Eileen Herlie, Loring Smith). Previous week, $23,-000; last week, almost $23,100.

Middle of the Night, ANTA Theatre (D) (16th wk; 125; $5.75; 1,185; $39,116) (Edward G. Robinson). Lays off from June 30-Aug. 27. Previous week, $35,000; last week, nearly $34,300.

Mr. Wonderful, Broadway (MC) (10th wk; 76; $7.50-$6.90; 1,900; $71,000. Previous week, $51,000; last week, over $54.000.

Most Happy Fella, Imperial (MD) (4th wk; 28; $7.50; 1,427; $57,875). Previous week, nearly $58,900; last week, same.

My Fair Lady, Hellinger (MC) (11th wk; 84; $7.50; 1,551; $64,240) (Rex Harrison, Julie Andrews). Previous week, almost $65,200; last week, same.

No Time for Sergeants, Alvin (C) (32d wk; 252; $5.75-$4.60; 1,331; $38,500). Previous week, $38,900; last week, almost $39,000.

Pajama Game, St. James (MC) (107th wk; 852; $6.90: 1.615; $52,-118) (John Raitt, Eddie Foy Jr., Helen Gallagher). Previous week, $38,500; last week, almost $38.700.

Pipe Dream, Shubert (MD) (26th wk; 205; $7.50; 1,453; $55,039) (Helen Traubel, William Johnson). Previous week, $34,600; last week, nearly $31,000.

Ponder Heart, Music Box (C) (15th wk; 116; $5.75; 1.010; $30.000) (David Wayne). Previous week, $17.800; last week, almost $17,900.

Waiting for Godot, Golden (CD) (6th wk; 44; $5.75-$4.60; 799; $22,-623) (Bert Lahr). Closes June 9. Previous week, $16,000; last week, almost $12,700 for seven performances.

Will Success Spoil Rock Hunter, Belasco (C) (33d wk; 260; $5.75; 1,037; $31,582). Previous week, over $17,000; last week, same.

Witness for the Prosecution, Miller (D) (76th wk; 604; $5.75-$4.60; 946; $23,248). Closes June 30, tour. Previous week, $16,300; last week, nearly $17.200.

Miscellaneous

Littlest Revue, Phoenix (R) (1st wk; 8; $4.60-$3.45; 1,150; $24,067). Opened May 22 to two favorable reviews (Atkinson, Times; Coleman, Mirror), three unfavorable (Hawkins, World-Telegram; Kerr, Herald Tribune; McClain, Journal-American) and two two-opinion (Chapman, News; Watts, Post). Nearly $18,500 for first eight performances.

Closed Last Week

Kiss Me Kate, City Center (MC) (3d wk; 24; $3.80; 3.090; $60.000). Previous week, $33,000; last week, almost $27.800; ended limited three-week run last Sunday (27).

Opening This Week

Carmen Jones, City Center (MD) ($3.80; 3,090; $60,000). N. Y. City Center Light Opera Co. revival of musical, with book and lyrics by Oscar Hammerstein 2d, based on Meilhac and Halvey's adaptation of Prosper Merimee's "Carmen," with music by Georges Bizet; production; the windup entry in a nine-week series of three shows, opens tomorrow night (Thurs.).

OFF-BROADWAY

Doll's House, Greenwich Mews (5-7-56).

Iceman Cometh, Circle in Square (5-8-56).

Ivory Branch, Provincetown (5-24-56).

Maids & Gallant Cassian, Tempo (5-18-56).

Man of Destiny, Downtown (5-21-56).

Man With Golden Arm, Cherry Lane (5-21-56).

Mary Stuart, Guild Hall (4-6-56).

Threepenny Opera, de Lys (9-20-55).

Three X Three, Chanin (5-23-56).

Uncle Vanya, 4th St. (1-31-56).

'Rosalinda' Big $62,800, 'Success' OK 20½G, L.A.

Los Angeles, May 29.

Pair of newcomers this week keeps the town on a three-show level following the departure of "Rosalinda" after a profitable four-week stand and "Joy Ride" after an unprofitable 21-week run. The operetta goes to San Francisco and the revue to Chicago. They were replaced respectively by "Silk Stockings," which opened last night (Mon.) at the Philharmonic Aud, and "Anastasia," which bows tonight (Tues) at the Huntington Hartford.

Estimates for Last Week

Joy Ride, Huntington Hartford (R) (21st wk) ($4.95; 1,032; $32,000) Down to $11,300 for the final frame, giving it a total of $218 600 for the run, for a heavy operating loss. Show originally cost in excess of $11,000 and has undergone steady change; goes to Chicago with approximately $250,000 to be recouped.

Rosalinda, Philharmonic Aud (OP) (4th wk) ($4.95; 2,670; $62,-000) (Cyril Ritchard, Jean Fenn, Lois Hunt, Robert Wright). SRO at $62,800 for a walloping $243,300 in four weeks, nicely profitable.

Will Success Spoil Rock Hunter, Carthay Circle (C) (1st wk) ($3.85; 1,518; $35,000). Off to a fast start with around $20,500.

Chicago Season Record

Season	No. of Shows	Total Weeks Played	Total Gross
1952-53	27	187	$4,314,339
1953-54	17	168	$3,483,160
1954-55	17	150	$3,569,495
1955-56	17	140	$3,892,800

Met-Guild Back to School For Study of Rehearsal Economics; Tony Bliss' Unblissful Weekend

Chicago, May 29.

The Metropolitan Opera and the American Guild of Musical Artists have resumed negotiations for a new contract for principal singers and chorus. Confabs were resumed here Sunday and will continue tomorrow (Wed.) in Toronto, where the touring troupe is now playing.

Despite the Met management's previously declared restrictions on the scope of negotiations, discussions are now wide open, including demands for rehearsal restrictions, higher rehearsal rates and job security. Indications are that some compromises may be reached.

Specifically, AGMA has offered a new "formula" providing for continuation of the old $1.70 hourly chorus rehearsal rate for the first 12 hours per week and $2.70 thereafter. Also, there would be certain limits on free rehearsal for ballet. The union is still seeking two years' job security, with the management indicating it might agree to one year.

Hour Estimates

Guild considers Met's estimates for the upcoming 1956-'57 season, 348 hours of rehearsals, unrealistic since in the season now closing the Met's own estimate of 286 hours proved high, only 261 hours being used. (The ballet segment of troupe considers the Met's projection of 348 hours as a physical impossibility.) Guild has been telling Opera board members that "You've created an imaginary quota on hours and then apply our wage demands to argue you'll go broke."

The resumption of negotiations here over the weekend followed several explosive meetings. Anthony Bliss, Met president, addressed the entire company Saturday (26), explaining the organization's involved financial situation and asking AGMA's continued "cooperation." He was immediately answered in a fiery talk by AGMA attorney (and acting exec-sec) Mortimer Becker from New York. When the Met spokesman was asked if he wanted to make a rebuttal, he replied that he "wouldn't attempt to answer a campaign speech."

As a prelude to resumption of negotiations, AGMA insisted that it would not be bound by any restrictions on the scope of talks saying, "you can't expect to tie our hands in advance." Specifically, it called on Bliss to withdraw his recent letter to company members (with copies released to the press) asserting that the management would welcome renewal of confabs provided the union agreed to drop its demands for rehearsal restrictions, new rehearsal rates and job security the whole issue.

Apparently there was some confusion about the basis of resumed negotiations, for when the Met brass, including Bing, arrived from New York for the Sunday confabs there was an immediate protest over AGMA's renewal of the key demands. After a recess in which there was reportedly a row between the Sunday arrivals and the Saturday speaker (Bliss) the powwows continued on the fuil-discussion basis.

Participating for the Met, in addition to Bliss and Bing, were attorney Lincoln Lauterstein and officials Robert Herman, Max Rudolf and, apparently as an observer, and for the first time, Francis Robinson, of the public relations staff. Union president John Borwnlee, Becker and negotiating committee members represented AGMA.

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CHICAGO: $135,168

Met Opera Does 6 Performances In 4 Days

Chicago, May 29.

The Metropolitan Opera grossed $135,168 during its four-day six-performance visit to the Chicago Opera House which ended Sunday night (27).

Operas presented were: "Boris Godunov"; "Aida"; "Rigoletto"; "Die Meistersinger"; "Fiedermaus," and "Carmen."

Claude Monteux Forsakes Columbus $4,000 Fee; Helping Find Successor

Columbus, May 29.

Columbus' Symphony Orchestra probably will have a new conductor next season. Present maestro, Claude Monteux, is forsaking the job for more and quicker money in New York.

Monteux said only two weeks ago that he would conduct next year's series. Orchestra president, Mrs. William K. O'Brien said Monteux's salary for next season was set at $4,000, up from $2,750 for the season just finished.

"Mr. Monteux," Mrs. O'Brien explained, "has not asked the orchestra for more money. On the contrary, he realizes that this is an adequate salary for our concert season. Apparently, however, his needs are far greater than can be made in the music field in Columbus.

"We shall begin immediately a search for a new director with Mr. Monteux's assistance. Should we fail to find one of the caliber needed to lead our fine orchestra before next season's rehearsals are upon us, Mr. Monteux has agreed to commute from New York to direct rehearsals and conduct the concert series."

16 Of Ballet Theatre On 7-Week Barn Tour

Nora Kaye and John Kriza and Ballet Theatre Dancers (so billed) take to the summer theatre circuit June 25 at the Westport (Conn.) Country Playhouse. It'll be a seven-week route, inciuding the Pocono Playhouse, Mountainhome, Pa., July 9; Theatre-by-the-Sea, Matunuck, R. I., July 16, and Ogunquit (Me.) Playhouse, July 30. Intervening weeks are being booked.

Full Ballet Theatre troupe sails in the fall for another European tour under State Dept. auspices (International Program Exchange, administered by Robert Schnitzer, via the American National Theatre & Academy).

Summer company will comprise 16 dancers, including Lupe Serrano, Ruth Ann Koesun and Scott Douglas. It will use two pianos and do usual summer stock eight performances weekly.

Richard Tucker's Plans; Maybe 'La Juive' in Chi

When he winds up June 2 with the Metropolitan Opera Spring teur, Richard Tucker faces a singing summer as follows: June 15-21, Puerto Rico Opera; July 7, Lewisohn Stadium, N. Y.; July 10, Milwaukee; July 31-Aug. 2, Hollywood Bowl; Aug. 18, Chicago (Trib) Musicland.

If the Lyric Opera of Chi survives its present battle-of-the-egotists and has a season, Tucker will start getting up in the title role of "La Juive," new to him and the battling burg.

Wright's Danish Quickie

Leverett Wright, vice president of Columbia Artists Management, flew to Copenhagen for the weekend to catch "Romeo and Juliet," new hit ballet by Prokofieff performed by the Royal Danish Ballet.

New York will see the ballet in September when Danish troupe comes here for its first American tour. Wright flew out Friday (25) night, returned yesterday (Tues.).

Line-Up at Yale Bowl; Concertized 'Porgy & Bess'

New Haven, May 29.

Pop Concert Series, held annually at Yale Bowl under sponsorship of the New Haven Symphony, and managed by New Haven Junior Chamber of Commerce, tees off its 12th season on Tuesday, June 26, with a concert version of "Porgy and Bess," headed by Lawrence Winters and Theresa Green. Other dates include July 10, Duke Ellington Orchestra; July 24, Eileen Farrell; July 31, John Raitt; Aug. 14, Roger Williams. Final concert (Aug. 28) will be a concert version of "Student Prince," with principals not yet set.

Harry Berman and Frank Brieff carry on as conductors, former handling four concerts, latter two. Incidentally, Berman has wielded the baton for 57 of the 70 concerts of the overall series (11 years) to date.

Scale is upped a bit this semester on individual concert ducats ($2 top) but series tickets at $8.40 a set is a repeat of 1955.

Ned Bean is chairman of this year's series, and Gerald Rogovin is handling p.a. chores.

Isaac Stern's Sock Soviet Tour Raises Reds' Opinion Of U.S. Cultural Standing

By IRVING R. LEVINE
(*NBC and* VARIETY *Moscow Correspondent*)

American violinist Isaac Stern, first U. S. concert soloist to perform in the Soviet Union since the war, has stored a great personal success in his tour here and has reflected credit on American culture.

Communist newspapers, which have been known in times past to comment disparagingiy on America's contributions to culture, were lavish in their praise of Stern.

Each of Stern's 18 concerts were performed to capacity audiences. He played seven concerts in Moscow, five in Leningrad, three in Kiev, and one each in Yerivan, Baku and Tiflis.

The second half of a Stern concert in Moscow was carried on Moscow's radio and television.

Russian audiences, obviously hungry for contact of any sort with the outside world, greeted Stern's performances with exceptional ovations. On opening night in Moscow, Stern was called back for five encores, and only a brief speech in Russian expressing his gratitude and his hope that many other American artists would come to the Soviet Union finally brought the sustained, rhythmic applause to an end.

As is true in the case of all such concerts where there is a great demand for tickets, distribution was made to various government offices and factories where tickets were made available to especially "deserving" workers or drawn by lot.

Whereas in the case of "Porgy and Bess," which was the first American cultural offering to appear in the Soviet Union in many years, audience enthusiasm seemed based on curiosity and perhaps a bit of shock at provocative dress and gestures, the enthusiasm for Stern was clearly on the basis of performance.

The newspaper "Soviet Culture" described Stern as a "great artist."

The Communist Party newspaper "Pravda" carried a review which said:

"The concerts were all given to packed halls. When I heard Stern's performance and sensed the sincere emotion of the audience, the thought involuntarily entered my mind once again as to how powerful a force art is, how able it is to unite people in their lofty aspirations for mutual understanding and peaceful life."

The theme of Soviet policy now is that Russia wants to get along with everybody and Pravda never misses a chance to reflect this theme even when reviewing a visiting American artist, as indicated in the review of Stern.

David Ross, producer-director at the off-Broadway 4th Street Theatre left yesterday (Tues.) for Moscow, where he'll study stage techniques for one month with Moscow Art and Maly Theatres.

It's Rockefeller's Lincoln Square

[MET, OPERA COMIQUE, CARNEGIE, SCHOOL]

John D. Rockefeller Jr.'s cultural plans for the redeveloped Lincoln Square sector embraces four artistic buildings—a new Metropolitan Opera House, an Opera Comique (for American ballets, concert and the like), a new Carnegie Hall, and a music cultural school with an auditorium for 1,500 attendance.

Rockefeller recently surveyed the new Vienna and other state opera houses abroad, in company with Wally Harrison, who designed Rockefeller Center, and Anthony Bliss, president of the Met.

8 Operas Set For 'Legit' Slanting

N. Y. City Center Re-Staffed Backstage—Leo Kerz Dressing House and Scenery—Cisney Moves In

Eight operas, three of them new, will be freshly staged and designed come next October and November when New York's City Center has its first season under the Eric Leinsdorf regime. Leo Kerz from legit will do the optical embellishment and another legit recruit, new to opera, Marcella Cisney, will direct "Mignon" and act as production associate on the others.

Others who will play on the Leinsdorf team are Jean Morel, who'll also be conducting at the Met, and Margaret Hillis who'll bring in the chorus.

Part of the dolling up for the operas includes a new turntable and extended apron for the stage which will be especially useful to "Carmen," "Fiedermaus" and "Mignon." A Tennessee opera, "Susanna" and a German, "The Moon," will be packaged for one novelty, both new items. "The Tempest" by a Swiss will be the other innovation.

Marcella Cisney has most recently been a CBS television director but operated stock repertory at Laguna and Pasadena in California and was once a Warner Bros. talent scout.

Red Rocks' 11 Guesters

Denver, May 29.

Red Rocks Music Festival, which starts a six-week season June 26, will have a guest slate headed by some 11 artists. Most of the stars will appear in conjunction with the Denver Symphony, conducted by Saul Caston. Concerts will all be held at the Red Rocks Theatre, a natural amphitheatre some 15 miles west of Denver. It seats 10,000.

Among stars scheduled to appear, according to Fest chairman William D. Embree Jr., are Gisele MacKenzie, Rise Stevens, Marian Anderson, Peggy King, Gordon MacRae as well as Don Voorhees and Eileen Farrell. Also listed is "Silk Stockings," with the original Broadway cast starring Don Ameche and Jan Sherwood.

Negro Opera: 'Ouanga'

Having heretofore staged events at New York's Carnegie and Town Halls, the National Negro Opera Foundation on Sunday (27) crashed the Metropolitan Opera House with "Ouanga." Carefully program-described as a concert version of a Haitian opera with ballet, this was far from being "grand" opera and a long way from being topflight professional entertainment scaled to $8.50 (though, of course, as a self-benefit, allowance must be made).

Clarence Cameron White's score (composed in 1928) is marked by melody and mood, but the libretto of John E. Matheus is slow mollasses. The choice was unfortunate if prestige for Negro Opera was at stake. But the most unprofessional aspect of all was promoter Mary Cardwell Dawson's staging. The result was an awkward, stiff, self-conscious performance with frequent waits for the music.

With three of the male singers in tails and the femme principais and chorus in strangely assorted gowns, the concert effect was half-fish, half-fowl, since the baliet was bare-chested and barefooted. Entrances and exits were appallingly amateurish throughout the evening and there was absolutely no "inter-relatedness" among the characters, if the word has any meaning in these circumstances.

Some of the voices were excellent. McHenry Boatright as the first King of Haiti and Juanita King as the voodoo priestess he orders killed, were standout. Fritz Vincent seemed literally "frozen" at the outset, but later his throat muscles opened and nice sounds came out. Lark Beecham with fine control and elevation but uncertain timing (to the music) was standout in the ballet—the one promise of action or emotion in the proceedings.

Libretto, declared to be in English, would be totally unintelligible without printed notes. Every now and then a line did pop out. Suddenly a guy would say, "Bon Soir" (then go silent for eight bars). "Be My Bride," sang the King, looking the other way—and the gal, not unreasonably, but after more bars of delay, answered cryptically, "No," and nothing more than that.

In an apparent fury against superstition the King commanded, "Seize the Witch," whereupon she walked off stage, unmolested, though four arias later a sound in the wings was announced as the lady's execution. Her offstage "ugh" may serve for a summary of the sins commited in the name of opera.

Land.

Chi's Unharmonious Opera Looks Sure for Rocks; Income Taxers Move In

Chicago, May 29.

The Lyric Theatre has stubbornly resisted interment for another week.

Superior Court Judge Abraham Lincoln Marovitz, handling the receivership of the stalled opera company, had no choice but to honor Friday (25) the request for a week's delay entered by lawyers repping the Lawrence V. Kelly faction to the petition to liquidate the Lyric filed by Augustine J. Bowe, the temporary receiver appointed earlier in the week.

Bowe had returned to Marovitz's court with his move to dissolve the snafued corporation after Kelly, artistic director Nicola Rescigno and Lyric Guild head Betty McAllister refused to meet with him in an attempt to resoive the deadlock. Lyric president Carol Fox had pledged her support to Bowe when he was named to the thankless job.

If and when the Lyric is put out of business as obviously the only resolution of the personality battle, the recently-organized Opera Theatre Assn. is waiting to take over the embattled company's assets and liabilities—including the play-or-pay talent contracts negotiated for the scheduied third season that's supposed to start Oct. 10. But with at least another week of legal wrangle in the offing the OTA, comprised of a long list of civic biggies, may well decide to forget about the '56 season and shoot for reestablishing Chi opera on a firm foundation in '57 and beyond.

The U. S. Government also formally moved into the picture last week as the Internal Revenue Service filed for a tax lien against the Lyric. IRS claims the Lyric owes $54,785 in withholding taxes.

Salzburg Inks Karajan

Frankfurt, May 29.

Conductor Herbert von Karajan has just been signed for the Salzburg Mozart Festival for the three seasons of 1957, 1958 and 1959. He's also agreed to conduct additional concerts in Salzburg during the same period.

Also, the Berlin Philharmonic has booked him for a minimum of six concerts this season, with options for holdovers.

Literati

Fred Allen's Posthumous Biog

Little, Brown will publish the late Fred Allen's autobiog, "Much Ado About Me," in the fall. It's of the era that pre-dates his broadcast-telecast career, as covered in "Treadmill to Oblivion." It covers his Boston upbringing, and his vaudeville background.

Allen had it pretty well finished when he died.

GBS' Centennial

On the centenary of George Bernard Shaw's birth, William Morrow will publish in September a treatise on "Bernard Shaw: His Life, Work, and Friends," by the British drama critic, St. John Ervine.

The $7.50 volume will exceed 700 pages, and will be illustrated.

Ned Armstrong's Book

Ned Armstrong, p.r. man with a Madison Ave. outfit but w.k. in show biz as a legit p.a. and as a VARIETY byliner, has authored "Man and Boy" for Little, Brown publication.

It's autobiographical, having to do with the raising of Edwin, his son now eight years old, after the mother died suddenly leaving the publicist with a 10-month-old son.

Armstrong's new play, "The Years Between," is under production option to Bernard Hart.

Herb Mayes' Choices

Herbert R. Mayes, editor of Good Housekeeping, has edited an interesting anthology of 26 short stories from his favorite (Hearst) monthly mag, titled "Editor's Choice" (Random House; $3.95).

Apart from the fact that editor Mayes stresses the 26 are not necessarily the "best"—merely his choice as the editor—he makes sure (1) that the byliners are alphabetized and (2) observes—as a materialistic editor—that Robert F. Germann's "The Talking Dog" was underpaid at $750 and Somerset Maugham's "The Colonel's Lady" was overpriced at $10,000. Result is (a) you read these first for comparison purposes but (b) can't help but note that publisher Bennett Cerf (RH) ignores underpaid author Germann and also ignores the editor's proprieties and caution, as witness the alphabetization, because the jacket (and perhaps rightfully) only gives billing to John P. Marquand, Maugham, Daphne DuMaurier, Richard Sherman, Budd Schulberg, Paul Gallico, Victoria Lincoln, John van Druten and Allan Seagar in that sequencing. Regardless, it's a fine anthology of GH excerpts and editor Mayes evidences much wisdom in his "choice."

Another excellent "reader" is "10 Years of Holiday" (Simon & Schuster; $5.95), selected by the editors of that magazine and with an intro by Clifton Fadiman. Book is the 10th anniversary publication of 40 memorable pieces, and the byliners include Faulkner, Thurber, Steinbeck, Marquand, E. B. White, Schulberg, Cleveland Amory, Sean O'Faolain, Joyce Cary, James Jones, Irwin Shaw, Arthur Miller, V. S. Pritchett, Alistair Cooke, Richard Llewellyn, Vincent Sheean, Bernard DeVoto, et al. *Abel.*

Massaguer's Autobiog

Conrado W. Massaguer, of the Cuban Tourist Commission and a longtime cartoonist on the metropolitan New York dailies, for The New Yorker, etc., is at the Waldorf.

He came in with a Cuban tourist air junket but is also talking to Doubleday's Ralph Beebe on his cartoon memoirs titled "The Face Behind The Face."

Unique Wilde Book

Unique and noteworthy theatrical publishing event has been undertaken by Arents Tobacco Collection of N.Y. Public Library, which has just issued a limited edition of 500 copies of Oscar Wilde's play, "The Importance of Being Earnest" (2 vols., boxed, $20).

Originally written as "Lady Lancing," text offered in new edition is transcribed from playwright's ms. and typescripts, first two acts of which (now in Arents collection) had been lost to sight in the bottom of an old trunk for 50 years.

As now published for the first time, Vol. I contains printed text from ms. of first two acts in the Arents vaults, and 3rd and 4th acts from ms. in British Museum. Tome also has info on publishing and production history of the comedy. Vol. II comprises 372 pages of facsimiles of the typescript of Act I, ms. of Act II, and earliest typescripts of Acts III and IV before shortened by Wilde. Author's deletions and changes, here revealed, differ from ms. and play as afterward published.

Library claims that finding new material pertinent to this play is "as exciting as . . . finding . . . a lost chapter or two from 'Alice's Adventures in Wonderland.'"

Charles Shannon has designed the books, which were produced at Anthoensen Press, Portland, Me., in a size somewhat bigger than first edition in three acts issued by Chiswick Press, London, 1899.

Illustrations include programs of the play at St. James' Theatre, London, Feb. 14, 1895; the Empire Theatre, N.Y., April 22, '95, featuring Henry Miller, William Faversham, Viola Allen and May Robson; together with photos of both casts, and the author. *Down.*

Glass Vice Cochrane

N. Y. Daily News advertising manager, John H. Glass, replaces retiring Thomas J. Cochrane as advertising director on July 7, meaning Glass is thereinafter head of the entire department. He joined the News in 1921, and in 1946 followed Cochrane to local advertising chieftancy, before taking his last job in 1951.

'Theatre In The East'

"Theatre in the East" by Faubion Bowers (Nelson; $7.50), is an important survey of drama and the perceptive author of "The dance in 14 Asian countries, by Japanese Theatre." No writer in America is better qualified than Oklahoma-born Bowers to interpret the Eastern stage to Western readers. This book seems certain to become the standard reference in the field.

Traditional and modern stagecraft is reported from India, Ceylon, Burma, Thailand, Cambodia, Laos, Malaya, Indonesia, the Philippines, China, Vietnam, Hong Kong, Okinawa and Japan. There is considerable material on Eastern presentations of Occidental playwrights as well as the effects of the West on Asiatic dances. Tome is handsomely produced and illustrated. Films, opera, festivals and puppetry are covered in the comprehensive volume, which grew out of Bowers' 1954-55 tour on which he was accompanied by his authoress-wife, Santha Rama Rau. Book is without peer in helping Westerners understand Eastern artistry and culture. *Down.*

CHATTER

Lawrence Lessing's "Man of High Fidelity," a biog on FM creator Major Edwin Armstrong, appears under J. B. Lippincott cover next fall.

Al Kay, of the Sunday staff of the Oakland (Cal.) Tribune, has resigned effective this week to become press relations director for Pan American airlines in Australia and New Zealand.

Don Walsh, former VARIETY staffer and latterly an agency account exec and publicist, named a v.p. of Allied Public Relations Associates, a division of Allied Industrial Research Consultants Inc.

Religioso writer-lecturer Roland Gammon has State Dept. okay to head a tour of the Soviet Union in mid-August. Besides a Russian fortnight, time will be spent by tourists in seven other European countries, with emphasis on religious angles.

Robert Downing has an article on "Cats and Theatre" in the summer issue of the Quarterly published by the Bide-a-Wee Home Association, animal protective league. Piece contains unpublished letter of John van Druten's relating playwright's experiences with cats in his various stage productions.

Ted Pratt deserting his West Palm Beach winter retreat for New Rochelle. He's just completed a feature on Arthur Vining Davis for Look who is called "Florida's hottest subject of conversation" since he went on a real estate buying spree which includes many chunks of the state, among them the Boca Raton Club.

New Directions publishing an anthology called "Five Plays for a New Theatre," including Lionel Abel's "The Death of Odysseus," Robert Hivnor's "The Ticklish Acrobat," Junji Kinoshita's (A. C. Scott translation) "The Twilight Crane," James Merril's "The Immortal Husband" and I. A. Richards' "A Leak in the Universe." "Playbook: 5 Plays for a New Theatre" will be published by New Directions May 30, contents including scripts by Lionel Abel, Robert Hivnor, Junji Kinoshita, James Merrill, and I. A. Richards. Most of the plays were produced in New York by John Bernard Myers in association with the Artist's Theatre at the Amato Opera House, under direction of Herbert Machiz.

Not Creators

Continued from page 5

tion and Liberty of Expression—were set up to study points raised at the meetings and report on them at a future reconvening of the IAFA. The folowing are some other points on the agenda of this organization:

(1) The film as a great public moral factor and influence on youth has the IAFA promising to fight against facility, lies, cowardice and anything in world film content that could degrade human dignity. A fight against all forms of censorship is also in its bylaws. Vague definitions also seem somewhat paradoxical in instituting its own type of censorship.

(2) Safeguarding all important films in national film vault-blockhouses and protection of the national patrimony with certain subjects deemed part of a country. For example, one slightly facetious observation was with a Frenchman saying "We'll leave Lincoln to America if they will leave us Joan of Arc."

(3) Prevent the destruction of any film which has been bought for remake.

(4) More contact between public and film-makers via film clubs, specialized houses and direct meeting of the public either at these places or film museums. The interchange of film creators between countries and the acceptance of coproduction provided the film kept the native tone of one of the countries involved.

(5) Rights of film authors upped to a percentage on the film for all foreign showings, and helping young filmmakers and proven people, unable to find work, as well as underwriting a series of showings every year of pix deemed "humanely useful."

(6) Support all film festivals which would help spread and build the prestige and desire, in the public, for films.

(7) Publish an International Film magazine to inform all members on the experiences of their films in foreign lands.

(8) All nations have a right to their own film industry (sic) and all governments should protect their own as well insuring an equitable interchange of films with other countries.

Among delegates were Paul Strand, Jules Dassin, John Berry, Ben Barzman for the U. S., with Otto Preminger and Preston Sturges putting in one fleeting appearance each. Soviets were repped by Serge Vassiliev and Serge Youtkevitch; Cesare , Zavattini Marcel Pagliero for Italy.

Paradise

Continued from page 4

destroyed too, because they just can't be operated profitably under present-day industry economics."

The Paradise is only three blocks away from the Marbro theatre, another B&K deluxer which plays first outlying run double feature bills. Balaban said, "With Hollywood turning out about 200 major pictures a year, after the Marbro plays 104 of them there isn't much left for the Paradise. There just isn't room for a big secondary theatre anymore. Sure, we can still run a smaller secondary house like the Riviera, with a much lower overhead and many fewer seats, but the days of the big secondary houses are gone."

Prexy Balaban said that "people can see the kind of films now available for the secondary houses free on television" and cited this as one of the reasons for poor box-office results at those theatres. He also cited increasing selectivity among the public as it chooses entertainment as one of the further difficulties encountered in selling tickets.

The B&K pilot concluded on a note of optimism, however, stating he had great faith in some of the upcoming product he had seen, soon to play the B&K circuit, and thought that it would offset some of the poorer releases made earlier in the year.

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 29.

It may have been Mother's Day for most Moms on May 13 but for Donna Atwood, mother of three, it was just another Sunday with two matinees. And that's why this is the last season for the star of "Ice Capades." She, too, would like to have breakfast in bed and the day off, and being Mrs. John H. Harris, the wife of the owner of the show, she is going to help count the money from now on instead of earning it.

There's a lot more to count than there used to be. The first "Ice Capades" cost only $50,000 and finished the season with a nice profit of $171.80. Today the show costs $1,000,000 to produce and ends with a profit of about the same figure. About 22,000,000 see the show during a season. Nice seeing.

Donna Atwood has been starring in them for 15 years. She was 17 when she turned pro. Hitler's bellicosity had messed up all hope of her becoming an Olympic champion, so there didn't seem much use waiting around for him to crash through the thin ice of world conquerors.

Heading up a third generation in show biz, John Harris was really a picture exhib in Pittsburgh and sort of backed into gliding over horizontal refrigeration as a form of boxoffice entertainment. His father had opened the first nickelodeon in the world, but the son liked hockey better than the picture biz. He backed the Pittsburgh Hornets, who won a championship and the next season lost him nearly $50,000.

Add! Added Attractions

Some one suggested he bring in an attraction between the halves and named a little Olympic champ named Sonja Henie. Receipts picked up $10,000 for the week.

This was it. People seemed to like fancy figure skating better than they did slugging puck-chasers. Before Harris could formulate his ideas Sonja Henie was in other hands. So he hired Belita. At least she did better than his hockey team.

Then he saw a young skater named Donna Atwood. Unlike the others, she had not been practically born on skates. In fact, until she was 13 she hadn't even been on a pair. But, nevertheless, she was born skater, for in six months she had won a Pacific Coast figure skating title. By the time she was 15 she was a national champion. She was so outstanding that winning an Olympic title seemed inevitable. But war had a priority in the realm of inevitability and so she either had to lay off for 10 years or turn pro.

She joined Harris's "Ice Capades" and soon was elevated to stardom. In fact, she starred for nine years before producer Harris decided it wasn't quite bright of him to let all that money go out of the family. So he married her. It has been singularly happy marriage but required additional dexterous skill, especially on her part, to have babies and not throw the show into a tailspin.

She was a titian-haired beauty when she started in "Ice Capades." She's blonde now. Peter Pan seems to call for blondes with short hair. Her lithe and boyish figure looks now just about as beautiful as it did in 1942, which is quite a trick for the mother of three.

Having seen most of them who have played Peter Pan, from Maude Adams on stage to Mary Martin on television, it's sad to think that Donna Atwood will not be topping them for years to come. There never was a Peter Pan like this 32-year-old madonna's version. At that I suspect she is the youngest star to play the part and certainly the one with the largest family.

Eva LeGallienne, Cissie Loftus, Jean Arthur, Marilyn Miller and of course Maude Adams were no kids when they played Barrie's boy from Never Never Land. Neither were Nina Boucicault, Fay Compton, Edna Best, Jean Forbes-Robertson, Georgette Cohan, Margaret Lockwood or Glynis Johns.

A Guy Named Joe

Of course, when once seen it's a surefire part anybody could prophesy. But on ice if the timing isn't perfect or a pratfall breaks the spell, it can be devastating, for this fantasy is held together with gossamer threads. Joe Kirby holds the threads. In fact, it is his London company that holds the rights to Peter Pan's flying, and until science harnesses magnetic propulsion he's a "must" in Pan productions.

Kirby's flying equipment has been in this country before. Three times, in fact. But never was it merged with ice skaters. John H. Harris brought Kirby's Flying Ballet into his "Ice Capades" several years ago. A great novelty act in itself, Harris was thinking of the future and wondering how Kirby's technique could be hitched to Donna Atwood. He found it would work beautifully with such a fearless doll as Donna.

Kirby assigned Peter Foy to handle the equipment and to see that the harness and wiring left no slipups, for a crash on ice is even worse than one on wood. That in all these performances no accident has resulted is a great tribute to the men who brought Barrie's fantasy down to earth and sent it up in the clouds again. That's a lot to say for a fantasy that has been a hardy perennial since Dec. 27, 1904.

The Atwoods of Newton, Kans.

Los Angeles, quick to grab a credit-line, claims Donna as a local girl Actually, she was born in Newton, Kans., moved on to Albuquerque, New Mex., and didn't get to Hollywood until she signed up as a moppet dancer for picture work.

Her brother took the moppet one day to the Polar Palace where she saw Sonja Henie skate. It occurred to her that she could dance on skates that well, if she only knew how to skate! An oldtime hockey player taught her all he knew about seemingly bypassing Newton's law of gravity and doing it with the grace of birds while still on ice.

It's a great tribute to her training—she still rehearses two hours a day—that critics refer to her as a "girl" instead of a mother of twin boys and a little girl of her own.

She's a quiet one, except on ice, where her skates talk with the rhythm and flow of genius. Once she was booked on a tv show to plug "Ice Capades." The m.c. was one of those characters who introduces a name "that needs no introduction" and then spends the rest of the program disproving his point. She never got a chance to say "Hello, Mom!" by the time the program was off the air.

It got to be such a laugh around the Harrisian headquarters that the other day when she was similarly set up, Cliff Lewis and the publicity staff cooked up a script which preempted all she could have possibly have said and threw the lines to the m.c.—but this time on purpose.

"I'm sure the boys enjoyed hearing it from your own lips," he concluded. "Have you anything more to say, Donna?"

She smiled and didn't even say "Get lost!"

Donna and Her 89 Aides

Of course, Peter Pan is not all there is to this "Ice Capades," nor Donna Atwood all there is to Peter Pan. Actually there are 20 acts and in Peter Pan 89 skaters perform, among them Rosemary Henderson as Wendy. Here I suspect is where Donna's successor may be found.

A tiny blonde beauty, Rosemary Henderson has the skill and grace that go with stardom. She does an act with Bobby Maxson as the "All American Kids" that is more delightful than reading Plato for the first time. In the Autorama number she plays the part of a solid diamond Cadillac, which is sure to give some Texas oil man an idea.

In a world where espionage has been raised to the level of statesmanship I can hardly be denounced and blacklisted for finding out that Donna is not going to retire *absolutely*. She's merely pulling out of the show's 47 weeks on the road. She will do 13 weeks in cities she has never played before—London among them. She might do a picture and some television shows, too.

Broadway

It's rock 'n' roll vs. the mambo contests in the hoofery emporiums.

Joan Collins returned to the Coast after two weeks of plugging for "Opposite Sex."

Maurice Silverstein, recently appointed liason with indie producers for Metro, back from a week's visit to the studio.

Violinist William Adler debuts his own Sign of the Fiddle Inn just off Route 6 between Danbury and Brewster, Conn., tonight (Wed.).

Cast of more than 100 rehearsing Guy Lombardo's Jones Beach production of "Show Boat" at the Variety Arts Studio on West 46th Street.

Charles Uno (Feldheim), vet theatrical tradepaper reporter, being feted by the Stage Lights Theatrical Club tonight (Wed.) on his 80th birthday.

Coast-based Metroites arriving in Gotham include producer Lawrence Weingarten, studio music chief Johnny Green, and writer Michael Blankfort. Latter leaves for Europe Friday (1).

William J. German Inc. and National Screen Service posting the prizes for the foursome winners in the film industry golf tournament sponsored by Cinema Lodge B'nai B'rith June 14 at Vernon Hills Country Club, Tuckahoe, N.Y.

Many midtowners journeyed to N. Y. Secretary of State Carmen G. DeSapio's office on lower Broadway for the swearing-in ceremonies of Frank M. Folsom as Gov. Averell Harriman's new five-year appointee to the Saratoga Springs Commission. The RCA prez succeeded W. Donald Hyde, whose term expired. After the ceremony, attorney Roy Cohn hosted a luncheon at the Lawyers Club to signalize the appointment.

Billy Rose is in a Ziegfeld rut. Having owned the Ziegfeld Theatre for a long time (now under NBC-TV lease), the showman further follows the tradition of the Great Glorifier by dickering for the "Follies", entrepreneur's former estate at Hastings-on-Hudson. Rose's country estate at Mount Kisco was recently destroyed by fire. He is slated to marry showgirl Joyce Matthews (twice the ex-Mrs. Milton Berle) some time in the next week or two; place and date kept q.t., even from his intimates.

Boston

By Guy Livingston

B. S. Pulley current at Hi Way Casino.

Singer Bill St. Claire current at the Saxony.

Laurie Sisters current at the Frolic, Revere.

Jackie Kahane current at Al Taxier's Bradford Roof.

Opening of horse and dog tracks has cut nitery takes around the Hub.

Booker Danny White lining up talent for annual Brockton celebration.

Tony Bruno, Steuben's orch maestro, inked for summer season at Cop Codder.

Drew Pearson in to receive a special citation at community meeting in Temple Bnai Moshe Saturday (26).

Charlie Brett and Johnny Miles elected delegates to AGVA national convention in Disneyland, Anaheim, Calif., June 18.

Don Dennis, singing emcee at Steuben's, Chicago bound when the Max and Joe Schneider nitery closes for season June 23.

Amira Amir ankled Hub for Beirut, Lebanon to round up oriental dancers for new Near East nitery opening this fall in former Ada Bullock restaurant.

Paris

By Gene Moskowitz
(28 *Rue Huchette; Odeon* 4944)

Albert Prejean begins his 102d pic this week. It's "La Ronde De Nuit."

Second Cinerama film, "Cinerama Holiday," due at Empire in September.

Walter Chiari, Italo actor and stage star, will bring a music revue to Olympia Musichall here next season.

Jack Denton shuttling around Continent setting up music pub aspects for four 20th-Fox films to be made in various countries over here in the next few months.

Bob Weiss, Capitol Records rep here, may have been influenced by recent Monaco nuptials for he is announcing his forthcoming engagement to a Monte Carlo girl.

Venice Film Fest, set to unspool Aug. 28-Sept. 9, also will have a meeting of directors of many other film festivals, to discuss accords on various aspects of each fest.

Gallic press all came out against the awards made at recent Cannes Film Fest. Many felt the U.S. was slighted, with no prizes to "Man In Gray Flannel Suit" (20th) or for direction of Alfred Hitchcock's of "Man Who Knew Too Much" (Par).

Tokyo

By Richard H. Larsh
(*Press Club;* 27-0161)

"Holiday on Ice" opened six-week Tokyo run early this month. Show will play other Nippon keys until September.

Mrs. Lucy Ayako Pachiko, wife of owner of Honolulu's Oasis, here for a month of talent scouting for husband's nitery.

Japan became 18th nation to join Universal Copyright Convention. U.S.-Japan provisional copyright accord expired with Japan's entry into new international set-up.

Harry Blackstone Jr., son of the magician, serving a tour with the Far East Air Forces, handled special effects for recent Tokyo Amateur Theatrical Club presentation of "Amphytrion 38" which involved disappearance of a cast member from stage.

Minneapolis

By Les Rees

Frolics has exotic dancer Liza Dupree.

Travelaires plus exotic dancers at Augie's.

Salzberg Mozarteum orch drew capacity house.

Woody Herman played a Marigold Ballroom one nighter.

Sam Donahue with the Billy May orchestra into Prom Ballroom.

Theatre-in-Round wound up season with "Oh Men, Oh Women."

Carl Brisson wound up record-breaking five-week Hotel Radisson Flame Room date.

Shipstad-Johnson's "Ice Follies" played to 117,517 customers during Arena three weeks.

Annual Northwest Sports Show set new attendance record during nine-day Auditorium run.

Frankfurt

By Hazel Guild
(24 *Rheinstrasse;* 776751)

Douglas Fairbanks to film "Solitaire" in Bavaria this summer.

Cornell Borchers just back in Germany after four months in Hollywood filming for U.A.

"High Noon" (UA) being reissued in Germany, with ads ballyhooing that this is the film that started Grace Kelly's career.

American conductor Dr. Frieder Wiessmann now in town, with European playdates scheduled for Munich and with the Berlin Philharmonic.

Alfred Daff, head of UI, and Americo Aboaf, veepee, to attend UI's German convention for 1956 in Munich late this month. Then Daff planes to Rome.

Wolfgang Fortner's opera, "Blood Wedding," based on the Garcia Lorca poem, will be the opening presentation by the City Stage of Cologne to preem town's new Grosses Haus theatre.

Marlene Dietrich to make a film after a five-year absence from the screen. She's to play opposite Vittorio De Sica in "Monte Carlo," to be made in Europe, and also play in "Witness for the Prosecution."

Omaha

By Glenn Trump

Muriel Lynne Trio moved into Al Green's Skyroom here.

Kingsmark Players concluding season with "Curious Savage."

Don Romeo set Fifi Dorsay for a string of club dates in this area.

Joe Malec booked Louis Armstrong for his Peony Park June 8.

Jimmy Palmer Orch in at Peony Park for three nights starting Friday (1).

Grand Ole Opry unit featuring Hank Thompson and Red Sovine one-nighted at City Aud Music Hall here last week.

Santiago

Miguel Frank returning to legit production at the Petit Rex.

Alfonso Montecino pianist, home from European and American tours.

National Symphonic Concert season opened with Victor Tevah, Daniel Sternefeld, of Amsterdam Concertgebow, and Paul Kleckl, of Vienna Philharmonic, as directors. Soloists include Isaac Stern, Edith Fischer, Clara Pasini and Jose Habschield.

London

(*Temple Bar* 5041/9952)

The Eddie Fisher show gets a BBC Radio airing June 8.

Yul Brynner in town to co-star with Ingrid Bergman in a film version of "Anastasia."

Eartha Kitt made her first British broadcast in the "Showband" show last Monday (28).

Ben Gage in town lining up talent for Esther Williams Aqua Spectacle which opens in Wembley in July.

Brian Donlevy in town to star in "Quatermass II," a Hammer production for world release through United Artists.

Leonard H. Goldenson to Frankfurt and on to Rome and Paris after taking a quick gander at British tv developments.

Charles Chaplin paging Henry Kendall for role of the ambassador in "A King in New York," now in production at Shepperton.

Colan MacArthur, Rank's Latin American topper, has named Epifanio Aramayo as manager of its Argentine distribution outfit.

Motion Picture Assn. gave a party in honor of Richard Walsh, IATSE prez, who is here to attend the NATKE biennial convention.

Jerome Whyte here to line up upcoming production of "No Time For Sergeants" which follows "Teahouse of the August Moon" into Her Majesty's.

Phillp King and Falkland Cary, whose "Sailor Beware" is one of the top comedy hits in the West End, have collaborated again on "Widower's Weeds."

Mike J. Frankovich, Columbia topper, hosted reception for Kim Novak, who was in London prior to visiting Blackpool for world preem of "Eddy Duchin Story."

Chicago

Jazz cornetist Muggsy Spanier stitched to an MCA pact.

Strip agent Milton Shuster bedded in Wesley Hospital.

Jazz Limited, owned and operated by Bill and Ruth Reinhardt, logs its 10th anni next week.

Director Sir Carol Reed advance tubthumping June 14 opening of "Trapeze" at United Artist theatre.

Clint Walker, who appears in the "Cheyenne" series in Warner Bros.' ABC-TV show, in for a fast round of personals.

Sun-Times columnist Irv Kupcinet organizing 12th annual Purple Heart Cruise June 15 for Chi-area veterans. Deejay Howard Miller will emcee the show aboard SS North American Lake Michigan excursion boat.

Westport, Conn.

By Humphrey Doulens

Lily Pons in from Coast.

Edna Ferber has rented a house.

Mrs. William Anthony McGuire visiting here.

John Tyers back from long tour in "Can Can."

Ralph Lycett again handling Country Playhouse.

Horace MacMahon commuting to his vaude date at Palace, N.Y.

Lotte Lenya at Stonehenge but due to visit Europe during summer.

The John Cecil Holms have moved down from their place on Cape Cod.

Mother of Stanley Joseloff, the ex-Y&R head of Storecasting, died at her Norwalk home last week.

Washington

By Florence S. Lowe

Columbia Pictures crew in all week shooting a documentary on the capital.

Pat Boone current at Casino Royal nitery, with Mae West following week of June 4.

Gary Cooper named national chairman of National Rifle Assn. Hunter Safety drive for 1956.

Constance Bennett attracting carriage trade in her current stand at Hotel Statler's Embassy Room.

Madrid

By Ramsay Ames
(*Castellana Hilton;* 37-22-00)

Marta Eggert and Jan Kiepura are vacationing in Milan.

Frank Sinatra bedded by a touch of sciatica and a very bad cold.

Fernandel's brother, Fransinet, making his picture debut in "Pas de Grisbi pour Ricardo."

Argentina's Hugo del Carril expecting to leave his native country to film in Mexico and Spain.

"Tarde de Toros," which stars matador Antonio Bienvenida, will open in Pamplona on July 9.

Composer-musical director Leo Arnaud ("One Touch of Venus," "Sombrero") on vacation in Madrid.

Entire Spanish press turned out one day last week to give a luncheon for their favorite gal, Gloria Swanson.

Producer Cesareo Gonzalez cocktail parted German actress Christina Soderbaum and her director-husband Veit Harlan.

Hat designer Walter Florell in from Barcelona, on the last lap of a European jaunt. Ditto dancer ("The King and I") Tommy Gomez.

Richard E. Berlin, president of the Hearst chain, in Madrid for a few days, during which he visited the workshops of daily newspaper A.B.C.

The Castellana Hilton's Rendezvous presenting Fernanda Romero and her flamenco company as its last attraction before closing for the summer.

Antonio Moya's solo jazz concert at Teatro Ramiro Maeztu, featured music of Cole Porter, Morton Gould, Jerome Kern, Duke Ellington and George Gershwin.

Munich

By Karin Thimm
(*Saebenerstr.* 54)

"Carmen Jones" in fourth week here.

CBS writer Sidney Wright in for a week or so "just to look around."

London Festival Ballet (Anton Dolin) presented a very successful program here for six days.

The Munich Philharmonic touring France May 27-June 5, concerts in Paris, Nantes and Toulouse.

Friedrich Duerrenmatt's drama, "Visit Of An Old Lady," first shown in Germany at the Munich Kammerspiele.

Hollywood tv producer Clarence Smithers on a swing through the larger European cities to see what is happening with television.

The two parts of "Henry IV" by Shakespeare, concentrated in an one evening version, will be the next premiere of the Residenztheater. Director is Fritz Kortner, who has been rehearsing 10 weeks now.

Berlin

By Hans Hoehn
(760264)

AFN-Berlin offered Berliners the opportunity to visit its studios on U. S. Army Day.

There are currently 250 cinemas in West Berlin with a seating capacity of about 120,000.

Helmut Kaeutner's last pic, "Hauptmann von Koepenick," may be shown at the forthcoming Venice Film Festival.

CCC will start lensing "My Father, the Actor" next week. O. W. Fischer plays the lead and Robert Siodmak is directing.

Charles Kalman wrote two new pop songs (words by Gerhard Neumann) set for release by local publishers. The Kalmans are sailing for the U.S. and will return to Berlin late this year.

Australia

By Eric Gorrick
(*160 Castlereigh St., Sydney; Tel. MA7778*)

"Marty" (UA) in its 13th week at Esquire, Sydney, for Hoyts.

RKO readying "Oklahoma" for release here via Hoyts' pic loop.

Seat sales for Olympic Games here next November have slowed down.

Sam Snider, m.d. Snider-Dean film loop, set for London-U.S. looksee.

Japanese pic producers are trying to open up the Aussie market for product.

Don Cossack Choir here for runaround under David N. Martin management.

Borovansky Ballet doing Melbourne run at Her Majesty's for J. C. Williamson.

"Boy Friend" is a click at Comedy, Melbourne, under the J. C. Williamson banner.

David N. Martin, chief of Tivoli chain, due back soon from worldwide new talent hunt.

"Kismet" has reached its 200th performance at Princess, Melbourne, for Garnet Carroll.

Key hotels will feature tv when this new (for here) entertainment gets underway late this year.

Roger Livesey and Ursula Jeans preem "The Reluctant Debutante" at Royal, Sydney, for J. C. Williamson Ltd.

"Can-Can" opened to smash biz at Empire, Sydney, for J. C. Williamson Ltd. Sheila Arnaud and Eleonore Treiber starred.

Norman B. Rydge, topper of Greater Union Theatres, will look-see the Continent prior to London huddles with J. Arthur Rank.

Garnet Carroll, top indie legit producer, planes abroad for new shows this month. Carroll presently has a smash with "Kismet" at Princess, Melbourne. It's passed 200th performance.

Hollywood

Groucho Marx planed in from N. Y.

Cecil Kellaway recovering after major surgery.

Hugh O'Brian recovered from a fractured hand.

Susan Hayward back in town after four weeks in Europe.

Cecil B. DeMille decorated by a representative of King of Thailand.

Johnny Grant and Rita Moreno left for Korea to entertain troops.

John Wayne and Ward Bond in town after a midwestern publicity tour.

Joan Fontaine and husband Collier Young laid up with virus attacks.

Aaron Rosenberg to Japan to arrange for production of "Joe Butterfly."

Ann Sheridan leaves June 1 for Nairobi to make "Woman and the Hunter."

Jack Broder suffered a broken leg and brain concussion in an auto accident.

Steve Broidy reelected prexy of Federation of Jewish Welfare Organizations.

Y. Frank Freeman hosted Henry de Torrente, Swiss Minister to the U.S., at Paramount.

Jack L. Warner named "Man of Year in World Trade" by L. A. Chamber of Commerce.

Vic Damone on a three-week deejay tour to plug his platter, "On Street Where You Live."

Philadelphia

By Jerry Gaghan

Mimi Stewart, of the Stewart Sisters, takes over as manager of the Rittenhouse Hotel Hi-Fi Studio.

Comic Ken Barry booked by General Artists Corp. for summer appearances with Lillian Roth and Marian Marlowe.

Jack Fields, co-owner of the Blue Note, now booking for Jack Downey's latest Jersey spot presenting Sabbath jazz sessions.

Elsa Hilger, Philadelphia Orch cellist, and tenor Roland Hayes received honorary Doctor of Music degrees at Temple University.

Leonard Shulman, former Philadelphia Orch percussionist turned pop cleffer, in to make rounds of Deejays with latest Columbia platter, "Walk Fast."

Pittsburgh

By Hal V. Cohen

Candy Candido to Horizon Room week of June 11, first time for him in years.

Shirley Jones set for personals at Nixon when "Oklahoma" opens June 14.

Kossol Sisters head for N. Y. June 11 to cut their first records for Epic.

Jimmie Komack current at Holiday House after a week's postponement.

Joyce Bryant flew in from St. Louis for a Memorial Day religious concert.

Dancing Evans Family signed for summer with Elliott Murphy's Aqua Show and vaude.

Sheldon Reynolds in town a couple of days drum-beating his picture, "Foreign Intrigue."

Ralph Quinn and Johnny Shelton will rep stagehands local at convention in K.C. this fall.

Carl Hughes quit Press sports-writer's berth to become press-agent and asst. manager of Kennywood Park.

Stan Watt finished two-year Army stretch and will join acting company of Bill Putch's Totem Pole strawhat near Gettysburg.

Memphis

By Matty Brescia

Chuck Cabot and his crew at Hotel Peabody's Skyway.

Bill Grumbles now skippering WMC, an outlet in move from WHBQ.

Hank Slavick, WMCT general manager, hosted several national radio ad execs here last week.

L. H. Crawley, w.k. Memphis sportsman, inked deal to buy Park Ave., Restaurant from Joe Jaffe.

Wally Jones, Africa white hunter from British East Africa, and Warwick's Joe Hegeman in town hypoing Southern preem of Columbia's "Safari" skedded for Malco here this week.

Charles Britt, Memphis radio exec and weekly newspaper publisher, now with WHBQ-TV sales staff, along with Alex Bonner upped to sales chief in new moves by station skipper John Cleghorn.

Frank Williams, Arkansas millionaire banker and one of the big roll boys behind Las Vegas' snazzy New Frontier Hotel, checked in here for a powwow with Southern execs for coming convention skedded in Vegas.

OBITUARIES

GUY KIBBEE

Guy Kibbee, 74, legit and film actor, whose career began nearly 60 years ago on Mississippi River showboats, died May 24 in the Percy Williams Home at East Islip, L. I. He had been ill since 1951, when he contracted Parkinson's disease in Korea while entertaining troops.

When only 15 Kibbee worked as a prop boy with a road show. He played showboats, road shows and vaudeville for nearly 30 years before he made his Broadway bow in 1930 in "The Torch Song." The following year he made his film debut in "Man of the World."

After other Broadway appearances Kibbee settled in Hollywood for a film-making career. In addition to the "Scattergood Baines" series, he was cast in a number of Shirley Temple films. He had appeared in more than 100 pictures and occasionally returned to Broadway.

His wife, two sons, daughter and a brother, Milton, survive. Latter, and his wife, Lois, were former legit players and appeared with Guy during his early stock company days.

RICHARD BISHOP

Richard Bishop, 58, legit, film and radio-tv actor, died May 28 in Sharon, Conn. He was appearing in the Broadway musicomedy, "Damn Yankees."

His career of 37 years began on Broadway when he played in an act at the Palace called "For Pity Sakes." In 1944 he originated the papa role in "I Remember Mama.' He played the part for two years and later toured with the show.

Bishop's many legit credits include "Music in the Air," "Arsenic and Old Lace," "Key Largo" and "Native Land," among others. He was also seen in such films as "Teresa," "Call Northside 777" and more recently "The Long Gray Line." On tv he was featured in "Studio One," "Big Story," "T-Men in Action" and "Circle Theatre."

His wife and son survive.

CORN DEKKER

Cornelius Dekker, 66, equilibristic performer, died May 16 in Leeds, Eng., after a long illness. More recently he was a member of the three-handed act, Toledo, Elly & Joan. A native of The Hague, Holland, he made his debut at the age of 10 with Albert Schumann's Circus.

After an apprenticeship with Max Schumann's Circus, Dekker joined Willy Abra's perch and musical act with which he toured South America. In 1914 he teamed with Rudolph and Ben Whitely but the turn split when Rudolph joined the army. Dekker and Ben trouped as a double until the latter's death in 1920.

Dekker then joined Barry's Circus in Ireland, where he met Elly Pam whom he married in 1927. As Corn Dekker & Pam, they trouped in a Mr. & Mrs. equilibristic act throughout Britain and the continent. Turn subsequently became Toledo, Elly & Joan.

His wife survives.

EDWARD HOUGHTON

Edward Houghton, 89, longtime actor and later a film theatre operator, died May 20 in Niagara Falls, N. Y. Born in Quebec, he worked two months on the Toronto Telegram, then quit to spend the rest of his working life in the theatre—first in Canadian stock, later with Sidney Drew, Ethel Barrymore, George M. Cohan and others. In 1922 he bought the Hippodrome Theatre, Buffalo, and later a theatre in Niagara Falls, which he ran for 13 years.

Houghton produced a film of the James Corbett-Bob Fitzsimmons heavyweight championship fight in Carson City, Nev., in 1897. His sister survives.

DR. WARD C. BOWEN

Dr. Ward C. Bowen, 64, acting director of the N. Y. State Education Dept.'s Motion Picture Division from 1946 to 1949 and again in the latter half of 1955, died May 22 in Elsmere, N. Y. Following a heart attack, he retired from the post of chief censor last January.

Bowen's initial assignment as MPD acting director came before Dr. Hugh M. Flick permanently assumed the berth in 1949. He had been with the education dept. for 34 years.

Surviving are his wife, daughter, son and two brothers.

GEORGE KING RAUDENBUSH

George King Raudenbush, 57, concert violinist, composer and conductor, died May 26 in San Diego, Cal.

He launched his career as a concert violinist in New York in 1922. In 1929, he founded the Harrisburg, Pa., Symphony orchestra, of which he was sole conductor. From 1929-34 he was assistant concert master of the NBC orchestra under Walter Damrosch, and in 1939 he founded the Toledo, O., symphony.

His wife, father, mother, brother and two sisters survive.

MARIA WINETZKAJA

Maria Winetzkaja, 68, opera and concert singer, died May 22 in New York. She came to the U.S. from Russia in 1901. In the years that followed she appeared with many opera groups, making her Carnegie Hall debut in 1920. She also taught at the Julliard School of Music from 1940-50.

Her two sons, two brothers and three sisters survive.

VALAIDA SNOW

Valaida Snow, 41, singer and instrumentalist, died May 29 in New York after a lengthy illness. Death is believed to have resulted from a cerebral hemmorhage. Colored thrush had been in show biz since she was four years old and had worked in virtually every branch of the field.

Miss Snow played all over the world. During the war, she was caught in Nazi occupied Europe and was put in a concentration camp for several years. After the liberation, she returned to the U.S. in broken health. Upon recovering, she resumed her theatrical career playing many top situations.

Survived by her husband, Earl Edwards who also acted as her personal manager.

VIRGINIA RICHARDS

Virginia Tyler Richards, 69, concert singer and music teacher, died May 19 in Bayonne, N.J. For years she had sung in recitals and concerts in New York. With her husband, Vere Richards, she operated the Richards Studios in Carnegie Hall, N.Y., and in Bayonne.

Her husband and two daughters survive.

CHARLES ORR

Charles Orr, 76, veteran exhibitor, died May 22 in Coventry, Eng. A building contractor before entering the cinema industry in 1910, he took an active part in show biz until he retired in 1938. He sold his five cinemas at Coventry to the Odeon circuit.

Survived by wife, son and daughter.

CHARLES MELSON

Charles Melson, 58, emcee and songwriter, died May 22 in San Francisco following a heart attack. He was a former vaude performer and worked with USO-Camp Shows, Beverly Hills, during World War II.

Surviving are his wife, son and daughter.

GALE SPALDING

Gale Spalding, 43, public relations manager for the Aubrey, Finlay, Marley & Hodgson ad agency in Chicago, died May 21 in suburban Crystal Lake, Ill.

Survived by wife and two daughters.

JOHN H. MONTGOMERY

John H. Montgomery, 62, former vaudeville and circus performer, died May 26 in Port Jefferson, L. I. At one time he toured as a member of the Sig Franz Trio and the Duffy & Sweeney vaude team. He also trouped with the Ringling Bros. and Barnum & Bailey and the Hagenbeck-Wallace circuses.

His wife and two sons survive.

Florence Cottmire, onetime member of the song and dance vaude team of Deno & Lane, died May 24 in Dallas. Known professionally as Florence Lane, she was the widow of Jimmie Allard, ex-vaude performer and Palace Theatre manager in Dallas, who died in 1955.

Father, 78, of Sam, Robert Lewis and Harry Shayon, died of a cerebral hemorrhage May 25 in New York. Sam Shayon is prexy of Dancing Waters; Robert Lewis is producer of "Big Story" and Harry is an attorney.

C. Leonard Dallas, 67, chairman of John E. Dallas & Sons Ltd., British musical instrument manufacturers and dealers, died May 19 in London. He was associated with the music business for more than a half century.

Dorothy V. Slattery, 56, known as Dorothy McCord when a legit actress in New York and Montreal, died May 20 in Ottawa. Husband, J. L. Slattery, w.k. Canadian newspaperman, died a year ago.

Emile Richard, 54, doctor of music, composer and musician, died May 20 in Ottawa. Wife, mother, three sons, two daughters, three brothers and a sister survive.

Mrs Florence Carson, 72, former musicomedy actress, died May 25 in Hollywood. She was a direct descendant of the pantomimist Ravel family.

Mother, 85, of Andy Battiston, theatre broker and 40-year veteran in film industry in Pittsburgh, and Mario Battiston, Export, Pa., exhibitor, died May 13 in Pitt.

Godfrey Wainwright, 77, screen player since 1923, died May 19 at the Motion Picture Country Hospital on the Coast. His wife and daughter survive.

Father of Mort Thaw, tv and film writer, died of a heart attack May 20 in Brooklyn, N. Y. Also surviving are his wife and a daughter.

Velcheck, 50, lion tamer, died May 22 in Gourdon, France, after being attacked by one of his lions during a circus performance.

Bascom M. Shanks, 66, father of H. O'Neil Shanks, executive secretary of the Screen Extras Guild, died of a heart attack May 21 in Hollywood.

Rufus Earl Cobb Jr., 33, a tv copywriter at Batten, Barten, Durstine & Osborne, died May 26 in New York.

Widow, 76, of legit producer Harry Moses, died May 22 in Stamford, Conn. Her son survives.

Richard Clayton, 41, cellist and music teacher, died May 27 in Chattanooga, Tenn.

Mother, about 80, of Jack Bregman, of the music publishing firm, Bregman-Vocco & Conn, died May 25 in Richmond, Va.

SANDRA BERLE
MAY 31, 1954
We'll always remember you.
ROSALIND, PHIL, FRANK, JACK and MILTON

LEO WEISSBERG
May 30, 1954
In Memory
MY BELOVED BROTHER
SAL

SOLDIERS IN GREASE PAINT

In Memoriam

1956

Elmer Baldus
Billy Berry
Jean Blackburn
Peanuts Bohn
Norma Brown
Kid Chapman
Chandler Christy
Joseph DeSantis
Harold Diamond
Ruth Donor
Coburn Goodwin
Ewen Hail
Ed Hutchinson
Adelaide Joy
Charlie King
Charlotte King
George Krinog
Emil Lennard
Myles Lyons
George Mack
Maxine March
Renee
Ben Reuben
Bob Ripa
Roy Rognan
Jack Ross
Lionel Royce
Al Sabath
Val Salata
Christine Street
Tamara
Kay Tyler
Evelyn Wahl
Vern Wahl
William Joseph Walsh
James Wilder
Gay Young

TV News Probe

Continued from page 1

also mentioned by the informant, who is based in the capital in a quasi-Governmental capacity, that there was a "shakeup" on a news program recently under what is termed "curious circumstances."

Underlying the whole question of a possible probe of news programs is the calling of witnesses. So far, none of the principals involved will talk, a sure bet that the subpoena process will be used to bring them out. It's expected that the network prexies—ABC's Robert Kintner, CBS' Frank Stanton (for the corporation) and NBC's Robert Sarnoff will be quizzed on the alleged "news suppression" by the Magnuson Committee. And Government officials concerned with the subject will be well repped at the "monopoly" hearings in order to make a determination as to whether the findings should be followed through by the Interstate Commerce body or switched to other Congressional committees, if not to Federal agencies. There is even talk that the would-be probe of news handling on tv might eventually wind up as a separate inquiry altogether, to divorce it from the "monopoly" subject.

According to the informant, the networks involved are "chiefly" CBS and NBC.

Politico Platters

Continued from page 1

heads up an all-star cast of legit thesps. The actual voices of F.D.R. and former President Truman are included and excerpts from the acceptance speech of the Democratic candidate for President will be added to the album after the Chicago convention.

The liner notes were penned by Archibald MacLeish and room was left at the bottom of the album cover for a personal message from the national or local Democratic candidates. The 12-inch LP will not be put on the regular commercial market, however, but will be handed out cuffo by local Democratic clubs for donations to the party kitty.

Sound Studio's "Ballads For Ballots" is a compilation of campaign songs by unioneer Joe Glazer, who self-accomps on the guitar. All the songs are satirical commentaries on the Republican administration and its leaders with such titles as "The Ballad of Richard Nixon," "The Giveaway Boys," "Love That Team" and "The Dixon-Yates Song." Glazer is director of education for the United Rubber Workers (AFL-CIO).

Both the Columbia and Sound Studio platters will be peddled through regular retail channels.

MARRIAGES

Audrey Meadows to Randolph Rouse, New York, May 26. Bride is the tv "wife" of Jackie Gleason in "The Honeymooners."

Agatha Kaufman to Russell Woodward, New York, May 27. Bride is the daughter of Wolfe Kaufman, ex-VARIETY staffer now freelancing in Paris.

Joan Holm to Richard Johnson, May 26, Evanston, Ill. He's production manager at stations WNBQ and WMAQ in Chicago.

Mary Lou Giles to Tom Segar, Pittsburgh, May 19. He's a floor manager at KDKA-TV.

Marianna Taylor MacGuffin to Samuel Lloyd Jr., Newton, Mass., May 23. Bride is assistant director of Boston Children's Theatre; he's an actor.

Rose Okun to Jerome H. Kahn, New York, May 27. Bride is secretary to CBS Radio producer Bruno Zirato Jr. and sister of tv packager Ed Wolf and composer-ASCAP exec L. Wolfe Gilbert.

Nancy Van Cott to Norman Abbott, Los Angeles, May 25. He's a staff director at KABC-TV.

Nancy Dussinger to Nat Netscher, Lancaster, Pa., May 26. Bride is former secretary to Paul Woodland, Steinman stations, Lancaster, promotion manager; he's station's assistant promotion manager.

Alro Dorrill to Bill Craig, Edinburgh, Scot., May 26. He's a radio and tv scripter.

Doreen Harris to Joe Durling, Wandsworth, Eng., May 19. Bride's a singer; he's assistant manager of an ice rink.

BIRTHS

Mr. and Mrs. Tom Gries, son, Glendale, Cal., May 25. Mother is actress Mary Monday; father is a screen director.

Mr. and Mrs. Fred Birnbaum, son, Philadelphia, May 6. Father is WCAU promotion director.

Mr. and Mrs. Somie Marshall, son, Glasgow, May 23. He's a 20th-Fox publicist.

Mr. and Mrs. Art Paterson, daughter, April 28, New York. Father is an editor-writer with CBS Newsfilm.

Mr. and Mrs. Ted Zeigler, daughter, Chicago, May 13. Father is host on WGN-TV's "Lunchtime Little Theatre."

Mr. and Mrs. Pat Marrinan, daughter, Los Angeles, May 16. Father is production manager at KHJ-TV.

Mr. and Mrs. Irving Sablosky, son, Chicago, May 19. Mother is former publicist Pat Breen; father is the Chicago Daily News music critic.

Mr. and Mrs. Milton Levin, daughter, Albany, May 16. Father is Columbia Pictures head booker there.

Mr. and Mrs. Jaime Fernandez, son, Mexico City, May 14. Father is an actor.

Mr. and Mrs. Herb Reis, son, New York, May 20. Father is a music publisher.

Mr. and Mrs. Andy Stewart, daughter, Glasgow, recently. Mother is former actress Sheila Prentice; he's a radio and vaude comedian.

Mr. and Mrs. Walter Weisbuch, son, New York, May 18. Father is assistant ad director at National Screen Service.

Mr. and Mrs. Sheldon Roskin, daughter, Kew Gardens, N.Y., May 26. Father is with Columbia Pictures publicity dept.

"He packed the Empire Theatre. We want him back again and again and again."

JIMMY WATSON,
New Musical Express, London

DON CORNELL

WOWS 'EM ON SECOND TOUR OF GREAT BRITAIN

Eclipses Past Successes!

Press Is Unanimous In Acclaim . . .

"He has a great personal charm and a friendly personality which enhance the appeal of his effortless and effective singing, while his polished technique, timing, phrasing and undoubted sincerity all contribute to his deserved success."
SOUTH YORKSHIRE TIMES.

"Don Cornell a top-class entertainer . . . Last night's audience gave their enthusiastic approval. Add to sincerity, a warm personality, some light-hearted banter and, most important of all, a fine singing voice, and you have a top-class entertainer."
EVENING DISPATCH, EDINBURGH

"Cornell is the most talented vocalist to visit Birmingham." BIRMINGHAM GAZETTE

"Deservedly popular. He has an easy unaffected stage presence and builds up a good act."
BIRMINGHAM MAIL

"Don Cornell, currently doing big business . . . striking versatility."
WEEKLY SPORTING REVIEW

"Several notable acts are here to give real holiday fare. Top of the bill is the American, Don Cornell, enhancing his popularity with a happy run of hit parade numbers."
EVENING CHRONICLE

"Has one big advantage over most American singers. Like Danny Kaye, he knows how to entertain."
CLIFFORD DAVIS, London Daily Mirror

"It's value-for-your-money with the star attraction at the Empire—American singer, Don Cornell. He has a happy-go-lucky style that has the audience on his side right from the start."
GLASGOW EVENING TIMES

"Delighted packed houses at the Empire Theatre, Newcastle." NEWCASTLE JOURNAL

"Cornell is the most talented vocalist to visit Birmingham. His notes are clear and genuine and he has an engaging stage manner."
BIRMINGHAM GAZETTE

"Thrilling fans at the Empire."
LIVERPOOL EVENING EXPRESS

"A smooth, slick singer."
BIRMINGHAM EVENING DISPATCH

"An act which has more real entertainment in it than those of other top-of-the-bill singers."
GLASGOW HERALD

"His effortless and effective singing contribute to his great popularity."
NORTHERN ECHO, Darlington

"A good one for almost 40 minutes with the type of turn which you would wish could go on much longer." THE SHIELDS GAZETTE

"Don Cornell is the current headliner here and clicks strongly with stubholders, impressing with pleasing vocals and entertaining patter linking his tunes. U.S. singer has an original way with him and is more all-round entertaining act than other U.S. star singers."
VARIETY (Empire, Edinburgh)

"Completely won the heart of the audience at the Empire Theatre with his rich-almost husky voice, and spontaneous friendly humour."
SHEFFIELD TELEGRAPH

Starring (June 5-10)

PITTSBURGH HOME SHOW

Return Again (August 5)

ED SULLIVAN SHOW
CBS-TV

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